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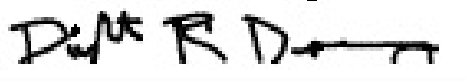

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MEANINGFUL PROFESSIONAL LEARNING AND MENTORSHIP AND ITS IMPACT ON
THE EFFICACY OF SECONDARY MUSIC EDUCATORS

by

Neil Anderson

A Dissertation

Presented in Partial Fulfillment of
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ABSTRACT

Education faces a severe crisis when it comes to the ability to staff every classroom with a highly qualified educator (Darling-Hammond, 2003; Ingersoll & May, 2011; Liu & Johnson, 2006). Teachers who have substantial experience and expertise in their field of study are needed for maintaining stability within the education system. They help optimize student learning by providing supportive learning environments. Unfortunately, research paints a picture that seems quite grim. It is estimated that close to 13% of teachers leave the profession of education within the first five years of their careers (Garcia & Weiss, 2019; Kloss, 2012; Legette, 2013). On a micro level, this issue is magnified within the field of music education.

The purpose of this phenomenological study is to explore the relationship between meaningful professional learning and mentorship, and educator self-efficacy, specifically as it relates to attrition and retention in secondary music educators. While advocacy efforts across the country have worked to strengthen the public consciousness about the importance of music in schools, the profession faces a combined program of not just a music teacher shortage, but also an alarming attrition rate.

This study used a mixed-methods research design to answer four research questions. Secondary music educators ($n = 274$) responded to a research survey that inquired about their thoughts on professional learning, their self-efficacy, as well as demographic questions that provided insight into the various geographic regions of California that they each taught. The researcher found that overall, secondary music educators are consistent in their values of meaningful professional learning and its importance within the field of music education. The study also found that music educators feel under supported in their profession, with limited resources available to them for meaningful professional learning opportunities. Both quantitative

and qualitative results were combined to focus on the research objectives of this study, as well as determine future recommendations for professional learning opportunities within the field of music education.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ACKNOWLEDGEMENTS

The journey that I have taken over the course of the past three years has been one that has allowed me to feel every emotion; from disappointment to happiness, and frustration to an overwhelming sense of accomplishment. But journeys such as these do not happen alone. These journeys happen only when surrounded by a team that encourages, supports, loves, and guides. To that end, I have been extremely fortunate and incredibly grateful.

Each member of my Dissertation Committee has provided both personal and professional guidance. Your encouragement, hard questions, and holding up the mirror of self-evaluation was welcomed and appreciated. I would like to thank my committee chair, Dr. Belinda Dunnick Karge. Her continual support of my work, words of encouragement when I could not see the light, passion, dedication, and ability to make sense of, and provide clarity to my sometimes-jumbled thoughts, are all qualities that I am forever grateful for. She is a guiding light, and a beacon of hope. To the members of my committee, Dr. Herbert Geisler and Dr. David Betancourt, your first-hand knowledge of the music education world, insightful commentary, and constructive feedback has helped define this work.

It was Charles Dickens who once said, "Reflect upon your present blessings, of which every man has plenty." As I reflect upon my time at Concordia University, I know I leave a better man. I have been challenged by professors, supported by friends, and loved by those closest. It would be impossible to adequately put into words my thoughts and feelings about them all, for fear of falling short in describing their importance. To that end, a simple and heartfelt thank you to all whose paths I have crossed. Each of you plays a pivotal role in my journey and in this work.

PROLOGUE

The year was 2002, and I had not yet turned 24 years of age. I had just signed my first

teaching contract and became the band director of a high-profile high school band program. The

program was where I got my start as an intern while in college and did my student teaching while

obtaining my teaching credential. My master teacher was leaving to take over another larger

program. There were so many thoughts. There were so many emotions. There were so many

sleepless nights. I could not and would not screw this up. The words of my master teacher rang

through my head, "if you want to be the best, surround yourself with the best." Upon reflection,

it was those words that I would carry with me throughout my career, that were the jumping off

point for this study.

As I reflect on that first teaching job, I realize how ill-equipped I truly was to be taking

over a program of that caliber. But I persevered and never gave up. Throughout my career, I

have long believed that we as educators have a moral imperative to help those who come after

us. This moral imperative was the reason that I began a program within a large music education

organization that was called "Beyond the Podium," geared at providing content and discipline

specific professional learning opportunities to music educators. That same moral imperative was

the reason I helped to develop a workshop for beginning and developing music educators. But

stronger than each of those, was the sense of responsibility I felt as the Coordinator of Visual and

Performing Arts for a large school district in Southern California, to be able to provide

meaningful, quality professional learning opportunities to arts teachers.

In this school district, 18 secondary instrumental music teachers approached me,

disenfranchised by the professional learning options that were provided to them. They needed

something more, as they all stated that they felt at times they were not supported by their site or

district administration when it came to professional learning. District personnel asked me to think outside of the box. After discussions with the school district administration and teacher's association, we began a pilot mentoring program for all 18 secondary music educators.

Utilizing three national level music educators selected as mentors, assigned to six educators each, we began year one of a program that was, at the time, a pie in the sky dream conceived while driving to work. This program was not founded in research, nor was there any guarantee that it would work. Rather, it was simply trying to find a new solution to an age-old problem.

The genesis of this study is founded in the words of my mentor, combined with the creation of a mentorship program for secondary music educators where the end results were unknown. It was through dreaming and a charge of thinking outside of the box that made this program come to life. As acclaimed author Malcom Gladwell has stated, "if everyone has to think outside of the box, maybe it is the box that needs fixing." My goal was to help fix the box.

CHAPTER 1: INTRODUCTION

For decades, teachers, administrators, parents, and communities have advocated for all children to receive music education in grades K-12 (Hallam, 2010; Mazzocchi, 2016; Schellenberg, 2004). While widely believed that all children should be involved in comprehensive music education, the idea also comes with several challenges. For years, the music education profession has been facing the monumental challenge of a chronic teacher shortage of both qualified, and competent music teachers to staff positions at schools around the United States (Eros, 2013; Garcia & Weiss, 2019; Hamann, 2002). Changes within society, such as growth in student enrollments, economic expansion, educational reforms, and an aging pool of teachers in music education, were all factors that threatened to undermine an available pool of teachers in music education (Baker, 2012; Garcia & Weiss, 2019; Killian, Liu, & Reid, 2013). Likewise, improving the quality of instruction and teaching across all content areas is a continual challenge (Garcia & Weiss, 2019; Mizell, 2010).

Over the past decade, the number of music education graduates has increased (Kimpton, 2005). In a 2015 study of over 1400 music education majors nationwide, it was discovered that three out of every four graduates found employment within four months of graduation (Miksza & Hime, 2015). However, research suggests that meeting the demand of music teacher openings will not be achieved through the training of more teachers; instead, the need will only be achieved by increasing teacher retention (Bowles, 2002; Conway, 2003a; Garcia & Weiss, 2019). One of the critical components of being able to understand better how to retain music educators may be through the study of understanding why music educators leave the profession.

Statement of the Problem

Schools throughout the United States are having a difficult time finding qualified and capable educators to staff their classrooms fully and continuously (Darling-Hammond, 2003; Ingersoll & May, 2011; Liu & Johnson, 2006). Education needs teachers who have substantial expertise, and more importantly, expertise in the field. These professionals are crucial for maintaining stability within the education system and the need for supportive learning environments to help optimize student learning (Garcia & Weiss, 2019; Kim & Barg, 2010).   In 2000, Simmons reported that 10% of all new teachers would leave the education profession during the first year of practice, and Ingersoll (2001a) discovered that 40% to 50% of teachers leave the profession of education within the first five years. On a micro level, this issue is also present and magnified within the field of music education (Kloss, 2012; Legette, 2013).

Music teachers are often isolated and bound by extracurricular obligations. Thus, they are likely to experience burnout (Jacobs, 2007; Siebert, 2007). Whether on a middle or high school campus, where music teachers are part of a team of the band, choir, orchestra, and at times secondary general music teachers, the opportunities to collaborate, rather than merely alongside one another are rare (Conway, 2012; Friedrichs, 2001). High-quality public performances, participation in festivals, contests, and community outreach events are all expectations of a secondary music educator. Because of this, many teaches may feel compelled to make themselves available to their students during scheduled planning time, as well as the expanding boundaries of both before and after school. Many times, this leads to teacher attrition and burnout, causing once eager educators to leave the profession (Conway, 2012; Friedrichs, 2001; Jacobs, 2007).

Between 1994 and 2004, in TK-12 education, approximately 2.25 million teachers were hired for open positions, while close to 2.7 million teachers left the profession during the same period (Useem, Offenberg, & Farley, 2007).   During that time, close to 2.1 million teachers who left the profession did so before their official retirement age (Useem et al., 2007). In fall 2016, a survey concluded that out of 211 California school districts surveyed, 75% reported having a shortage of qualified teachers, while over 80% of those districts reported that shortages have gotten worse since the 2013-2014 school year (Podolsky & Sutcher, 2016). During the 2017-2018 school year, it is estimated that there was a shortage of approximately 110,000 teachers nationwide (Garcia & Weiss, 2019). According to Ingersoll (2002), in addition to the 10% of new teachers leaving the profession during the first year of practice, 29% of all teachers leave the profession within their first three years of teaching. Specifically, music education has seen a rapid decrease, with an attrition rate of 17% of educators leaving within the first ten years of teaching and 34% of music educators leaving after six additional years (Madsen & Hancock, 2002). Likewise, national data indicates that 12 percent of fine arts teachers experience attrition each year (Carver-Thomas & Darling-Hammond, 2017).

The retention of qualified music educators is one of the most critical challenges which currently faces the field of education. The high rate of attrition of teachers is an epidemic, which has impacted all areas of education in the United States (Conway, Krueger, Robinson, Haack, & Smith, 2002). The National Association for Music Education (NAfME) and the National Association for Schools of Music (NASM) reported that there are over 4,000 teacher openings in music which remain unfilled each year. The United States Office of Postsecondary Education (2017) released data indicating that 26 state departments of education had a critical demand for music teachers. Strategies have been created (Bergee, Coffman, Demorest, Humphreys, &

Thornton, 2002; Brown & Alley, 1983; Byo & Cassidy, 2005; Madsen & Kelly, 2002) to increase the supply of new music educators, however new graduates only meet 50% of the annual need for new music teachers (Lindeman, 2004).

One likely cause of music teacher attrition is a lack of mentoring support and meaningful professional learning opportunities available for new teachers (Conway, 2003a; Conway, 2012; Desimone & Garet, 2015). Teacher training and professional learning opportunities are areas that have concerned those in education for many years (Bauer, Reese, & McAllister, 2003). Likewise, the idea of mentoring support has not always been matched by clearly articulated purpose and goals. Thus, schools and school districts would do well to embrace a culture of mentoring and professional learning, understanding, and becoming acutely aware that each moment is potentially a mentorship moment for new and aspiring music educators.

While there have been considerable studies into the retention attrition, and migration of teachers at the national level, few researchers have examined the risk of music teacher attrition and migration at the state and local levels (Asmus, 1999; Kos Jr. 2018). Even fewer researchers have examined the role of professional learning on the decision of a music teacher to leave the profession (Conway, 2003b; Jacobs, 2007; Siebert, 2007).

Purpose of the Study

The purpose of this phenomenological study is to explore the relationship between meaningful professional learning and music educator efficacy, specifically as it relates to attrition and retention in secondary music educators. At this stage in the research, ongoing, meaningful professional learning is generally defined as opportunities for self-growth in the given field of study, while mentorship is defined as content specific mentorship, in which both the mentor and mentee are both secondary music educators. Communication and dialogue must be consistent

and ongoing between the mentor and the mentee. Also, content-specific professional learning conferences, workshops, sessions, and classes will be considered.

Over the past two decades, music education as a whole has faced systemic challenges. These challenges range from outcome-based education to block scheduling (Lautzenheiser, 2001). Through it all, advocacy efforts across the country have worked to strengthen the public consciousness about the importance of music programs in schools. While advocacy efforts existed before the year 2000, it is only then that education began to see that the efforts geared towards strengthening public awareness of music programs in schools existed (Lautzenheiser, 2001). As advocacy efforts have worked to save and maintain music programs in schools, the focus has been on the welfare of the students and the security of the curriculum. The profession now faces a combined problem of not just a music teacher shortage, but also an alarming attrition rate on the "part of those who are currently in the music education profession" (Lautzenheiser, 2001, p. 38).

After earning a degree and teaching certification, educators are expected to pursue activities to keep them current with educational practices and needs of their students (Friedrichs, 2001; Lautzenheiser, 2001; Wahlstrom & Louis, 2008). Participation in this type of professional learning allows teachers to remain current in their subject area, as well as up to date with the many new, exciting and advanced ways of communicating the subject area content to their students (Avalos, 2011). The California Legislature "recognizes that effective professional growth must continue to occur throughout the careers of all teachers so that teachers remain informed of changes in pedagogy, subject matter, and pupil needs" (California Department of Education, 1999). This statement reflects the needs and expectations of communities, parents,

students, school districts, and public schools that teachers should follow a career path that includes meaningful professional learning opportunities.

While there has been a considerable study of the attrition, migration, and retention of teachers on the national level, few researchers have examined the risk for attrition and migration of the secondary music educator. This lack of research is concerning, as Smith (1994) argued, "if a competent and committed pool of professionals cannot be maintained, both the quality of instruction given in the classroom of this country and the quantity of qualified instructors available to offer such quality instruction will be limited" (p. 6). In other words, without the ability to retain qualified educators in the teaching profession, the instruction students receive, as well as the number of educators available to deliver the content, will drastically diminish.

The demands which music educators face are far different from those placed on other teachers (Ballantyne, 2005; Conway, 2012; Siebert, 2007). Demands include extra after-hours rehearsals, camps, and workshops that begin prior to the school year starting, evening commitments and commitments on weekends, taking music educators away from their families and homes (Conway, 2012). With that in mind, the factors which are found influential for teachers and their career decisions should also be a part of the study with secondary music teachers. This study intends to bring to the fore the importance and impact of ongoing, meaningful, professional learning, as it relates to the self-efficacy of secondary music educators, and willingness of those teachers to continue within the secondary music education profession.

Research on professional learning for music educators is much more limited in comparison to research on curriculum offerings for those preparing to enter the profession as preservice teachers in other content areas. At its core, professional learning can help improve teachers' skills or help teachers deal with change. Research in professional learning within

music education has lagged behind many other topics within the field of music education (Hookey, 2002).

Often professional learning is a "demeaning, mind-numbing experience" (Sparks, 1997, p. 20) in which experts give lectures on topics that teachers end up having little to no interest in or about. At its heart, professional learning should refer to "the change in teachers' knowledge base and actions" (Hooky, 2002, p. 888), yet this often falls far short.

Professional learning should be "useful in motivating young educators to stay in the field" (Cohen, 2001, p. 252). With attrition rates for secondary music educators being so high, teachers must feel supported throughout their careers. A decrease in attrition rates can be accomplished by providing professional learning that is "relevant, based in practice, and focused on essential aspects of music teaching and learning" (Barrett, 2006, p. 26).

Research Questions

1. Primary Research Question: Does meaningful professional learning and mentorship have an impact on the efficacy of secondary music educators?

2. Secondary Research Question: What professional learning activities do secondary music educators find effective in meeting their professional growth needs?

3. Secondary Research Question: Do professional learning needs of secondary music educators vary depending on the type of area (rural, suburban, urban) they may teach in?

4. Secondary Research Question: What, if any, additional factors aid in a secondary music educators' decision to continue with their careers?

Theoretical Framework

In order to best understand the theories upon which this study is based, it is first essential to understand that "a theory is not necessarily accepted, good, or true; it is only a set of interconnected propositions that have the same referent. Theories are vehicles for an explanation, prediction, or control" (Argyris, 1976, p. 4). Theory regarding professional learning and mentoring is both a prediction and an explanation. Even though the majority of professional learning programs over the last 30 years have not been conceptualized as a system to impact student learning, they have been developed to focus on teacher outcomes (Vygotsky, 1978).

The professional learning of teachers means how a teacher learns, how they learn to learn and how they apply their knowledge in practice to support student learning (Avalos, 2011). Teachers learn in a variety of way, including participation in various courses, reflecting on their teaching either while still at school or at home, and in observation of and reflection of other's teaching in co-operation with colleagues (Postholm, 2012). As such, learning occurs in different ways. Learning can be understood to function within both the cognitivist and constructivist paradigms.

In the cognitivist paradigm, "learning takes place when an individual is taught or is mentally stimulated in other ways" (Postholm, 2012, p. 406). While in the constructivist paradigm, knowledge is the construction of meaning and understanding within social interaction. Social surroundings are decisive for how an individual learns and develops. The idea then, is that individuals construct knowledge and learn through the mediated acts when they encounter one or more persons, as well as from the surroundings in which they live and act on a daily basis (Vygotsky, 1978).

Sociocultural Theory and Learning

Sociocultural theory is a combination of ideas from noted psychologist Lev Vygotsky. Vygotsky set out to understand the role that society and culture played on the individual development of a person (Vygotsky, 1978). Warford (2011) claimed that the learning of a teacher is situated. Facts are not transferred to the learner; instead, a learner appropriates their meaning relating to the content using cultural artifacts and prior knowledge. The language that is used in conversation, or with the learner in dialogues with text, are examples of cultural artifacts. According to Warford (2001), teacher trainers cannot promote the learning of teachers without awakening their previous knowledge and experience during the learning process. Vygotsky (1978) stated that, based on the previous knowledge of teachers, they may be assisted in their zone of proximal development by those more knowledgeable than themselves.

According to Vygotsky (1978) the "more knowledgeable other' (MKO) is someone who has a better understanding of a higher ability level than the learner. While most of the time the MKO is a teacher or older adult, this may not always be the case. Mentorship, in which there is a mentor (the person doing the mentoring), and mentee (person being mentored), is an excellent real-life example of an MKO. More knowledgeable others do not always have to be humans. As technology continues to develop, corporations are supporting their employees in their quest to learn through the use of electronic performance support systems. The biggest key to the MKO is that teachers must have more knowledge about the subject assigned to them than the person whom they are teaching.

The zone of proximal development and the concept of the more knowledgeable other are closely linked. There is a difference between what children "can achieve independently and what a child can achieve with guidance and encouragement from a skilled partner" (McLeod,

2014, p. 3). Developing the ability to have higher mental functions is one of the most critical parts of Vygotsky's theory. Through interaction with one's peers, Vygotsky (1978) maintained that persons needed to develop the skill that they will then use on their own. According to Vygotsky, this is allowing a person to develop higher mental functions.

In practical application, Vygotsky's theory is merely that of reciprocal teaching. It is used for a student to improve his/her ability to learn from the text. Likewise, the theories relate to instructional concepts such as scaffolding and mentorship, in which a master teacher helps to structure or arrange tasks so that novice students or teachers can learn and work successfully. Within a collaborative environment, Vygotsky's sociocultural theory also suggest that group members should have different levels of ability so that more advanced peers can help those less advanced members operate within their zone of proximal development. Vygotsky believed that one must also understand a person's motivation for wanting to learn. The thoughts and emotions of a person are closely linked to their actions, and therefore relate a teacher's professional learning within a sociocultural frame of reference.

Metacognitive Process and Learning

Metacognition is part of self-regulated learning. Teachers are learning how to learn. John Dewey (1916) believed that those who continually participate in development situations are also learning how to learn. The origin of metacognition is in the cognitive paradigm (Flavell, 1979). When teachers develop a cognitive attitude (Jackson, 1974), then they become aware of their practice. When using metacognitive strategies, the ultimate intent is not merely to satisfy goals, instead it is to assess how the goals are to be satisfied. Learners can plan, lead, regulate, and control their learning with the use of metacognitive strategies (Boekaerts, Pintrich, & Zeidner, 2000). Not only are metacognitive strategies important, but metacognitive knowledge

Is also essential for having the ability to understand what strategies can be used in various situations.

Metacognitive knowledge (Flavell, 1979) is divided into three main components: knowledge about a person, knowledge about tasks, and knowledge about strategies. Having the ability to understand oneself as a learning and thinking person is referred to as knowing a person. Being aware of cognitive tasks and how they require different solutions is knowing tasks. Knowledge about strategies includes the learners' knowledge about various methods that might be applied to resolve a task. In a teaching setting, teachers develop a metacognitive attitude (Jackson, 1974) about their teaching practices. Teaching must be continually changed and improved, and involves knowing how one learns; it involves not only students but other teachers and ultimately the teachers themselves (Avalos, 2011; Darling-Hammond, Chung Wei, Andree, Richardson, & Orphanos, 2009).

Teacher Change

At its inception, professional learning programs were initially intended to focus on teacher outcomes. Over the course of time, this has changed with a strong emphasis placed on the importance of conceptualizing professional learning through its ultimate impact on students.

Developed by Guskey (2000), the conceptualization of causal change, and shifts in teacher attitude of knowledge, do not occur solely because of the information acquired in a training session. Instead, "teachers change their beliefs and attitudes through changing their practice and reflecting on the results" (Guskey, 1986, p. 6). Once teachers see the power of a new teaching method, Guskey (1986) suggests that teachers are more likely to believe that the method they are using is valid and will continue to apply it, therefore creating a positive self-perpetuating cycle.

Change is a complicated process and not an event. It is unreasonable to expect teachers to change overnight because of their participation in a professional learning program. The impact of participating in a professional learning program on a teacher's beliefs and attitude is more likely to become a reality after s/he notices an improvement in their student learning outcomes. However, both intensive and extensive follow-up activities of the professional learning program are also essential requirement to nurture teacher change.

Andragogical Theory.

In 1968, Malcolm Knowles proposed a "new label and a new technology" of adult learning. This new label was an attempt to distinguish it from pre-adult learning and schooling (Knowles, 1970). Andragogy is a term that American educator Malcolm Knowles used as a synonym for adult learning. Knowles was a pioneer in studying adult learning (Karge & Phillips, 2016). According to Knowles (1984), andragogy is the art and science of adult learning, and therefore refers to any form of adult learning. Andragogy became a "rallying point for those trying to define the field of adult education as separate from other areas of education" (Merriam, 2001, p. 3). The term andragogy is also similar to the term "pedagogy"; however, in Greek, the term "andragogy" means man-leading, while the term "pedagogy" in Greek, means child-leading. It is important to recognize that the term "pedagogy" has been used since the times of Ancient Greece, while the term "andragogy" was first used in 1833, by German educator, Alexander Kapp.

In 1980, Malcolm Knowles made four assumptions about the characteristics of adult learners, and in 1984, he added a fifth assumption. These assumptions form the basis of the andragogical theory:

1. <u>Self-concept.</u> This centers around the concept that, as a person matures, his/her concept of themselves moves from one of being a dependent personality toward one that allows them to be a self-directed human being.

2. <u>Adult learning experience.</u> As a person matures, s/he will accumulate a toolbox that is ever growing, thus allowing those experiences to become a resource for learning.

3. <u>Readiness to learn.</u> With the maturation of an adult, the readiness to learn becomes oriented increasingly to the developmental tasks of the person's roles within society.

4. <u>Orientation to learn.</u> As a person matures, the perspective changes from one of postponed application of knowledge to one that is immediate in the application of his/her knowledge. As a result, orientation toward learning shifts from that of subject matter centeredness to one of problem centeredness.

5. <u>Motivation to learn.</u> As a person matures, the motivation to continue to learn is internal (Knowles, 1984).

After creating the five assumptions about adult learners, Knowles (1984) also created four principles that are applied to adult learning. He advocated that adults need to be involved in the planning and evaluation of their instruction. They need experience (including mistakes) that ultimately provide the basis for the learning activities.

Furthermore, adults are most interested in learning about a subject matter that has immediate relevance and impacts to their job or personal life, and adult learning is problem-centered rather than content-centered. While based in humanistic psychology, Knowles' version of andragogy presents the "individual learner as one who is autonomous, free, and growth-oriented" (Merriam, 2001, p. 7). Andragogy has become part of adult education's identity and has had an impact on practice.

Significance of the Study

Having the ability to continue one's professional learning is one of the most critical aspects of a person's professional employment (Bausmith & Barry, 2011; Jones, Stall, & Yarbrough, 2013). The success of any new secondary music educator is critical to the longevity and the future of the school's music program. Retaining talented music educators is a concern of the entire music education profession (Jacobs, 2007, p. 15). From advances in technology to a changing workplace environment, to changes within local, national, and global communities it is becoming increasingly more difficult for educators to indeed find their way to and place in an ever-evolving educational landscape (Zhao, 2010).

Educator roles have changed, from one that strictly delivers content, to one which helps facilitate the learning process (Bryant & Barrera, 2009). Higher-level institutions do their best to prepare educators to provide for the needs of their students, through a program of study, yet there is "no way for programs to meet the needs of teachers over a lifetime of teaching in countless situations" (Bowles, 2002, p. 11). Regardless of what happens in a teaching education program, and no matter what college or university a preservice teacher attends, the college or university can only do their best to prepare teachers to enter the field of education.

This study itself is significant in that it will add valuable insight into the methods of professional learning that secondary music educators in California find are the most effective. Ongoing mentorship and professional learning allow for socialization into the teaching profession that usually only occurs during the final semester of the student teaching experience. Gaining this valuable insight will provide information regarding the importance of ongoing, meaning professional learning in the efficacy and career sustainability of secondary music educators.

Definition of Terms

The terms listed are used in this study. These terms are essential components and aspects of the research and resulting findings by the researcher. They are provided here for explanation and clarity.

Beginning Teacher Support and Assessment (BTSA): In the state of California, a state-funded, two year program that is designed to support the development of new teachers (Lovo, Cavazos, & Simmons, 2006).

Induction: An organized professional development system designed by a school or school district to train and support new teachers (Strong, 2005).

Mentee: Teachers who have been assigned a mentor (Dawson, 2014).

Mentor: Experienced teacher who is paired with a mentee and provides guidance and support (Dawson, 2014).

Mentoring: The process of pairing mentors with mentees to provide support and guidance (Dawson, 2014).

National Association for Music Education: A national organization that provides support and guidance for music educators throughout the United States.

Professional learning: Specialized training designed to help administrators and teachers improve their knowledge, competence, skill, and effectiveness (Knight, 2002).

Professional learning community: A group of educators, working collaboratively and meeting regularly, to share expertise and improve teaching skills as well as the academic performance of students (Mizell, 2010; Wahlstrom & Louis, 2008).

Secondary music educator: Educators who teach middle school (grades six through eight) or high school (grades nine through 12) instrumental or vocal music (Friedrichs, 2001).

Self-efficacy: The extent to which an educator believes he or she has the capability to affect student learning (Schunk & Pajares, 2002; Hoy & Spero, 2005).

Support provider: Veteran teacher with three or more years of teaching experience who will support teachers as they work to improve their teaching practice through goal-setting, research, application, and reflection (Lovo et al., 2006).

Teacher attrition: Refers to teachers who choose to leave the profession of education completely (Jacobs, 2007).

Teacher migration: Refers to teachers who stay in the field of education but change school sites, grade levels, or subjects taught (Smith & Ingersoll, 2004).

Teacher retention: Teachers who maintain their current teaching position from year to year (Smith & Ingersoll, 2004).

Limitations

Within this study, there are several limitations of which the researcher had to be cognizant. The first is understanding that the music educators surveyed came from various undergraduate teacher education programs. Course requirements and the content focus of those courses are out of the control of the researcher. The second limitation of this study is that participants all have varying learning styles. Some of the participants may be more visual learners, while others may be aural learners. The learning styles of the participants is an important aspect, as it may have an impact on what types of professional learning, they find the most impactful and effective. Personality types are another limitation that are faced in this study. Participants come from all backgrounds which have shaped their thoughts, beliefs, and interactions with and about professional learning. Likewise, the personalities of music educators may play a role in how they have defined their teaching philosophies. Depending on their

teaching philosophy and their views regarding ongoing learning, the participants will have varying degrees of experience with professional learning. Some of the participants may view ongoing professional learning as essential to being able to function in their everyday jobs, while others may feel that they do not need to participate in any ongoing professional learning to feel successful. The sample survey size was drawn from a single state; therefore, results may not be generalizable to all states. Finally, the focus group and interview size were drawn from a single state; therefore, results may not be generalizable to all states or school districts.

Delimitations

The delimitations utilized by the researcher in this study were determined by a complete desire to gain better knowledge and understanding of the relationships between ongoing, meaning professional learning opportunities for secondary music educators, and the impact they have on the efficacy of secondary music educators, and ultimately their decision to remain in their chosen profession. In order to gain a more precise understanding of the efficacy of secondary music educators, only secondary music-educators were sought out for this study.

A second delimitation used by the researcher was the use of only secondary music educators who teach traditional band, orchestra, and choir classes as the majority of their teaching assignment. Those secondary music educators who may teach music technology, guitar, or any other 'non-traditional' music education course as the majority of their teaching assignment were not considered.

Summary

Teacher attrition, migration, and retention issues are real. They are present in all aspects of education, including secondary music education. There is considerable research on general attrition and retention of teachers. However, the evidence is lacking as to why music teachers

leave the profession and at what point in their careers they chose to leave. With three out of four school districts having a shortage of qualified teachers, the shortage of teachers has only gotten worse over the past two years (Podolsky & Sutcher, 2016). There is a need to explore retention and attrition issues, as well as the role of professional learning and mentorship on the secondary music educator.

The first chapter of this study presents a rationale for an investigation into teacher retention and the importance of ongoing, meaning professional learning for secondary music educators. The second chapter of this study presents an opportunity for the reader to more thoroughly understand the areas of teacher shortage and retention, support provided to teachers through induction programs, mentorship both in and outside of music education, professional learning, professional learning communities, professional learning in music education, and professional learning communities within music education.

CHAPTER 2: REVIEW OF THE LITERATURE

Introduction

This study finds purpose in seeking to explore the relationship between ongoing, meaningful professional learning and educator efficacy, specifically as it relates to attrition and retention in secondary music educators. This chapter presents a review of the literature about teacher attrition, retention, and recruitment, mentorship in education, professional learning, and professional learning communities. These areas are also studied within the specific context of music education. The chapter is presented from large concepts as they relate to education, funneled down to the concept as it relates specifically to music education. This literature review will be the foundation for identifying workplace mentorship and professional learning needs which will help improve teacher efficacy as it relates to retention and attrition within the music education profession.

Teacher Attrition, Retention, and Recruitment

When students are taught by teachers who are highly capable, their achievement levels can reach a full grade level higher than those students who are taught by a less than capable teacher (Goldrick, 2016; Hanusheck, 1992; Mizell, 2010; Stronge, Ward, Tucker, & Hindman, 2007). The goal of schools throughout the United States is to offer and provide a high-quality education to every student (Barnes, Crowe, & Schaefer, 2007; Luekens, Lyter, & Fox, 2004; Useem et al., 2007). In order to do this, there must be an "adequate supply of competent individuals who are willing and able to serve as teachers" (Guarino, Santibanez, & Daley, 2006, p. 173). The goal of retaining those teachers who are effective can often be a difficult task for schools and school districts. Resources appear to be constantly shrinking and often insufficient. The economic conditions within the United States often coincide with teacher retention, as they

cause "many states to roll back their expenditures on public education" (Guarino et al., 2006, p. 173). A person's ultimate decision to continue teaching shares the same motivating principle that led them to enter into teaching, namely "the perception that among all available alternate activities, teaching remains the most attractive in terms of compensation, working conditions, and intrinsic rewards" (Guarino et al., 2006, p. 184). Over the past two decades, there has been significant concern over the teacher shortage the United States is facing (Goldrick, 2016; Cochran-Smith et al., 2012; Garcia & Weiss, 2019).

Teacher quality has been an essential part of education for quite some time. As the "baby boom" generation grew, and large numbers of retirements were growing, research suggested that the struggle of appropriately staffing schools has been an issue for some time (Darling-Hammond, 2003; Garcia & Weiss, 2019). Attrition, or those who leave the teaching profession, is most severe for beginning teachers and schools with large numbers of poor and minority students (National Commission on Teaching and America's Future, 2003). Key predictors of teacher turnover include age and experience. Young teachers with the least experience and the oldest teachers within the educational system with the most experience are those most likely to leave the profession (Goldrick, 2016; Garcia & Weiss, 2019; Murnane, Singer, & Willett, 1988). Ingersoll (2002) suggested that the number of teachers who retire each year is less than half of the number of teachers who leave the profession entirely, for other reasons.

The recruitment and retention of teachers can vary substantially from school to school and district to district. When a teacher is deciding whether to continue or to leave the profession of teaching, they make "ongoing assessments of the attractiveness of teaching relative to alternative occupations or activities they might pursue" (Guarino et al., 2006, p. 189). Smith and Ingersoll (2004) found that, in a sample study of 3,000 beginning teachers, the attrition and

migration to different schools varied by the characteristics of the school. Those teachers in public schools in high-poverty areas were more likely than those in medium-poverty schools to leave their position, but less likely to transfer positions. Teachers at charter schools also displayed higher attrition rates (Goldrick, 2016; Smith & Ingersoll, 2004), with approximately 25% of teachers leaving after their first year.

In a 1997 report, Ingersoll, Alsalam, Bobbitt and Quinn analyzed 53,000 teachers and 11,000 schools and determined that the self-reported commitment to the teaching profession was lower for teachers in secondary schools than it was in elementary levels and higher for teachers in urban and suburban schools than their counterparts in rural schools. Smith and Ingersoll (2004) determined that teachers starting their careers in private schools were less likely to migrate than teachers in public schools. However, in the same report, they determined that the same teachers were twice as likely to leave the profession. Ingersoll (2001a, 2001b) determined that teachers in private schools had a higher turnover rate than public schools, and that was mostly due to attrition from teaching.

The research studied shows a consistency that schools with high percentages of minority, low-income, and low-performing students, show higher attrition rates (Buckley, Schneider, & Shang, 2004; Shann, 1998; Smith & Smith, 2006). Retention of teachers is found to be higher in public schools and beginning teachers in smaller schools and towns show higher attrition rates than those in more urban schools (Murname, Singer, Willett, Kemple, & Olsen, 1991; Rees, 1991).

Ingersoll (2002) discovered and pointed out that the attrition of beginning teachers was more than just a minor problem within the United States. Ingersoll initially concluded that up to 46% of new teachers left the profession within the first five years of their teaching career.

Ingersoll challenged the fundamental belief that teacher shortages are due to an "imbalance between supply and demand caused by teacher retirements, increased student enrollments, and an insufficient supply of new teachers" (Cochran-Smith et al., 2012, p. 846). Rather, Ingersoll and Smith (2003) concluded that the problem created was that of a "revolving door," in which beginning teachers were quick to leave due to job dissatisfaction. In order to reduce the demand for teaching openings, Ingersoll (2002) concluded that if working conditions improved, so too would teacher retention. Ingersoll (2001a) has likened the hiring of insufficient teachers to that of pouring water into a bucket with holes in it.

Ingersoll (2001a, 2001b) stated that in comparison to attrition rates of approximately 12% in the field of nursing during the 1990's, education had higher attrition rates: 15.0% in 1988-1989, 13.2% in 1991-1992, and 14.3% in 1994-1995. Ingersoll went on to note that although teachers retiring from the profession increased during the 1990s, the "number of retirees in any given year was smaller than the number of teachers leaving the profession for other reasons" (Borman & Dowling, 2008, p. 369). Kirby, Grissmer & Hudson (1991) suggested that the decision to initially accept and ultimately maintain a teaching job is dependent on life cycle factors, which relate to existing and changing family statuses.

As a profession, education has been delayed in the development of a systematic way to induct beginning teachers gradually. In the United States, those who are new to the profession typically receive the most difficult assignments with little feedback and even less help (Gordon & Maxey, 2000; Moskowitz & Stephens, 1997). The highest attrition rates are found in those schools that serve low-achieving, poor, and minority students (Borman & Dowling, 2008; Garcia & Weiss, 2019). Harris and Adams (2007) contend that early retirements make up most of the issues that surround a shortage of qualified teachers. An additional reason that teachers leave the

profession is the challenge of dealing with student discipline. Research confirms that new and beginning teachers from elementary through secondary schools cite classroom discipline as their greatest challenge (Garcia & Weiss, 2019; Madsen & Madsen, 1998; Veenman, 1984).

The impact of teachers leaving the profession is also felt financially. More than seven billion dollars is spent annually to recruit, hire, and train replacement teachers (Barnes et al., 2007). While the cost of recruitment, hiring, and training replacement teachers is exceptionally high and passed on to taxpayers, there is very little detailed information about the enormity of the teacher shortage in some disciplines, including music education (Byo & Cassidy, 2005).

Music educator attrition, retention, and recruitment. Issues concerning attrition, retention, and recruitment can also be isolated to music educators. Hancock (2008) states that secondary music educators who are younger than 30 years of age are more likely to be a higher attrition risk than older music educators. However, secondary music educators who are between the ages of 30-39 years of age are a higher attrition risk than those who are both younger and older. While the demand for music educators is on the rise, the number of students training to become music educators is declining (Asmus, 1999; Friedrichs, 2001; Garcia & Weiss, 2019). Hill (2003) states that each year, there is a need for close to 11,000 new music teachers to replace those who leave the profession. However, only about 5,500 new music educators join the profession each year. The continuity of a secondary music educator is the key to the development of high-quality music education programs. However, this cannot be achieved with current music attrition rates (Krueger, 2000).

Very few studies have been conducted regarding music teacher attrition. Of these few studies, DeLorenzo (1992) found that music teachers in the beginning part of their careers wanted administrators who were accessible, encouraging, and supportive. Teachers described

the support of their administrators as being ceremonial and ritualistic when interviewed about

their reasons for leaving the profession (DeLorenzo, 1992). Hancock (2009) states that 28% of

music educators who left the profession returned to attending college. Likewise, Bergee (1992)

states that many music educators considered several different occupations before considering

music education as a career choice.

Music educator attrition is a "substantial phenomenon" (Hancock, 2009, p. 104). With

16% of music educators leaving the profession each year, "it is clear that this is an indicator for

the profession that far more efforts are needed from schools, administrators, peers, teacher

trainers, and the profession at large to encourage retention efforts" (Hancock, 2009, p. 104).

According to a report by the Learning Policy Institute (2017), in the fall of 2017, there

were more than 100,000 classrooms throughout the United States that were staffed by an

instructor who was not fully qualified to teach (Carver-Thomas & Darling-Hammond, 2017).

Within the United States, teacher attrition is nearly two times as high as in high-achieving

countries such as Finland, Singapore, and Canada (Carver-Thomas & Darling-Hammond, 2017).

School districts are having a difficult time assembling a diverse group of educators (Murphy,

DeArmond, & Guin, 2003), however if these educators are immediately part of a school-based

mentoring program that provides support from colleagues, the turnover rates begin to lower

(Guarino et al., 2006).

Mentorship and Induction

Mentorship has a long history that can be traced back to the eighteenth-century B.C.

when the laws of Hammurabi of Babylon required artisans to teach their craft to younger

students (Boreen, Johnson, Niday, & Potts, 2000). In The Odyssey by Homer, a more thorough

definition of the concept of mentorship is provided. In it, the character Mentor has a protégé

names Telemachus and provides a model of "what mentoring should be in general terms: a role model, teacher, counselor, advisor, challenger, and encourager" (Jacobs, 2007, p. 20). While the poem also suggest that mentorship is intentional, insightful, nurturing, supportive, and a protective process (Fletcher, 2000; Jonson, 2002; Nicholls, 2002; Smith, 2005), a precise definition and guidelines for mentorship fail to exist in most professions (Dawson, 2014).

When mentioning theories related to mentoring, it is suggested that there are two to three functions of mentoring (Crisp & Cruz, 2009; Goldrick, 2016; Jacobi, 1991; Kram, 1985). Mentoring can be either informational or formal. In a review of the literature, there are multiple flaws that are present in mentoring research when discussing the most effective forms of mentorship (Crisp & Cruz, 2009; Goldrick, 2016; Haggard, Dougherty, Turban, & Wilbanks, 2011), yet evidence does exist that there is a close tie between mentoring and self-efficacy.

Ragins and Kram (2007) state that mentoring is "a development relationship that is embedded within the career context" (p. 5) and go on to add that it provides multiple functions to those who are being mentored. Kram (1985) outlines two primary functions of mentoring in the workplace: career and psychosocial. The career functions are those in a mentoring relationship that "promote career success and advancements such as sponsorship, coaching, protection, and challenging assignments" (Flood, 2012, p. 12). According to Kram (1985), psychosocial functions are those that include role modeling, counseling, and friendships that enhance employee's competence and effectiveness.

The term mentoring has a variety of different definitions within the relevant literature. In reviewing the literature from the 1980's through the present, there is a lack of a uniformly accepted definition of mentorship. Instead, the literature adapts its definitions, ranging from brief and vague explanations to detailed and lengthy descriptions (Haggard et al.,2011). Validity

issues are created within the literature due to the lack of a set definition of the term mentor or mentorship (Haggard et al., 2011).

Within the workplace, there are two types of recognized mentoring practices; informal and formal. "Mention the word mentor to people in large business, and they will, no doubt, recognize the term" (Smith, 1994, p. 20). Fangenson-Eland, Marks, and Amendola (1997), while using a definition of mentoring based on Kram's (1985) work, determined that those mentors and protégé's involved in formal mentoring relationships communicate less frequently than those involved in informal mentoring relationships. Those protégés involved in formal mentoring relationships reported lower levels of psychological support compared to those protégés engaged in information mentoring relationships. There was no difference in role-modeling or career guidance from their mentors (Fagenson-Eland, Marks, & Amendola, 1997).

Relationships formed during informal mentoring produce more career development opportunities and higher rates of satisfaction than those formed during formal mentoring processes (Ragins & Cotton, 1999). Ensher, Thomas, & Murphy (2001) studied three different effective methods of mentorship; traditional mentorship, step ahead mentoring, and peer mentoring. When a person of authority and experience mentors someone, this is referred to as traditional mentoring. Step ahead mentoring is when a person is the protégé to a colleague one level above them in the workplace, and peer mentoring takes place when someone is mentored by another who is on the same level within the workplace. Ensher, et al. (2001) determined that those in traditional mentorship relationships receive greater vocational support. The 2001 study also revealed that protégé's were more satisfied with mentoring in both traditional and step ahead mentoring relationships. Those mentors who are older and more experienced "are the most

effective in providing protégé's with psychosocial and career development functions" (Flood, 2012, p. 24).

Corporations will at times include mentoring, team building, and coaching as standard practices, yet the investment of time and money into these same practices as teacher development has not caught on in the same way (Dawson, 2014; Fibkins, 2002). The implementation of high-quality mentorship requires all stakeholders to be invested in the process. Fibkins (2002) states,

> The principal goal of a mentoring program should be to help every teacher by being highly skilled, self-aware, inclusive, energetic, and creative, and to carry a zest for teaching into the classroom every day. These are big goals and not easy to achieve (p. 32).

The central question that school districts, school sites, and site administrators face is how to best implement and ultimately achieve these goals.

It is important to recognize that education is working to improve its mentoring practices. "During the past 15 years, the significance of mentoring programs as part of the profession of teaching has grown exponentially" (Ganser, 2005, p. 14). There has been a focus of research and academic writing that has placed its focus on mentoring new teachers and the impact it has had on those teachers (Conway, 2003b, Fibkins, 2002; Friedrichs, 2001; Haack, 2006; Krueger, 2000; Montague, 2000). While still far from providing access to intensive mentoring, coaching, and job support that are common in other countries, the United States has made considerable progress in meeting the induction needs of beginning teachers (Crisp & Cruz, 2009). According to the National Commission on Teaching and America's Future (1996), only eight states mandated and funded induction programs for beginning teachers. In 2004, 21 states required

new teachers to participate in an induction program, according to the Council of Chief States School Officers (CCSSO). Of these 21 states, 16 mandated that states provided funding or subsidies for the cost of the induction program (National Center for Education Statistics Schools and Staffing Survey, 2007-2008). By 2008, 22 states mandated that new teachers participate in a state-funded induction/mentoring program. In a 2016 study published by the New Teacher Center (Goldrick, 2016), it was found that 29 states require a form of induction or mentoring for all beginning teachers. Eleven of the 29 states require the induction only during a new teacher's first year in the classroom.

During the 2007-2008 school year, the most common induction activity had beginning teachers being in regular communication with their principal, other administrators, or department chairs (Ingersoll, 2012). Research shows that various types of induction supports, or activities rarely exist alone. Ingersoll (2012) concludes that the more support components a new teacher received during induction; the likelihood of their turnover decreased. Ingersoll (2012) shows that beginning teachers who received two forms of support (communication with one's principal and working with a mentor) in their induction program, had a better retention rate than those who received no induction program at all. Beginning teachers who received a more comprehensive induction program that included common planning time with like subject teachers, a reduced workload, and participation in a seminar for beginning teachers, showed that the likelihood for them to leave the profession at the end of their first year was less than half of those who participated in no induction program at all (Ingersoll, 2012). After evaluating induction programs, Ingersoll and Strong (2011) determined that induction has a positive effect on teachers.

In a study about mentor-protégé relationships, Tauer (1995) revealed that successful mentoring experiences are directly related to the success or failure of the relationship. An incorrect pairing of mentor with a new teacher is a cause for concern (Gilbert, 2005). The cause for concern is compounded when combining a novice music educator with a non-music advisor (Conway, 2003a). The unrealistic expectation by both mentor and protégé, along with a lack of peer coaching and inconsistent scheduling of meetings can weaken even the best of intentions (Villani, 2002). Arbitrarily assigning a new teacher to a mentor does not meet the needs of new educators (Goldrick, 2016). Niday (1996) discovered that the relationships formed during the mentoring process are highly complex. The relationships between mentor and protégé cannot be viewed merely as being valid or ineffective due to the wide variety of expectations, successes, failures, and interpersonal issues which are brought to the shared experience. The National Network of State Teachers of the Year and the American Institutes for Research found that 55% of new teachers listed "access to a mentor" as having the largest impact on developing their overall effectiveness as a teacher (Behrstock-Sherratt, 2014).

Smith (1994) developed a study that focused on the mentoring of beginning music teachers. The study revealed that participants in mentoring programs exhibited an extremely strong presence for collaboration with their colleagues. Hayes (1996) studied the role of the master teacher within a mentoring activity. In this study, eight master teachers were surveyed. The researcher describes the roles of each of these master teachers and explains how each of their experiences contributed to both the learning and success of the mentoring experience. Hayes (1996) identifies eight themes that all mentoring programs should implement in order to be more effective. The eight themes are (a) managing personal change, (b) professional

development opportunities, (c) teaching, (d) mentoring and helping others succeed, (e) renewed

enthusiasm, (f) reflection, (g) time management, and (h) staff development.

In the first year of teaching, new educators spend much of their time learning about

procedures as well as how to deal with issues such as discipline. When new teachers struggle, it

is ultimately their students who suffer (Goldrick, 2016). Ganser (2005) stated, "the trend in

recent years is to extend teacher mentoring programs beyond one year to the second or even third

year of a teacher's employment" (p. 11). Mentoring can impact the quality of teaching that is

happening within the classroom. Mentoring research (Hayes, 1996; Niday, 1996; Smith 1994;

Smith, 1998) indicates that the valued relationships created during the mentorship process offer

more to the music educator, "in terms of a conducive professional growth climate than just

conference attendance" (Friedrichs, 2001, p. 27).

"Support during new teacher's first year or two may be just as important to their

effectiveness as their pre-service training, their state certification, and their subject matter skills"

(Strong, 2006, p. 1). There are many variables which potentially may lead to student

achievement, including language acquisition, economic status, and family background. Because

of this, it is hard to place all aspects or increases of student achievement on the success of a

mentoring program that beginning teachers will go through. "Studies that might link mentoring

to teacher effectiveness are difficult to conduct, and few have been conducted" (Jacobs, 2007, p.

27). According to Mizell (2010), mentorship is most effective when it occurs within the context

of an educator's daily work.

The observation of a new teacher by a mentor can directly lead to instructional

improvement (Conway, 2003a; Jacobs, 2007; Mizell, 2010; Nicholls, 2002). Educators who

have been paired with a mentor have listed instructional strategy support alongside classroom

management strategies as the most effective factors in their development as young teachers (Odell & Ferraro, 1992). With an abundance of new educators entering the teaching profession, they will be expected not just to teach, but learn how to teach better (Portner, 2002).

Mentorship in music education. The prevailing theme of isolationism is one that is widely present in the minds of music educators (Eros, 2013; Friedrichs, 2001; Jacobs, 2007; Koner & Eros, 2019). "Isolation from other music teachers and from resource people is a frequent problem for many beginning music teachers" (Krueger, 2001, p. 51). "Research and practice in mentoring preservice music teachers and music teachers during their induction years have flourished in the last ten years" (Draves & Koops, 2011, p. 67). However, there is "little extant research on mentoring of 'pre-service' and early career music teacher educators" (Draves & Koops, 2011, p. 67). Likewise, little research exists in the literature regarding the mentorship of music educators who are in various stages of their careers. Krueger (2000) investigated the job satisfaction and attrition factors for music teachers. There were 30 music teachers involved in the investigation, all within their first ten years of teaching within the state of Washington. Only 10% of those surveyed had participated in a formal mentoring program during their first years of teaching. They all stated that they found the mentoring program to be beneficial and worthwhile. Across all participants, collaboration with other teachers and administrators was viewed as rewarding and an essential aspect of professional learning.

Matching new music educators with mentors who are also music educators can make a positive difference in the development of the new teacher (Eros, 2013; Jacobs, 2007). Mentorship can lead to higher teacher retention rates as well as accelerated effectiveness of the teacher to improve student achievement (Eaton & Sisson, 2008). Music education has begun to focus on beginning new teachers (Madsen & Hancock, 2002; MENC, 2000), yet there is not a

current base of strong research from which to make decisions about beginning music teachers (Conway, 2003b). Krueger (1999) stated "a combination of district-supported mentorships, interactive workshops for new teachers addressing issues selected by them and released time for observing experienced music teachers provided very effective mentoring programs in the few districts that funded them" (p. 11).

Conway (2003b) examined beginning music teacher mentor practices in 13 different school districts in mid-Michigan. In the qualitative study, Conway (2003b) interviewed and observed beginning teachers within their teaching environments. Each of the 13 beginning teachers were also participants in a broader "phenomenological investigation of issues facing beginning teachers" (Conway, 2003b, p. 9). One of the findings of this study was that while mentoring programs are mandated in many states, there are major discrepancies within them due to commitment levels from schools, districts, and states. The study also showed that the value of the mentoring program for the protégé was connected to "the degree and type of contact with the assigned mentor" (Conway, 2003b, p. 20). While many beginning teachers often discuss the idea of isolation as a concern, Conway (2003b) states "the fact that these music teachers were usually the only music teacher in the building and often the only music teacher in the district makes having someone to talk to a very important issues for beginning music teachers" (p. 17). When considering the depth and circumstances of a secondary music educator's position, such as curriculum, large ensemble size, management of those large ensembles, itinerancy, and public assessment of programs, the new music educator who is mentored by someone in the same discipline area is quite fortunate (Conway, 2001).

Professional Learning in Education

An essential aspect of professional development is the concept of continued professional learning (PL). According to Hookey (2002), the term professional development has multiple meanings:

1. The process of professional change.

2. Activities to promote personal professional change.

3. A lifelong project.

4. An overarching framework for professional change.

Professional learning is an embedded aspect of the professional life of teachers (Bowles, 2002). Professional learning is a strategy that school sites and school districts use "to ensure that educators continue to strengthen their practice throughout their careers" (Mizell, 2010, p. 11). When done correctly, professional learning challenges a norm and pushes teachers to change their knowledge-base and actions (Hookey, 2002). Over the past 50 years, societal expectations have evolved to bring the "teaching profession more in line with other professions and the expectations of the public, administration, and the teaching profession itself" (Friedrichs, 2001, p. 16). Those in the medical, law, accounting, engineering, education, and science fields, along with many others, participate in some professional learning to learn and ultimately apply new knowledge and skills that will help improve their performance on the job (Mizell, 2010).

If education is to reform, it is educators who will need to lead the way. They are "ultimately the ones expected to enact the principles and ideas of reforms in the classroom" (Bautista, Yau, & Wong, 2017 p. 455). According to Knight (2002), teacher education programs cannot provide teachers with all the necessary competencies that are required in education twenty-first century students. Especially lacking are those that relate to procedures, or the "how-to" competencies which are usually developed in more practical, hands on settings. Because of

this, there is a wide-spread agreement among policymakers, and educators that providing teachers with professional learning opportunities is a necessity in order to achieve any of the goals set out by educational reform (Darling-Hammond, Chung Wei, Andree, Richardson, & Orphanos, 2009).

According to Borko (2004), the purpose of professional learning should be to benefit the learning of the student. While there are many iterations within the literature of the definition of professional learning, Avalos (2011) states:

> … professional development is about teachers learning, learning how to learn, and transforming their knowledge into practice for the benefit of their student's growth. Teacher professional learning is a complex process and collectively, the capacity and willingness to examine where each one stands in terms of convictions and beliefs and the perusal and enactment of appropriate alternatives for improvement or change (p. 10).

Professional learning in education is currently a "solid domain of research" (Bautista et al., 2017, p. 456). With over thirty years of research, and education about professional learning, the field of education has developed its own theories on how teachers learn, change, and develop professionally (Bautista & Ortega-Ruiz, 2015; Desimone & Garet, 2015). Within the literature, there are many surveys about teachers' prior experiences with professional learning (Avalos, 2011; Darling-Hammond, Wei, and Andree, 2010; Hill, Beisiegel, & Jacob, 2013). Hammel (2007) theorizes that a one size-fits-all approach to professional learning is not effective for the general education teacher. There are also many presentations of various methodological approaches, from quantitative and qualitative designs to mixed-methods, as well as small-scale to large-scale studies. Within the literature, program evaluations are the most common type of study in general education professional learning research (Borko, 2004).

Professional learning background. In 1975, a group of member countries of the

Organization for Economic Cooperation and Development (OECD) contributed to a review that

focused on the development and needs of teacher's professional growth (Hoyle & Megarry,

1980). This report focused on the input of major educational agencies and input of governments

to their commitment to teacher in-service activities. The report focused on six areas that impact

professional learning of teachers:

1. Needs based upon the career patterns of teachers. The stages of a teacher's career were broken down into three areas from the first four years of teaching through the mid-career and concluding with those needs of the post-mid-career teacher.

2. Who are the providers of professional learning?

3. Who trains the trainers?

4. Funding.

5. Evaluation of professional learning.

6. What in-service activities work the best?

The six areas should be focused on when discussing any professional learning opportunity.

Raising issues regarding professional learning, the report by Hoyle and Megarry (1980) stated

"expenditure(s) on research into in-service has been minimal, so it is hardly surprising that we

have so little systemic and reliable information about costs, resource use, and effectiveness, both

of particular approaches and overall investment" (Hoyle & Megarry, 1980, p. 95).

During the 1970's, most in-service activities were provided by district supervisory

personnel and institutions of higher learning. In a survey conducted in 1976, nearly one-third of

all teachers stated that they had not participated in any in-service activity at an institution of

higher learning during the previous three years of teaching (Joyce, Howey, & Yarger, 1976).

Teachers "do not visit one another and observe each other while teaching and very few teachers receive feedback about their performance" (Joyce, 1980, p. 24). In the same work, Joyce (1980) also found that teachers received the most effective teaching skill development from their peers.

The goal of professional learning is to "systematically chart a path for teachers to follow throughout their careers" (Friedrichs, 2001, p. 20). The state of California conducted a series of studies that attempted to understand better all of the facets involved in providing quality professional learning activities (Joyce, 1980). Attempts were made to better "understand" the types of professional learning activities that teachers participated in to enhance their subject matter competence and overall teaching skills.

The California Commission on Teacher Credentialing (CCTC) was created in 1970 and is the public agency responsible for the handling of all teacher certification, including educational standards, maintenance of records, and re-certification regarding professional learning requirements. In August 1985, teachers in the state of California who had a Professional Clear Teaching Credential (either multiple or single-subject) were required by the CCTC to establish, complete, and document a plan of professional learning activities. In order for teachers to renew their teaching credentials, a minimum of 150 hours completed, approved, and documented professional learning activities were needed.

On September 28, 2006 the governor of California signed into law Senate Bill 1209 (Scott). Senate Bill 1209 was a bill that impacted 30 different sections of the California Education Code. Taking effect on January 1, 2007, SB 1209 no longer linked the renewal of professional, clear, teaching credentials to professional learning requirements. Those in the field of education no longer were required to fulfill the 150 hours of activities and experience requirements previously needed. Because of this, professional development provided by both

schools and districts has decreased, forcing educators to seek out their own means of continued professional learning (Avalos, 2011; Bautista et al., 2017; Friedrichs, 2001).

Professional learning findings. Each academic year, close to three million teachers participate in some form of professional learning (Darling-Hammond et al., 2009). The activities that these teachers participate in include workshops, study groups, mentoring experiences, and various other formal and informal learning experiences. In countries out of the United States, such as Singapore, Sweden, and South Korea, teachers are granted 15-20 hours per week to spend on tasks related to teaching (National Center for Education Statistics Schools and Staffing Survey, 2007-2008). These tasks include preparing lessons, grading papers, meeting with students and parents, and working with colleagues. In comparison, teachers in the United States generally have three to five hours per week for lesson planning, which is done independently and out of the contracted workday (Darling-Hammond et al., 2009). Research has shown that in areas where an average of 49 professional learning hours are offered per year, student achievement increased by 21 percentage points; yet in some areas where a limited number of professional learning hours were offered (a range of five to 14 hours total), there was no real statistical impact on student learning (Yoon, Duncan, Lee, Scarloss, & Shapley, 2007).

Professional learning should be intensive, ongoing, and connected to practice. When there are singleton workshops, disconnected from practice, teachers do not have the opportunity to reflect on results. Professional learning that includes the opportunity for teachers to apply the knowledge gained in the professional learning environments into their planning and instruction has a high chance of influencing student learning (Kennedy, 2008; Kedzior, 2004; Knapp, 2003; Desimone et al., 2002; Garet et al., 2001; Supovitz, Mayer, & Kahle, 2000; Weiss & Pasley, 2006). Results from a national survey show that teachers understand the importance and value of

intensive and ongoing professional learning. Professional learning that is sustained over time is viewed as the most effective form of professional learning in the view of teachers (Garet, Porter, Desimone, Birman, & Yoon, 2001).

When practices have been modeled for teachers in a professional learning setting, they are more likely to try them in their classrooms (Snow-Renner & Lauer, 2005; Carpenter, Fennema, Franke, Levi, & Empson, 2000; Garet et al., 2001; Desimone et al., 2002; Penuel, Fishman, Yamaguchi, & Gallagher, 2007; Saxe, Gearhart, & Nasir, 2001; Supovitz, Mayer, & Kahle, 2000). Professional learning opportunities are most valuable when they are "hands-on" for participating teachers, in which they can build upon knowledge of academic content (Garet et al., 2001). Every teacher brings a "wealth of background experience, knowledge, and information to the learning setting" (Karge & Phillips, 2016, p. 2), and professional learning opportunities which guide teachers to precise concepts and skills they wish their students to learn have proved to be the most beneficial to improving student practice (Blank & de las Alas, 2009; Carpenter et al., 1989; Lieberman & Miller, 2011; Saxe, Gearhart, & Nasir, 2001; Wenglinsky, 2000; McGill-Franzen et. al., 1999).

Teachers within the United States tend to work in isolation, often spending most of their day in a single room and separated from other adults. The American education system and teaching profession "has not yet developed a strong tradition of professional collaboration" (Darling-Hammond et al., 2009, p. 11). The isolationist culture is not easily changed, as working conditions favor privacy and isolation. Research shows that when schools create time to build relationships between academic departments or grade levels, benefits include greater consistency in instruction, a greater willingness to share instructional practices, a higher rate of success in solving problems, and the development of new teaching strategies (Hord, 1997; Huffman, 2011;

Joyce & Calhoun, 1996; Louis, Marks, & Kruse, 1996; McLaughlin & Talbert, 2001; Perez,

Anand, Speroni, Parrish, Esra, Socias, & Gubbins, 2007).

    Professional learning comparisons. The Organization for Economic Co-operation and

Development (OECD) is made up of industrial nations around the globe (Darling-Hammond et

al., 2009). Countries that are a part of this organization are provided with significantly more

professional learning opportunities than found in the United States (Darling-Hammond et al.,

2009). Among those nations in OECD, more than 85 percent of schools in Belgium, Denmark,

Finland, Hungary, Ireland, Norway, Sweden, and Switzerland, provide time, as part of a

teacher's work week, to professional learning (Organization for Economic Cooperation and

Development [OECD], 2004). Teachers in OECD countries also spend fewer hours with their

students than teachers in the United States. Educators in the United States have a net teaching

time of approximately 1,080 hours, whereas those educators in OECD countries average 803

hour of net teaching time per year for primary schools, and 664 hours of net teaching time for

upper secondary schools (Organization for Economic Cooperation and Development [OECD],

2007). Although not in direct contact with students, the extra time OECD find themselves with

allows teachers the opportunity to work together, to plan and develop curriculum and instruction

that is beneficial and conducive to student learning. Whereas in the United States, teachers time

is spent individually, lesson planning, rather than working in tandem with their colleagues.

    Some countries have developed national requirements for professional learning. The

Netherlands, Singapore, and Sweden all require a minimum of 100 hour of professional learning

per year, in addition to their regularly scheduled time for teacher, collaboration, and joint

planning (Barber & Mourshed, 2007). An in-service teacher training program, developed in

Sweden, called "lifting the teachers," pays the tuition of one university course for all teachers

including those at the preschool level (Ronnerman, 1996). Sweden also allows 15 days per year for teacher in-service training (Ronnerman, 1996).

In South Korea, teachers are required to take 90 hours of professional learning courses every three years (Kang & Hong, 2008). After the first three years of teaching service, educators can enroll in government approved, five-week courses that are devoted to professional learning (Kang & Hong, 2008). These courses allow teachers to obtain an advanced certificate that allows for an increase in salary and eligibility for promotion. Likewise, in Singapore, the government provides and pays for 100 hours of professional learning each year for all teachers. This is in addition to the already allocated 20 hours per week that educators have, to work collaboratively and conduct peer observations. Unfortunately, this type of support for professional learning is not present in the United States.

While most teachers will receive one or two days of professional learning each year, most professional learning within the United States does not meet the "threshold needed to produce strong effects on practice or student learning" (Darling-Hammond et al., 2009, p. 20). Since 1987, the National Center for Education Statistics has conducted the Federal Schools and Staffing Survey (SASS) a total of seven times. In the 1999-2000 survey, 95 percent of teachers reported participating in workshops, conferences, or other training over the course of an academic year (National Center for Education Statistics Schools and Staffing Survey, 2007-2008). When it comes to other forms of professional development. In 2000, 34 percent of teachers said they had the opportunity to observe classes in other schools, while in 2004, only 22 percent of teachers reported being allowed to observe classes in other schools (National Center for Education Statistics and Staffing Survey, 2007-2008). While continually improving its professional development practices, school districts continue to search for ways to meet the

professional development needs of their employees (National Center for Education Statistics Schools and Staffing Survey, 2007-2008).

Professional learning must be ongoing and meaningful to be effective. However, in the 2003-2004 SASS, only 59 % of teachers found the professional learning opportunities they attended to be either useful or very useful. It is interesting to note that those teachers who identified as elementary school teachers found their content-specific professional learning to be more beneficial than teachers in secondary schools (National Center for Education Statistics Schools and Staffing Survey, 2007-2008). That same year 70 % of teachers reported participating in "regularly scheduled collaboration," which is a decrease from the 74 % who responded to the SASS in 1999-2000. Only 17 % of teachers "reported a great deal of cooperative effort among staff members, and only 14 percent agreed that they had made conscious efforts to coordinate the content of courses" (Darling-Hammond et al., 2009, p. 23).

The goal of the educator is "promoting the learning and development of all persons to their fullest potential" (Reiman & Thies-Sprinthall, 1998, p. 2). Professional learning is the conduit for allowing this to happen within the teaching profession. As teachers learn, they are building their toolbox and library of various methods, management techniques, communication skills, and assessment tools. Dewey advocated for "careful, guided experiences" as a part of what he called "active learning" in education (Reiman & Thies-Sprinthall, 1998, p. 67). To accomplish this, beginning teachers must be an area of focus for engagement in professional learning.

High-quality professional learning. Over the past 30 years, the field of education has accumulated large amounts of research on what is and is not considered effective as it pertains to professional learning. Professional learning opportunities such as conference and workshops,

while important to attend, do not provide opportunities for teachers to truly learn from other educators (Borko, 2004). Borko (2004) suggests that professional learning opportunities such as conference and workshops are inadequate for teachers, as they are disconnected from current classroom practices and do not meet the needs of the current teacher. Other noted scholars (Darling-Hammond, 2010; Darling-Hammond & Richardson, 2009) have referred to learning opportunities such as conference as mere 'spray and pray' approaches to professional learning that provide no true follow-up, feedback, or support for teachers.

It is essential to recognize that the literature shows that there have been studies conducted on a larger scale that have identified both content and design features which make professional learning opportunities both effective and successful (Desimone & Garet, 2015).

Professional learning for the music educator. While many published articles are published describing professional learning initiatives for K-12 educators, there are few that have explicitly described high-quality professional learning for the K-12 music educator (Bautista et al., 2017). Professional learning opportunities for secondary music educators typically consist of in-service workshops, conferences, meetings, seminars, and residency programs (Gallo, 2018 p. 169). In total, there are seven mainstream music education journals which produce monthly publications. Upon further research, an analysis of 15 years (1999-2015), and 1,260 total issues, only 17 articles were written that reported on a total of 24 professional learning initiatives (conferences, workshops, school-based PL).

The seven journals include Arts Education Policy Review, International Journal of Music Education, Journal of Music Teacher Education, Journal of Research in Music Education, Music Education Research, Music Educators Journal, and Research Studies in Music Education. Articles that were selected focused on professional learning for music educators that were employed in a preschool to pre-university school (K-12), and did not take into consideration other types of music teachers (music academies and conservatories). Articles were included that focused on the curriculum design of the professional learning (content focus, goals/rationale, working dynamics, implementation, etc.). Of the articles identified, most of the professional learning takes place in the United States of America, with only a few taking place in Canada, and the United Kingdom.

According to Bautista et al. (2017), there is an agreement across the literature that professional learning that is content-free, or dealing with general theories of teaching and learning, or with issues that are disconnected from the classroom, usually have an extremely limited impact on teachers. In order for professional learning to be both meaningful and

transformative, it needs to be "subject specific and focused on how teachers can help students develop the competencies, skills, and attitudes associated with that specific subject matter" (Bautista eta al., 2017, p. 460).

In the state of California, secondary music educators have several organizations they can turn to that provide professional learning opportunities. They are the (a) California Music Educators Association (CMEA), which is a subgroup of the national organization, National Association for Music Education (NAfME), (b) California Band Directors Association (CBDA), (c) Southern California School Band and Orchestra Association (SCSBOA), (d) Northern California Band and Choir Directors Association (NCBDCDA), (e) California Orchestra Directors Association (CODA), (f) Southern California Vocal Association (SCVA), and (g) California Choral Directors Association (CCDA), which is a subgroup of the national organization, American Choral Directors Association (ACDA). CMEA has nine subsections throughout the state of California that also provide conference opportunities. These opportunities are infrequent and not provided on a consistent basis.

The National Association for Music Education hosts a national conference every year that is attended by many music educators from across the United States. They also provide a justification toolkit, which can be found on the NAfME website. This toolkit is a six-page document that provides planning resources for music educators as well as sample correspondence to school site administrators for the educator's attendance at the conference. In 2017, NAfME also released the NAfME Academy. The NAfME Academy is a state-of-the-art, online learning platform for music educators. This Academy allows music educators to access over 60 hours of content through videos and webinars that support best teaching practices.

Access to this content requires membership in NAfME, as well as an additional fee for the content to the NAfME Academy.

The California All-State Music Education Conference (CASMEC) occurs annually in Fresno, California. This conference is administratively run by the California Band Directors Association, and combines the conferences of CMEA, CBDA, CODA, and the California Alliance for Jazz (CAJ) into one large conference that takes place each February. CASMEC takes place over four days. There are numerous professional development sessions that educators may attend.

The Southern California School Band and Orchestra Association holds an annual Professional Development Conference each January in Garden Grove, California. This two-day conference provides over 70 professional development sessions and covers all levels of music education from elementary general music through secondary instrumental music. In 2017, SCSBOA began a college track of sessions for music education majors in their final year at colleges and Universities. This track provided sessions on interviewing skills, time management within the profession, and tips and tricks from veteran music educators. Conference attendees can secure continuing education credit for salary advancement within their school district. NCBCDA and CODA do not host a separate annual conference, rather encouraging their members to attend the California All-State Music Education Conference in February each year.

The Southern California Vocal Association offers a one-day in-service workshop each year in the fall. Occurring in October, this one-day workshop focuses on relevant teaching practices for vocal music educators in the Southern California region. California Choral Directors Association hosts a fall regional conference each year, with one taking place in Southern California and one taking place in Northern California. The American Choral

Directors Association hosts a national conference in odd-numbered years. This national conference is held in a different city throughout the United States and invites vocal music educators from across the United States to attend. In even-numbered years, ACDA hosts a regional conference for their Western Region, of which CCDA is a part. The Western Region of ACDA encompasses Arizona, California, Hawaii, Nevada, and Utah. The regional conferences rotate location.

While these one-time presentations, workshops, and conferences are opportunities for music educators to come together to discuss the profession, teaching practices, and connect with colleagues, they are offered within limited time constraints and may often be the least effective means for changing teaching practices and building capacity within educators (Bautista et al., 2017).

Professional Learning Communities

One of the ways how educators can continue to build their capacity is through the development of professional learning communities (PLC) (Bausmith & Barry, 2011; Jones et al., 2013; Strong, 2005). While there is no single universal definition of a professional learning community, one definition suggests that they are a "group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way" (Stoll, Bolam, McMahon, Wallace, & Thomas, 2006, p. 222). This definition promotes the idea that a wide variety of people from both inside and outside of a school can not only help each other's learning, but also the learning of students, as well as the school as a whole.

The PLC concept does not seem to have one single origin. John Dewey (1929) stated that practices within education would provide not only the data but the subject matter which

ultimately formed the problems to be inquired. Since then, others such as Sternhouse (1975),

Schon (1983), Bolam (1977), Hord (1997), DuFour (2004) have been influential in defining and

evolving the professional learning community concept and purpose. The professional learning

communities share five essential characteristics (Hord, 2004; Louis et al., 1996). These

characteristics are (a) shared values and vision, (b) collective responsibility, (c) reflective

professional inquiry, (d) collaboration, (e) ensuring that individuals and group learning is

promoted. The concept of professional learning is believed to be much more effective when it is

rooted in both work-based learnings, as well as self-development of educators.

Through the professional learning community process, there is evidence that educators

increasingly gained confidence in their teaching practice, professional judgement, and became

more knowledgeable "and informed in their discussion of classroom practices due to greater use

of reading and systemic collection of evidence" (Stoll et al., 2006, p. 233). Data analysis has

become an ever increasing and important aspect of a teachers' job. By using data, educators can

improve their day to day teaching, promote professional learning, and help schools improve in

how they educate students (Bolam, 2000; Earl & Katz, 2002; Thomas, Smees & Elliot, 2000).

Professional learning communities place an emphasis on collective learning. The

effectiveness of a professional learning community is determined by the exchange of

information, as well as the creation of practices which stem from those interactions (Stoll et al.,

2006). Little (2003) began to analyze records of interaction between teachers. The connection

between an individual and the group is highlighted by King and Newmann (2004, p. 89):

> High quality instruction depends upon the competence and attitudes of each individual
>
> teacher. But in addition, teachers' individual knowledge, skills and disposition must be
>
> put to use in an organized collective enterprise. That is, social resources must be

cultivated, and the desired vision for social resources within a school can be summarized as professional community.

The process of building a professional learning community is not easy. From necessary leadership to teacher support for the process itself, professional learning communities have both internal and external factors which can help facilitate or inhibit the process dramatically. Literature shows that professional learning communities appear to be worth the effort that is expended into creating and sustaining them, however little research shows the impact of the professional learning community on the teacher and their efficacy within the profession.

Teacher-Efficacy

French novelist Alexander Dumas wrote that "when people doubt themselves, they make their own failure certain by themselves being the first to be convinced of it" (Pajares, 2002, p. 1). Academic research suggests that there is ample evidence Dumas was correct in his statement. First introduced in 1977, the construct of self-efficacy was introduced by Albert Bandura as part of a larger theoretical framework known as social cognitive theory. The idea of teacher efficacy is quite simple yet has significant implications. Essentially it summarizes that "human achievement depends on interactions between one's behaviors, personal factors (e.g. thoughts, beliefs), and environmental conditions" (Schunk & Pajares, 2002, p. 2).

According to Bandura (1986, 1997), efficacy refers to the beliefs about one's capabilities to learn or perform behaviors at designated levels. A teacher's sense of efficacy "has been related to student outcomes such as achievement, motivation, and students' own sense of efficacy (Tschannen-Moran & Hoy, 2001, p. 783). As "education reforms are initiated in schools, feelings of efficacy may shape a teacher's willingness and preparedness to adopt reform

strategies, including those that ask them to share practices with colleagues or take on more responsibility in the school" (Wahlstrom & Louis, 2008, p. 466).

There is clear evidence to suggest that teachers who believe in their abilities as educators and in addressing the learning needs of their students are much more resilient in challenging situations and handle setbacks much more readily than those who do not believe as strong in their abilities as educators (Ashton & Webb, 1986, Skaalvik & Skaalvik, 2007; Tschannen-Moran & Hoy, 2001). According to Pajares (1992), in order to best understand the correlation between efficacy and teaching behavior, it is best to examine teacher beliefs. These beliefs, according to Pajares (1992), are formed early, self-perpetuate, and are resistant to change, especially those that are long-held beliefs. When isolating pre-service teachers' beliefs, "students enter their collegiate teacher training program with established beliefs about teaching, having developed these beliefs during their time as students" (Buckner, 2008, p. 11). Thus, from observing both teachers and their teaching styles, students have formed their own beliefs about what constitutes effective teaching, and ultimately appropriate student behavior (Pajares, 1992).

When researching teacher-efficacy, there are two main conceptual strands; Rotter's (1966) social learning theory, and Bandura's (1986) social cognitive theory. In following the social learning theory, teacher-efficacy examines a teacher's belief about how much their actions affected outcomes. Plainly stated the social learning theory examines teachers' beliefs about "personal control to affect student outcomes, namely, students' academic success" (Buckner, 2008, p. 16). It is important to note that one's self-efficacy beliefs should not be confused with their judgements of the consequences that their behavior will produce. A teacher's efficacy beliefs will help determine the outcomes which they expect. Teachers create and develop their

efficacy beliefs "as a result of the social persuasions they receive from others" (Pajares, 2002, p. 4).

"One cannot be all things, which would require master of every realm of human life" (Bandura, 2006, p. 307). In a 1988 study, Brissie, Hoover-Dempsey, and Bassler found that teacher efficacy predicts a teacher's level of burnout. Teachers that possess a low sense of efficacy are found to be the ones that are most likely to drop out of the teaching profession (Glickman & Tamashiro, 1982). Teacher efficacy is cyclical, thus implying that "lower levels of efficacy lead to lower levels of effort and persistence, which lead to a deterioration in performance, which in turn lead to lower efficacy" (Brouwers & Tomic, 2000, p. 241).

Measuring teacher efficacy has been inconsistent throughout time (Wahlstrom & Louis, 2008, p. 466). There is little research that establishes relationships between leadership behavior and efficacy (Tschannen-Moran & Hoy, 2001). There has been an increase in the "number of researchers drawing on efficacy theory in their research on burnout" (Brouwers & Tomic, 2000, p. 242). Maslac and Leiter (1999), Cherniss (1993), Leithwood, Menzies, Jantzi, and Leithwood (1999), and Rabinowitz, Kushnir, and Ribak (1996), all use efficacy in their research on teacher burnout. Chwalisz, Altmaier, and Russell (1992) and Brouwers and Tomic (1998) used efficacy theory to study burnout in educational settings.

The measuring of efficacy should focus on a particular context or specific domain, rather than focusing on a more global, inclusive, functioning (Bandura, 1997). The measurement of a global efficacy may ask questions such as "How confident are you in your teaching ability?" whereas, a more discipline-specific or domain-specific focus would inquire about a teachers' confidence level to accomplish specific goals or tasks. "Self-efficacy is important for perseverance" (Garvis, Twigg, & Pendergast, 2011). In 2001, Tschannen-Moran and Hoy

developed a self-efficacy measure that incorporated three domains that are key in education. These three domains are implementing instructional strategies, managing student behaviors, and engaging students in the learning process. By aligning these domains to the classroom setting, demand was met for more specificity of answers, while placing the inquiry in practical classroom application.

Bandura (1997) hypothesized that efficacy beliefs remain stable once they are established, however many researchers have noted that "little evidence exists about how (teachers') efficacy beliefs change or solidify across stages of a career" (Tschannen-Moran, Hoy A., & Hoy W., 1998, p. 238). There have been few studies that look to correlate the relationship between teaching experience and a teacher's efficacy. In a study conducted by Ross, Cousins, and Gadalla (1996), there was very little correlation between years of experience and efficacy, and Ghaith and Yaghi (1997) found a negative correlation between years of experience and the efficacy of participating teachers. A longitudinal study was conducted by Hoy and Spero (2005) in which data was collected from teachers both during their teaching-training program, and at the end of their first year of teaching. Data shows a significant rise in efficacy during the teacher-training programs yet a drastic decline when taken at the end of the first full year of teaching. This data is limited by a small sample size of only 29 participants.

Other factors that may influence efficacy include workplace environments, with verbal persuasion by a supervisor serving as the lead contributor to the self-efficacy (Bandura, 1997). Sources of efficacy, and the influence they may have on one's self-efficacy may change over time. Tschannen-Moran & Hoy (2007) determined that these factors will play a more important role for novice teachers than those teachers who are considered veteran teachers. Efficacy of an individual is not static, and "reflect a lifelong process of development that ebb and flow

according to personal attributes and interpretation of environmental circumstances" (Klassen & Chau, 2010, p. 742).

While many teachers report having high levels of stress due to their job (Chaplain, 2008; Schwarzer & Hallum, 2008), many teachers also say they find personal satisfaction in the work they are doing. Job satisfaction can be defined as "the perceptions of fulfillment derived from day-to-day work activities" (Klassen & Chiu, 2010, p. 742). Research (Judge, Thoresen, Bono, & Patton, 2001) states that the higher one's job satisfaction is, the higher the levels of job performance can be achieved. Caprara, Barbaranelli, Steca, and Malone (2006) considered job satisfaction a "decisive element" (p. 823) in how it influences a teacher's attitude and their performance, and also found self-efficacy "to be an important contributor to teachers' job satisfaction" (Klassen & Chiu, 2010, p. 742). Liu & Ramsey (2008) reported that stress from poor work condition had the most substantial influence on a teacher's job satisfaction, as well as reporting that a lack of planning and preparation time, combined with a heavy workload, were also significant factors in reduction satisfaction from teaching.

Many teachers report that teaching brings them personal satisfaction while also bringing about varying degrees of stress due to demands from colleagues, administrators, students, and parents (Greenglass & Burke, 2003). Workload, a lack of recognition for accomplishment, and student discipline issues were also listed as items that caused teachers varying levels of stress (Greenglass & Burke, 2003).

Efficacy in music educators. While there have been many studies that focus on teacher efficacy, there are very few within the literature which focus on the teachers who specialize in music education. The literature has many examples of efficacy in music students, or how

general education teachers perceive themselves when asked to teach music. There are limited studies within the literature regarding self-efficacy and teachers of music.

Performance by a teacher is influenced by that particular teacher's personality characteristics, as well as their efficacy beliefs in teaching (Magno & Sembrano, 2007). "Teachers' early experiences in schools are crucial in determining their attitudes towards teaching, their understanding of the job, their professional behavior, their classroom practice, and their longevity in the profession" (Ballantyne, 2005, p. 39). The importance of the discipline being taught, and age of the students being taught, have a direct impact on the nature of the teaching practice. "It is impossible in any discipline to separate the content from the pedagogy" (Ramsey, 2000, p. 37).

In 2007, the Australian Ministerial Council on Education, Employment, Training, and Youth Affairs stated that all children and young people should have the opportunity to experience a high-quality arts education. Andrews (2004), stated that in order to achieve the goal of having all students receive a high-quality arts education, teachers would require high levels of both individual skill and training. He went on to add that teachers would need to believe in their own efficacy in order to provide a quality arts education. Essentially, it is necessary for pre-service teacher education programs to develop the capabilities of those wishing to teach music and the arts. Within the context of the construct of self-efficacy, a teacher's thoughts and feelings for arts education will ultimately determine the quality of instruction in the arts that a student will receive (Garvis, Twigg, & Pendergast, 2011).

Garvis and Pendergast (2010) studied the efficacy beliefs of early childhood teachers, as it related to teaching arts education. On a nine-point Likert scale, participants in the study showed the highest self-efficacy towards teaching English (6.81), and one of the lowest subjects

was music (4.39). This showed that these early childhood teachers did not possess a high self-efficacy in the area of teaching music and incorporation of the arts into their curriculum. In studies conducted by Temmerman (1997) and Bartel and Cameron (2002), they showed that a lack of ability to teach knowledge or specific skills with music is a significant factor that affects the teacher's perceptions of their ability to correctly teach content in music.

A 2003 project by Hargraves, Welch, Purves, and Marshall called the Teacher Identities in Music Education (TIME) project, investigated the attitudes and identities of those intending to become secondary music educators. The study not only looked at the transition from musician or music student to teacher, but also at the way's teacher identities differ amongst undergraduate teacher education courses, university education courses, and specialty music colleges. The finding of these studies showed that students from all three types of institutions rated their teaching efficacy higher than their musical efficacy. The teacher education students involved in these studies regarded teaching skills such as communication and time management just as important as their "classical" musical skills. These same subjects stated that the reasons they value music education were for its social and personal benefits more than the ability to lay a foundation as a professional musician.

Summary

There is much that has been written and researched about teacher retention and attrition, however very little focuses on music education. The scarcity of information becomes heightened when researching the reasons why secondary music educators choose to stay in the education profession. While some studies (Asmus, 1999; Conway, 2003b; Jacobs, 2007) listed administrative support as one of the main factors that was necessary for the success of teachers, very few studies researched the importance of professional learning on the retention rates of music teachers. As the need for music teachers becomes increasingly apparent (Barnes et al., 2007; Strong, 2005), and given the limited research on the factors which lead to the overall efficacy of music teachers, the need to learn more about retention and migration of teachers is apparent.

Many teachers who are new to the profession do not spend enough time within the profession to become master teachers. Teacher mentor programs vary in their implementation. From differing levels of support, to structure of programs, to various components of mentorship, those training programs which offered recognized release time are the ones which have shown to be the most successful for educators. Many school districts do not have mentorship programs, and if one is present, it typically is a model where every discipline is grouped together in the implementation process. This approach of every discipline being similar simply does not serve the interests of music educators. Given the unique nature of secondary music education and the responsibilities placed on educators in this field, the model of a one-size-fits-all mentoring program is perhaps not the most beneficial option in the long-term success of the educators in this field.

Understanding the role of professional learning and mentorship on secondary music educators is the basis of the research. The efficacy of secondary music educators plays a significant role in the retention of these teachers throughout their career.

CHAPTER 3: METHODOLOGY

Introduction

The retention and attrition of secondary music educators is a challenge and concern to the field of music education. The professional growth needs of secondary music educators is also a concern and remains a challenge for administrators, educators, and the public. In 1983, the State of California passed Senate Bill 813 into law. This bill mandated that in order to maintain a teaching credential, educators must have completed 150 hours of professional growth and teach at least 90 days in a California public school (Friedrichs, 2001). In 2006, the State of California signed into law Senate Bill 1209. This rescinded the professional growth mandate for all educators in the State of California and left them to find their own professional growth opportunities. While mandating professional growth may be extremely notable, the absence of such a requirement has left many secondary music educators with a lack of direction and support that would have otherwise been present every year.

The objective of the researcher was to answer the following primary research question:

1. Does meaningful professional learning and mentorship have an impact on the efficacy of secondary music educators?

Secondary research questions include:

1. What professional learning activities do secondary music educators find effective in meeting their professional growth needs?

2. Do the professional learning needs of secondary music educators vary depending on what type of area (rural, suburban, urban) they may teach in?

3. What, if any, additional factors aide in a secondary music educators' decision to continue with their career?

The methodology used in this study to test the research questions is a mixed-methods, phenomenological approach.

Genesis of the Study

During the 2017-2018 academic year, school district X piloted a program that was referred to as "Mentorship for the Visual and Performing Arts." The intent of this program was not to take the place of Beginning Teacher Induction, but rather, supplement the induction process for new teachers and provided continued mentorship for those who were established secondary music educators. This program was not directly associated with the formal induction program. The mentorship for visual and performing arts educators was facilitated through the Visual and Performing Arts office, which was part of the Education Services Division of school district X. The mentorship program was a three-year program. Each new year, a new discipline of the visual and performing arts was entered into the mentorship program. Each teacher received mentorship from nationally recognized mentors in each of the particular disciplines.

Eighteen secondary music educators participated in the pilot study. There were also three participating mentors (mentor 1, mentor 2, mentor 3). Each of the teachers selected taught music education at the secondary level. Each mentor selected was nationally recognized for their work within the field of music education. Each mentor was assigned six secondary music educators, regardless of years of experience they had teaching. The purpose of this mentorship program was to provide guidance, support, and direct access for all secondary music educators in school district X.

Mentorship began at the beginning of the 2017-2018 (August 2017) academic year and continued through May 1, 2018. An introductory survey was given to each participating educator. Educators answered questions about the structure of their program, both their short

and long-term goals, as well as procedural questions about how they run their instrumental music program. Personal contact information was also provided in this survey. Survey responses were sent electronically to all mentors. Two weeks after survey responses were sent to mentors, the first virtual meeting was scheduled between the mentors and participating secondary music educators. The Coordinator of Visual and Performing Arts for school district X was also present in the virtual meetings. Meetings were kept to 45 minutes in length and were focused on the mentor teachers and participating mentee teacher becoming acquainted, discussing survey responses, and an opportunity for mentor teachers to learn more about each of the schools (e.g. culture, and environments) that they would be working with. Discussions also took place between mentor, mentee, and district coordinator on goals that the mentee teacher had for not only the mentorship program, but also their own personal career goals.

Following the initial online meeting, mentors were invited to meet face to face with the participating mentee teacher. These open meetings were one of two face to face meeting that took place between the two parties. Mentee teachers also had unlimited access to their mentors throughout the school year via email, online meeting (Zoom, Skype, FaceTime, Google Hangout) and phone conference (pending appointment scheduling with mentor). One of the requirements of the mentorship program was that mentors and mentee participating teachers had to communicate a minimum of two times per month (average of once every two weeks). Mentors were asked to respond to email communication within 36-48 hours. Online and phone meetings had to be scheduled at least two days prior to the conversation taking place.

At the conclusion of the year, mentors were once again invited to school district X for their second face to face meeting with their mentee teacher. These meetings were scheduled around the final performance of the school year for their mentees. Each mentor and mentee were

invited to take part in a closing interview and survey with the Coordinator, Visual and Performing Arts of school district X. Some of the questions were similar for both the mentor and mentee, while some varied depending on the participating role of the individual. Interviews were conducted with both the mentor and mentee teacher present. Statements from mentor teachers are presented in Table 7.1, while statements from mentee teachers are presented in Table 8.1.

Participants

The survey was sent to 1,400 secondary music educators in the state of California. All participants were secondary music in the state of California and members of significant music education organizations within the state. Those music education organizations include the California Band Directors Association, California Music Educators Association, Southern California School Band and Orchestra Association, and the Southern California Vocal Association. These organizations, while all independent, work to help strengthen the professional standing of vocal and instrumental music programs in the school setting, while at the same time work to foster the professional growth and learning of music educators at all levels. Participants also had the majority of their teaching assignment in one of the traditional core music classes (band, orchestra, choir).

Secondary music educators that received surveys were in all stages of their careers and worked in varying school districts throughout the state of California. Participants were both male and female. Participants held a minimum of a single subject teaching credential in music education, or a supplemental credential in music which allowed them to teach music at the secondary level. For secondary music educators to participate in the survey, the majority of their teaching assignment had to include band, orchestra, or choir. Thus, three of the five periods

taught, had to be representative of the standard, traditional performance-based music education program.

Surveys were sent electronically and contained a consent form, as well as the survey instrument. Participants for focus group and individual interviews were secondary music educators from the state of California. Given the subjective nature of this sample, there are many limitations within this sample. The interest of the educators in participation was obtained in a separate informational form that was sent out and which did not compromise the confidentiality of the primary research instrument.

Instrumentation and Measures

This study utilized a survey instrument composed of five different sections: (a) a music educator efficacy belief scale, in which participants were asked the degree of agreement or disagreement in a series of Likert scale questions, (b) a professional learning section that asked respondents to identify professional learning opportunities that had attended within the past three years, and their beliefs as to the effectiveness of those professional learning activities, (c) a section where participants were asked about mentorship programs that they had participated in, (d) a section for respondents to answer several free-response questions regarding their opinions on the most valuable and least valuable professional learning activities, (e) a section on demographics. The complete survey instrument may be found in Appendix B.

Section I: Music Educator Efficacy Belief Scale

The Music Educator Efficacy Belief Scale was modeled from existing instruments and research that was designed to assess the construct known as teacher-efficacy. The survey items were worded in order to reflect a student's achievement in music education as either the natural ability of the student of by being influenced by teacher effectiveness. Buckner (2008) developed

the Music Teaching Efficacy Belief Scale as part of a study in which he compared the efficacy of elementary education majors and music education majors and their beliefs in teaching music. Gibson and Dembo (1984) were the first researchers to identify two substantial factors that pertained to teacher efficacy. "According to Gibson and Dembo (1984), these two factors corresponded to Bandura's (1977) two dimensions of expectancy, self-efficacy for Personal Teaching Efficacy and outcome expectancy for Teaching Efficacy" (Buckner, 2008, p. 37).

The first section of the survey asked each participant to indicate the degree to which they either agreed or did not agree with a given statement. Participants were given a list of 18 statements. Respondents were asked to rate the degree to which they either agreed or did not agree using a Likert scale from one, which represented strongly disagree, to five, which represented strongly agree. These statements are represented in Table 1. 1.

Table 1. 1

Music Educator Efficacy Belief Scale

Section I: Music Educator Efficacy Beliefs
Directions: Please indicate the degree to which you agree or disagree with each statement below by selecting the appropriate number of each statement. Please select only one (1) response.   1. Strongly Disagree 2. Moderately Disagree 3. Neutral 4. Moderately Agree 5. Strongly Agree
S1: Even if I try very hard, I will not teach music well.   S2: The teacher is generally responsible for the achievement of students in music.   S3: I understand music concepts well enough to be effective in teaching music.   S4: I will typically be able to answer students' music questions.   S5: A music teacher cannot do much because most of a student's motivation and performance depends on his or her natural ability.   S6: A student's capability to understand various music concepts is directly related to his or her work ethic or practice hours.   S7: I have little or no influence on my student's motivation to learn music.   S8: My teacher training program and/or experience has given me the necessary skill to be an effective music teacher.   S9: Being a great musician does not necessarily make someone a great teacher of music.   S10: A student's achievement in music is directly related to his or her natural musical ability.   S11: My effectiveness in music teaching will have little influence on my student's achievement in music.   S12: Student achievement in music is directly related to their teacher's effectiveness in music teaching.   S13: I know the steps necessary to teach concepts effectively.   S14: If a student did not remember information I gave in a previous music lesson, I will know how to increase his/her retention in the next lesson.   S15: A student's natural musical ability has a greater influence on student achievement than effective music teaching.   S16: A student's low musical ability can be overcome be effective music teaching.   S17: I will generally teach music effectively.   S18: In order to be an effective and skillful music teacher, music educators must be great musicians.

Section II: Professional Learning History

In this section, respondents were asked to identify each professional learning activity they had attended during each of the previous three years and rate the effectiveness of each one. Survey participants were given a list of 18 different types of professional learning activities to choose from. Respondents were asked to rate the effectiveness of each of these activities using a

Likert scale from one, representing extremely ineffective, to five, which represented extremely

effective. The rating of three was neutral. The professional learning effectiveness scale is

represented in Table 2.1.

Table 2. 1

Professional Learning Effectiveness Scale

Section II: Professional Learning Effectiveness Scale
Directions: Of the professional learning activities below, please rate the effectiveness of the activity in terms of how much it has helped you in your professional growth needs within the PAST THREE (3) ACADEMIC YEARS.
Rate the activity from:
1. Extremely ineffective 2. 3. Neutral 4. 5. Extremely effective
S1: Music conferences
S2; Music workshops
S3: On-campus In-service
S4: Music curriculum development
S5: Guest teaching / Clinics (Participant acting as the guest teacher)
S6: Non-music workshops / in-service
S7: Online / distance learning
S8: Served as a mentor teacher
S9: Received ongoing mentorship from a mentor teacher
S10: Serve(d) in a professional music organization
S11: Host a guest clinician
S12: District sponsored workshop (Music related)
S13: District sponsored workshop (Non-music related)
S14: Peer mentoring services
S15: Observing other rehearsals
S16: Educational research
S17: Attendance at a professional ensemble performance
S18: County office of education workshop (Discipline related)

Section III: Mentorship

The third section of the survey was an inquiry into whether or not respondents had

participated in a mentorship program, outside of their BTSA or induction programs. Participants

were asked to describe, in detail, the specifics of the mentorship program they were involved in,

and the overall effectiveness of that mentorship program, as it related to their self-efficacy as

music educators. Questions are represented in Table 3. 1.

Table 3. 1

Mentorship

Section III: Please answer the questions as completely as possible
Q1: Outside of beginning teacher support or induction program, have you taken part in a mentorship program specific to music education?
Q2: If yes, please describe the nature of the program.
Q3: Please rate the effectiveness of that program, as it relates to your self-efficacy as a secondary music educator. 1. Completely ineffective 3. Neutral 5. Completely effective

Section IV: Open Response

In the fourth section of the survey (Section IV), respondents were asked to provide feedback to a series of qualitative questions.

Table 4. 1

Open Response

Section IV: Please cite or give specific examples when you answer the following questions.
Q1: Have you ever thought about leaving the field of music education and what were the reasons for not doing so?
Q2: Describe the effect of meaningful professional learning opportunities on your self-efficacy as a music educator.
Q3: Describe your though on the importance of being a skilled musician and its impact on being an effective music teacher.
Q4: Describe the professional learning activities that you find effective in meeting your professional learning needs as a secondary music educator.
Q5: Describe any additional factors (beyond professional learning) that have gone into your decision to continue with a career in secondary music education.

Section V: Demographics

The demographics section of the survey asked 15 questions about the survey respondents. Questions included how long has the respondent been teaching, how long they have been in their current job, highest level of education achieved, amount of district reimbursement for

professional learning expenses, school location, number of music teachers at their school and in their district, size of the music program, and size of the school.

Table 5. 1

Demographic Information

Section V: Demographics
Directions: Please provide information about yourself and working environment.
Q1: Gender
Q2: How long have you been a secondary music educator?
Q3: Which best describes your area of teaching?
Q4: How long have you been teaching at your current position?
Q5: Which best identifies the location of your school?
Q6: What county do you teach in?
Q7: What is your school size?
Q8: How many total students participate in music (band, orchestra, jazz ensembles or vocal ensembles?)
Q9: How many secondary music educators teach at your school, including yourself?
Q10: How many secondary music educators teach in your district, including yourself?
Q11: Does your school district have a music coordinator or supervisor?
Q12: If YES, does s/he provide professional learning activities?
Q13: If NO, do you or another teacher have music supervisor duties as part of your teaching assignment?
Q14: How much does your district reimburse you for professional growth expenses such as conference fees, and/or tuition?
Q15: To which of the following music education organizations do you belong? Please check all that apply.
Q16: Please list other professional organization(s) to which you belong

These questions provided background data on the professional conditions which existed in the survey population.

Table 6. 1

Research Questions Related to Survey Instrument

Research Question	Data to be Collected	Expected Outcomes
Does meaningful professional learning and mentorship have an impact on the efficacy of secondary music educators?	Music teacher self-efficacy belief scale responses (Section I). Professional learning effectiveness scale (Section II).	Correlations between secondary music teacher efficacy and what professional learning activities secondary music educators found most effective.
What professional learning activities do secondary music educators find effective in meeting their professional learning needs?	Professional learning effectiveness scale (Section II). Open response questions (Section IV). Focus group and individual interviews.	An understanding of the professional learning activities that secondary music educators found most effective.
Do professional learning needs of secondary music educators vary depending on what type (rural, suburban, urban) they may teach in?	Demographic information (Section V). Professional learning effectiveness scale (Section II). Focus group and individual interviews.	Professional learning activities found effective will be similar depending on the type of area secondary music educators live. These needs may or may not be similar to those of secondary music educators who live in different areas.
What, if any, additional factors aid in a secondary music educator's decision to continue with their career?	Open response questions (Section IV). Focus group and individual interviews.	Secondary music educators will provide various reasons regarding their decision to remain in the teaching profession that may not have direct correlation to professional learning.

Reliability

Reliability is concerned with the consistency to which the questions used in the survey instrument elicit the same type of information each time they are asked. The survey instrument which was sent to participants was utilized in the pilot study by the researcher. The pilot study was sent to 15 participants. Modifications were made to the pilot study questions based upon feedback received from pilot study participants. The wording of questions on the survey instrument was changed to ensure clarity and a common understanding of the terminology that was being asked.

Focus groups were conducted in the same manner for each group, to ensure consistency as well as confidentiality. All participants were assigned a numerical alias. Each focus group was conducted in the same online conference room. Focus groups were conducted in the same manner, where participants were allowed to notify the moderator when they were ready to answer a question. All questions were asked in the same order to each focus group. An outside scribe was utilized and attended each of the focus groups to ensure consistency. The scribe was an impartial third party and therefore had a lack of bias towards the focus group subjects.

Validity

Validity, or trustworthiness, is primarily established in qualitative research through the description that is used in relating the participants' stories and experiences. These descriptions were an essential aspect of this study. Other verification procedures that were utilized included triangulation of data, peer debriefing, and member checks.

A pilot assessment was created and administered before sending out the primary survey. The pilot assessment was sent to 15 secondary music educators and three non-music educators to participate as subjects. The three non-music educator participants read through the survey for

proof-reading and editing purposes. They did not complete the survey. The 15 subjects who were secondary music educators were all teaching band, orchestra, jazz ensemble, string classes, or vocal music courses when the assessment was administered. All subjects signed a consent form and were asked to complete the 20-minute survey to identify any format difficulties or problems that would inhibit clarity. Changes were made from recommendations. The pilot assessment was corrected and revised for use in the main study.

Triangulation depends on the convergence of data gather by different methods or different sources (Anzul, Ely, Freidman, Garner, & McCormack-Steinmetz, 1991). Triangulation was accomplished in this study through both the interviews of teachers who were mentees and those who were mentors.

Peer debriefing was used to serve as an external check on this research project. "The process helps keep the inquirer 'honest,' exposing him to searching questions by an experienced protagonist doing his best to play the devil's advocate" (Lincoln & Guba, 1978, cited in Anzul, et al., 1991, p. 162). A former secondary music educator and retired professor from San Diego State University read a percentage of the data and helped to identify themes. The researcher met with the reviewer to discuss interpretations of the data.

Finally, member checking was used to determine if the participants felt that the researcher had accurately portrayed their experience (Creswell & Creswell, 2005). The researcher provided each participant with a copy of their original transcript and an individual summary of the data. Participants were asked to review the summary and provided the researcher any corrections or additions. Adjustments were made based on the responses of the participants.

Data Collection

This survey was distributed electronically with a secure link for each participant. Participants signed a digital consent form. A copy of this digital consent can be found in Appendix A. As participants began to answer questions within the survey itself, responses were automatically populated into a spreadsheet through Google Forms. The researcher exported all data from Google Forms into a Microsoft Excel workbook. All categorical data was checked for completeness, and any missing fields had the word "missing" entered. Numerical data that was missing was filled with the word "zero". This ensured there were no missing values. A codebook reflecting both descriptions and numerical indicators for each variable was created. Data was analyzed from this codebook.

Each interview participant completed a brief demographic questionnaire to establish an initial context and environment. The researcher conducted two sets of semi-structured interviews. Interviews consisted of open-ended questions that allowed the researcher to probe for additional meaning and clarification.

Interviews were conducted via online conference room service. Confidentiality was a priority during the interview process and in the handling of all data, regardless of the perceived sensitivity of the data. In order to protect the anonymity of all participants, pseudonyms were used for all individuals, schools, and school districts named within the transcripts.

Research conducted by Montague (2000) revealed a set a protocol's that were used as a model for this study. Separate protocols were created for the interviews and focus groups.

Interviews were recorded using the record video feature of the online video conference room. Recordings were downloaded and saved onto an external hard drive of the researcher. A

third-party individual transcribed all of the recordings. The researcher, while listening to the original digital recordings, verified transcripts to ensure accuracy.

Interviews focused on biographical data, expectations of teaching, and presumptions of the mentoring experience. Interviews also focused on teaching experiences, mentoring experiences, and effectiveness of professional learning. Permission to conduct this study was requested by the Concordia University Institutional Review Board.

Data Analysis

Quantitative and qualitative data for this study were analyzed separately. Equal weight was given to both the quantitative and qualitative data that was collected within this survey. Termed a QUAN-qual design (or mixed methods study) (Creswell & Poth, 2016), the quantitative aspect included data analysis of surveys responded to ($n = 274$) by music educators within the state of California, while the qualitative aspect included analysis of focus group and individual interviews.
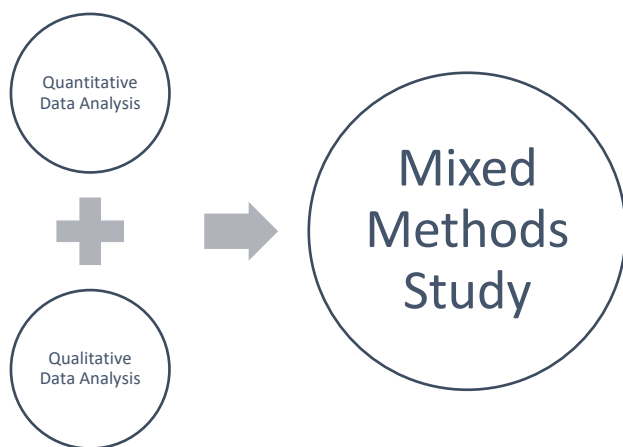

Figure 1. Description of Mixed Methods Study.

Quantitative Data Analysis

Utilizing secondary data and descriptive statistics, quantitative data was analyzed using Stats Plus in Microsoft Excel. Secondary data used in this study included school size,

educational background, gender, school location, and years of experience. Descriptive statistics included the use of bar charts, Pearson's Linear Correlation, and percentages.

The first research question in this study utilized data from the Professional Learning Survey for Secondary Music Educators. Participants provided ratings scores for the Music Educator Efficacy Belief Scale and the Professional Learning Effectiveness Scale. To conduct the Pearson's Linear Correlation, the researcher utilized the mean efficacy score respondent and the effectiveness scores of each professional learning opportunity provided. The responses of questions 1, 5, 10, and 11 were reversed on the efficacy belief scale, as the questions were written as a negative formulated item.

Research question two analyzed the effectiveness scores of various professional learning and mentorship opportunities. In order to rank the various forms of effectiveness, the researcher determined the mean scores and standard deviations for each form of professional learning.

Research question three also utilized the mean scores for each form of professional learning, however the various forms were separated by geographic area of school location.

Histograms and tables were utilized to display correlations between variables that were found in the survey.
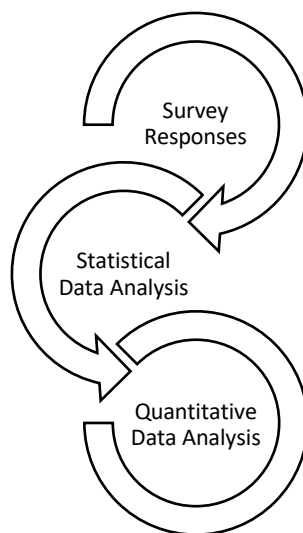
Figure 2. Quantitative Data Analysis Process.

Qualitative Data Analysis

Qualitative data analysis encompassed the open responses provided in the Professional Learning Survey for Secondary Music Educators, as well as focus groups, and interviews conducted by the researcher. Data was prepared for analysis through the creation of codebooks and text transcription. All interviews were coded, analyzed, and reviewed for common themes and patterns. All interviews were conducted by the researcher and recorded with the consent of the person being interviewed. All focus groups were conducted by the researcher and were recorded using the record feature on the online conference room. Recordings were transcribed by a professional stenographer who works in the United States Federal Court system.

Utilizing the services of someone who has a history of being a court stenographer ensured that the researcher was able to focus on conducting the focus groups and interviews, while having the ability to answer appropriate follow-up questions. Data was coded with broad themes. Themes were reworked often as other focus groups and interviews took place.

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│   Open   │     │          │     │          │     │ Qualitative │
│  Ended   │ ──▶ │  Focus   │ ──▶ │Individual│ ──▶ │   Data    │
│  Survey  │     │  Groups  │     │Interviews│     │ Analysis  │
│Questions │     │          │     │          │     │          │
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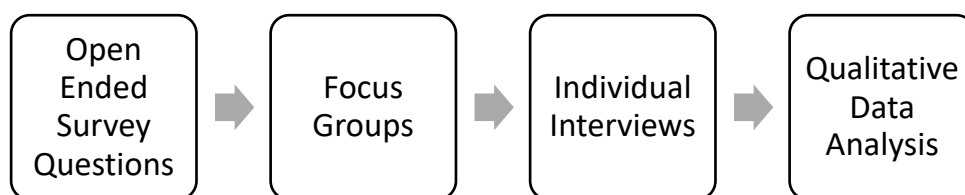
Figure 3. Qualitative Data Analysis Process.

Table 7. 1

Statements from Mentor Teachers

Person Interviewed	Years of Teaching Experience	Statement
Mentor 1	37	"What an incredible experience this was. To work with six different teachers, all with different needs, really forced me to think of different strategies for each teacher. I'd love to do this again!"
Mentor 2	39	"Why doesn't every school district have this for teachers? Every arts teacher needs to be in a program like this. It should be a requirement."
Mentor 3	42	"WOW. What an awesome program this is, that I would love to be part of again. Being able to use technology so we could meet from across the country was great. Sign me up for next year!!"

Table 8. 1

Statements from Mentee Teachers

Person Interviewed	Years of Teaching Experience	Statement
Mentee 1	2	"This is exactly what I needed. Someone to be able to bounce ideas off of, ask questions when I wasn't sure, and to provide suggestions and tips for when I was stuck. It was almost like an extension of student teaching."
Mentee 2	18	"I loved every aspect of being involved in this program. This year, I didn't feel like I was out on an island trying to find my way back to civilization without any help. I wish every teacher had this opportunity."
Mentee 3	34	"I guess it's true what they say, you can teach an old dog new tricks. I was skeptical going into this program, and wish now that I had something like this my entire career. Being able to talk literature selection and instrumentation with my mentor got me out of my own head and able to collaborate with another professional who understood my world."

Ethical Issues

The researcher was qualified to undertake a study of this nature. The researcher's position as a high school music educator in the public schools of California for 13.5 years provides a level of knowledge and experience that enabled him to empathize with the participants in the research setting. The researcher's work with the development of professional learning programs for secondary music educators brings him closer to the position and mindset of those currently in the secondary music classroom.

The potential for researcher bias in qualitative analysis was significant. In qualitative analysis, data is passed through the researcher doing interviews and conducting focus groups,

and then interprets the data in final analysis. Therefore, the data was subject to being shaped by the researcher's background and self-efficacy. The researcher used the process of self-disclosure. Self-disclosure refers to considering the research problem about the interviewer's background and attitudes before conducting interviews and continuing to do so throughout the analysis of the data (Jacobs, 2007).

Confidentiality of the surveys was maintained to the degree permitted by the technology used. Specifically, no guarantees were made regarding the interception of data sent via internet by third parties. Participants in the focus groups had their information available to the researcher for contact purposes only. Contact information was removed once the focus groups were scheduled. Only aggregate data was shared with the dissertation committee. Participants were not identified by name in the results. Data was stored in Google Drive (password protected portal) and on the researcher's Microsoft Surface laptop, that was also protected with a password. Any notes taken were stored in a locked file cabinet. All data will be deleted from the Google Drive and Microsoft Surface laptop and destroyed at the conclusion of the 2020-2021 academic school year.

The researcher never participated in a formal, discipline-specific mentorship program at any time in his career as a secondary music educator. In the role of supervisor of music educators, the researcher understood the difficulties encountered as part of the job of secondary music educator. Having this understanding led the researcher to believe that having a formal mentor or being involved in a discipline-specific mentorship program would have made the classroom career easier in many ways. Therefore, an awareness of this frame of mine deterred the shaping of interview questions and data analysis toward such a perspective.

Summary

This study was conducted to gain an understanding of the impact of meaningful professional learning and mentorship on the efficacy of secondary music educators. Participants were all secondary music educators from the state of California. Participants were all members of major music education organizations in the state of California. This goal was to better understand the professional learning needs of secondary music educators. The five sections of the Professional Learning Survey for Secondary Music Educators were presented, along with the methodology used in data collection and analysis. The researcher presented a pilot study that was conducted in a major school district in California, as well as provided ethical considerations and a summary of the chapter.

A brief description of the researcher's background was also provided and his experience as a secondary music educator was given. His experience as a secondary music educator adds to the validity of the study.

CHAPTER 4: FINDINGS

The intent of this study was to investigate meaningful professional learning and mentorship and its impact on the efficacy of secondary music educators across the state of California. The researcher sought to determine what types of professional learning that secondary music educators found most effective in meeting their professional growth needs, the efficacy of secondary music educators, whether or not the professional growth needs of secondary music educators vary depending on the location of their school (rural, suburban, urban), and what factors aide in a secondary music educators decision to stay in the education profession. The researcher hypothesized that professional learning opportunities that secondary music educators found more effective will have a higher correlation to the educator efficacy. Furthermore, the researcher hypothesized that location of school will not have a significant impact on the types of professional learning activities that secondary music educators found valuable. This phenomenological study utilized a mixed-methods design, which required the researcher to collect and analyze the data with a theoretical lens. The Professional Learning Survey for California Secondary Music Educators was provided to secondary music educators ($N = 1400$) throughout California, fulfilling the quantitative requirement. The researcher used smaller focus groups of secondary music educators to interview in acquiring the qualitative data. Results of the data collection are presented according to each research question.

Participant Demographics

Two hundred seventy-four surveys were completed by secondary music educators throughout the state of California. Out of the 274 respondents, 66.06% ($n = 181$) were male, 32.85% ($n = 90$) were female, 00.04% ($n = 1$) were other, and 00.07% ($n = 2$) did not respond. The data is realized in Table 9. 1.

Table 9. 1

Gender of Respondent

Gender	Count	Percentage
Male	181	66.06%
Female	90	32.85%
Other	1	00.04%
Non-Response	2	00.07%

As shown in Table 10.1, respondents to the survey also provided data regarding the type of area the school they taught at was located. Out of the 274 responses, 7.30% ($n =20$) identified their school being in a rural location, 73% ($n =200$) identified their school being located in a suburban area, and 19.70% ($n =54$) identified their school as being located in an urban or inner-city area.

Table 10. 1

Location of School

Location	Count	Percentage
Rural	20	7.30%
Suburban	200	73.00%
Urban/Inner City	54	19.70%

Respondents were asked to identify which county in California the schools they taught at were located. In total, respondent ($n =265$) came from 18 different counties through California. Nine responses were not recorded, as respondents listed "United States" as their response to which county their school was located in.

Table 11. 1

Counties with Highest Number of Respondents

County	Count	Percentage
Los Angeles	82	31.00%
Orange	75	28.30%
Riverside	38	14.34%
San Diego	23	8.71%

Table 12. 1

Counties of Participating Respondents

County	Count	Percentage
Alameda	1	00.38%
Fresno	1	00.38%
Imperial	3	1.13%
Kern	6	2.26%
Kings	1	00.38%
Mendocino	1	00.38%
Monterey	1	00.38%
San Bernardino	18	6.80%
San Joaquin	2	00.80%
Santa Barbara	1	00.38%
Santa Clara	1	00.38%
Stanislaus	1	00.38%
Ventura	9	3.41%
Yolo	1	00.38%

Each of the respondents were asked to identify what area of music education described their individual teaching assignment. Of the 274 respondents, 76.01% (n =208) identified their teaching assignment as instrumental music, 12.04% (n =33) identified their teaching assignment as primarily instrumental music with a vocal music component, 1.56% (n =4) identified their teaching assignment as primarily vocal music with an instrumental component, and 11.14% (n =29) identified their teaching assignment as strictly vocal music.

Table 13. 1

Teaching Assignment

Assignment	Count	Percentage
Instrumental Music	208	75.91%
Primary Instrumental w/Vocal	33	12.04%
Primary Vocal Music w/ Instrumental	4	1.56%
Vocal Music	29	10.58%

Respondents were asked to identify size of the school that they work at. Of the 274 respondents, 8.03% (n =22) responded that their school population was between 1-600 students, 39.88% (n =109) identified their school has having between 601-1499 students, and 52.29% (n =143) identified their school having 1500 or more students.

Table 14. 1

School Population

Population	Count	Percentage
1-600 students	22	8.03%
601-1499 students	109	39.88%
1500 or more students	143	52.29%

As shown in Table 15.1, each of the respondents was asked to identify what type of secondary school they each taught. Out of the 274 responses provided, 7.66% (n =21) answered that they taught at a Junior High School (Grades 7-8), 25.91% (n =71) responded that they taught at a middle school (Grades 6-8), 56.20% (n =154) identified their school as a high school (Grades 9-12), while 10.21% (n =28) identified their school as a variation of one of the previous choices. This may have included a combination of schools that offered grades that were taught, but the school did not fit into the "traditional" school system (e. g. grades 5-8, or 6-12)

Table 15. 1

School Type

School Type	Count	Percentage
Junior HS (Grades 7-8)	21	7.66%
Middle School (Grades 6-8)	71	25.91%
High School (Grades 9-12)	154	56.20%
Other	28	10.21%

Respondents were asked to identify how many different professional development organizations that they belonged to. 30.29% (n =83) responded that they had membership in

only one music education based professional organizations, 33.94% (n =93) stated that they held

membership in two music based professional organizations, 24.09% (n =66) responded that they

were members of three music education based professional organization, 9.49% (n =26) stated

that they held membership in four music education based professional organization, 1.82%

(n =5) held membership in five music education based professional organizations, 0.365%

(n =1) responded that they were members of six music education based professional

organizations. The results are displayed in Table 16. 1.

Table 16. 1

Professional Organization Membership

Number of Professional Orgs.	Count	Percentage
1	83	30.29%
2	93	33.94%
3	66	24.09%
4	26	9.49%
5	5	1.82%
6	1	0.365%

Of the 274 respondents, 269 provided data on how long they had been a secondary music

educator. Figure 4 provides detailed information on number of years of teaching and the

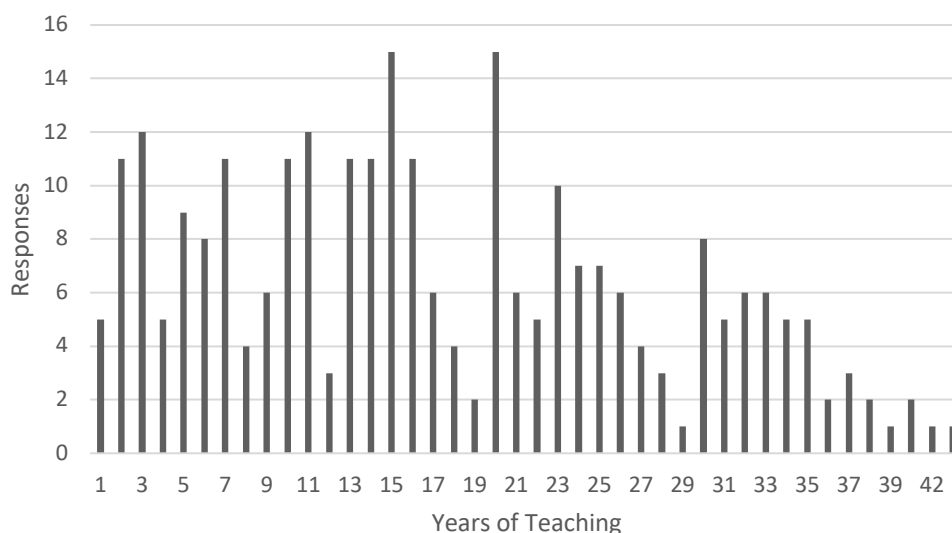frequency of responses to a given year.

Figure 4. Years of Teaching Experience**.**

Of the 269 responses, 15.61% (n =42) stated they had been teaching between one and five years at the secondary level, 14.87% (n =40) stated they had been teaching between six and ten years at the secondary music level, 19.33% (n =52) stated they had between 11 and 15 years of teaching experience at the secondary music level, 14.13% (n =38) stated they had been teaching at the secondary music level between 16 and 20 years, 13.01% (n =35) responded that they had been teaching between 21 and 25 years, 8.18% (n =22) stated they had between 26 and 30 years of teaching experience at the secondary music level, 10.04% (n =27) had between 31 and 35 years of teaching experiences, 3.72% (n =10) stated they had between 36 and 40 years of secondary music teaching experience, and 00.74% (n =2) stated they had more than 40 years of teaching experience at the secondary music level. This data is represented in Table 17.1.

Table 17. 1

Secondary Music Teaching Experience in Years

Years of Experience	Count	Percentage
1-5	42	15.61%
6-10	40	14.87%
11-15	52	19.33%
16-20	38	14.13%
21-25	35	13.01%
26-30	22	8.18%
31-35	27	10.04%
36-40	10	3.72%
40 or higher	2	00.74%

Respondents were asked if the school district they currently work in has a music supervisor who works at the district office level. Of the 274 respondents, 271 provided a response, while 3 respondents did not provide a response. Of the 271 responses, 63.47% (n =172) stated they did not have a music supervisor in their district, 36.53% (n =99) responded that they did have someone in their school district who worked at the district level to supervise music. This data is represented in Figure 5.
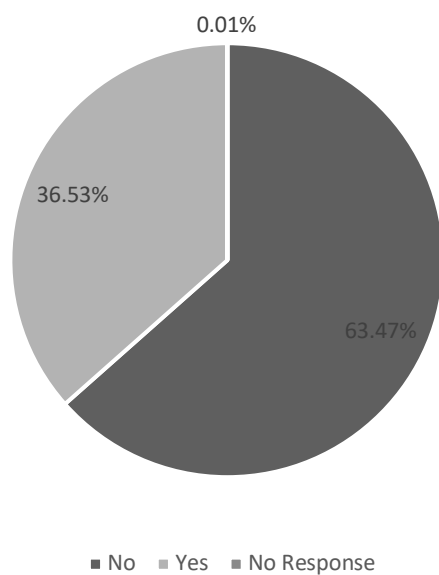
0.01%

36.53%

63.47%

■ No ■ Yes ■ No Response

Figure 5. Pie Graph Representing Whether or Not a School District has a Music Supervisor (*N =274).*

Data Analysis of the Research Questions

Given the amount of data that the researcher gathered, the researcher has used a logical

sequence to help guide the reader through the complete analysis. Following the analysis of

demographic data of the respondent, data has been analyzed by research question.

Research Question One

Does meaningful professional learning and mentorship have an impact on the efficacy of

secondary music educators?

Efficacy, professional learning and mentorship: Quantitative. Section two of the

Professional Learning Survey for California Secondary Music Educators obtained data on the

self-efficacy beliefs of the respondents. Respondents were asked to state their beliefs for 18

statements related to education and their teaching practice. Likert scale scores ranged from

Strongly Disagree (1) to Strong Agree (5). A score of three constituted a neutral response to the

statement. To determine the final efficacy score for each respondent, the researcher took the sum

of the individual statement scores and divided it by a total of 90 (the highest number of points

possible for one individual respondent). The highest efficacy score one could receive would be a

perfect score of 5.00, signaling an extremely high efficacy.

In the data received, the highest efficacy score from a respondent was 4.61, while the

lowest efficacy score was 1.89. Of the 274 respondents, 38.69% (n =106) had an efficacy belief

score of 4.00 or higher, 53.28% (n =146) of all respondents had an efficacy score between 3.50

and 3.99, 4.38% (n =12) had a final efficacy score between 3.00 and 3.49, 3.28% (n =9) had an

efficacy score that fell between 2.00 and 2.99, and 00.37% (n =1) had an efficacy score that was
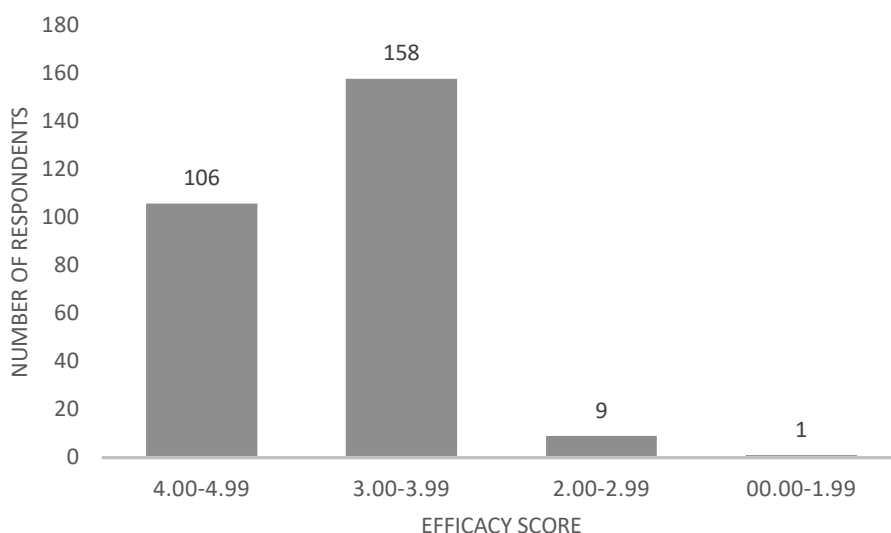
below 1.99.

Figure 6. Frequency of efficacy scores by survey respondents (N =274).

The researcher analyzed data for survey participants (N = 274) to find the impact

meaningful professional learning and mentorship had on the efficacy of secondary music

educators. There were 18 forms of professional learning and mentorship opportunities presented

within the survey. A Pearson correlation was administered to determine if there were any

relationships between efficacy scores and the options for professional learning and mentorship.

Table 18 .1 lists the professional learning and mentorship opportunities that had statistically

significant outcomes. There was a moderate correlation between efficacy and serving as a

mentor teacher, r (272) = 0.3794, p <0.0001, and efficacy and observing the rehearsal of a peer

or colleague, r (272) = 0.3168, p < 0.0001.

Table 18. 1

Correlation Between Efficacy and PL/Mentorship Opportunities

Variable vs. Variable	R	p-value
Efficacy vs. Music Conferences	0.2705	0.0000*
Efficacy vs. Music workshops	0.2288	0.0002
Efficacy vs. Guest teaching/clinics	0.2605	0.0000*
Efficacy vs. Served as a mentor teacher	0.3794	0.0000*
Efficacy vs. Receiving ongoing mentorship from a mentor teacher	0.1770	0.0040
Efficacy vs. Served in a professional music education organization	0.2076	0.0008
Efficacy vs. Hosting a guest clinician	0.2716	0.0000*
Efficacy vs. District sponsored workshops (music related)	0.1812	0.0033
Efficacy vs. Observing other rehearsals	0.3168	0.0000*
Efficacy vs. Attendance at a professional ensemble performance	0.2595	0.000*

Note. *p < 0.0001

Weak correlations exist between the following variables: efficacy and attendance at

music conferences, r (272)=0.2705, p <0.0000; efficacy and attendance at music workshops,

r (272)=0.2288, p =0.0002; efficacy and serving as a guest teacher or clinician, r (272),

p <0.0001; efficacy and receiving ongoing mentorship from a mentor teacher, r (272)=0.1770,

p =0.0040; efficacy and having served in a professional music education organization,

r (272)=0.2076, p =0.0008; efficacy and attendance at district sponsored music related

workshops, r (272)=0.1812, p =0.0033; efficacy and attendance at a professional ensemble

performance, r (272)=0.2595, p <0.0001.

Efficacy, professional learning, and mentorship: Qualitative. Focus groups (*N*=20)

were conducted. The researcher, in an attempt to better understand how professional learning

impacted a secondary music educator's efficacy, asked the following question, "Describe the

effects of ongoing, meaningful, professional learning on your efficacy as a secondary music

educator." There were several themes which arose including the importance of ongoing learning

as well as having content specific professional learning opportunities.

Table 19. 1

Focus Group Responses About Professional Learning and Efficacy

Respondent	Response Shared
FG1	"Attending conferences, being involved with my peers, and working with gifted conductors all help me realize how important our job is and rejuvenate my soul"
FG2	"Conferences and a district administrator that was a former band director has helped my teaching the most. Positive feedback on my teaching and tools learned at conferences as improved my self-esteem, confidence, and teaching ability tremendously."
FG3	"Attending conference and serving in professional organization have helped me network and grow through the interaction with my peers and colleagues."
FG8	"Sitting in meaningless workshops and sessions makes me hate the idea of professional learning. Being around like-minded colleagues who are experiencing

	the same things as I am, make me want to learn and be better for my students!"

Another theme to arise was the importance of meeting and collaborating with other secondary music educators.

Table 20. 1

Focus Group Comments Regarding Efficacy and the Importance of Collaboration

Respondent	Response Shared
FG5	"I think that when I have more time to work with colleagues, it makes me more energized to work with students."
FG9	"More than anything, I love the energy I get from other fellow teachers. It helps to keep my going."
F16	"Collaborating and sharing effective teaching strategies with colleagues and fellow music teachers is the most effective learning opportunity. I need this time!!"

Focus group participants also discussed the need for continued, ongoing, discipline specific professional learning as it related to their efficacy as secondary music educators. The responses of the focus group are listed in Table 21. 1.

Table 21. 1

Focus Group Comments About Efficacy and Meaningful Professional Learning

Respondent	Response Shared
FG2	"You don't know what you don't know. By engaging in frequent professional learning opportunities, I am able to continue to evolve as a teacher. I learn new skills and techniques to try. Keeping it "fresh" prevents the job from becoming monotonous and helps me stay engaged and reflecting on current processes."
FG9	"If I'm expected to partake in professional learning activities at this junction in my career (I've been in for 24 years), I expect it to have relevance. School or district sponsored activities virtually never achieve this"
FG10	"It is imperative to the success of a teacher, but the opportunities must be appropriate to what we are teaching."
FG11	"There is always more room to learn and improve and having these learning opportunities offer ways to add more tools to my teacher tool bag, and to refresh the excitement and passion for teaching."

Research Question Two

What professional learning activities do secondary music educators find effective in meeting their professional growth needs?

Professional learning effectiveness: Quantitative. The researcher used the Professional Learning Survey for California Secondary Music Educators to obtain quantitative data from respondents on their beliefs as to the effectiveness of various types of professional learning and mentorship. There were 18 options provided, with respondents asked to provide a numerical response from one (extremely ineffective) to five (extremely effective). A response of three represented a neutral response. If respondents had not participated in a particular form of

professional learning or mentorship, they were asked to leave the response blank. Mean scores were obtained for all 18 forms of professional learning and ranked to determine which opportunities secondary music educators found most effective.

Music conferences. Of the 274 responses, a response of four was the most frequent. A response of one (extremely ineffective) was given by 2.19% (*n*=6) of all respondents, 4.74% (*n* =13) provided a response of two, 21.68% (*n* =58) gave a response of three (neutral), 45.62% (*n* =125) gave a response of four, 25.91% (*n* =71) gave a response of five (extremely effective). There was one respondent who did not provide a response.
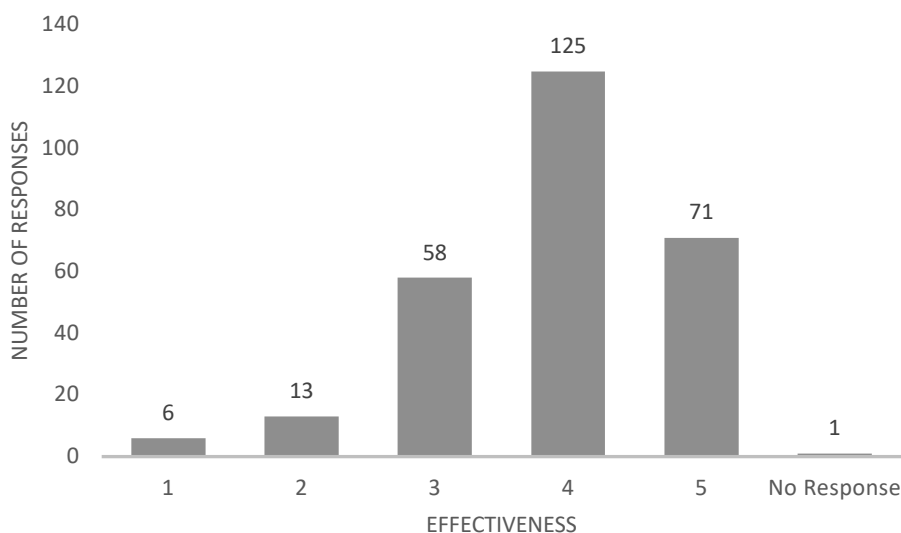

Figure 7. Effectiveness of Music Conference as a Form of Professional Learning (*N*=274).

The mean score for the effectiveness of music conferences as a form of professional learning was *M*=3.89.

Music workshops. Figure 8 displays responses as to the effectiveness of music workshops as a form of professional learning. 2.19% (*n* =6) of respondents state that music workshops were extremely ineffective as a form of professional learning. 4.01% (*n* =11) responded with a response of two, 21.90% (*n* =60) responded with a neutral response of three,

50.00% (*n=*137) responded with a four, 20.43% (*n=*56) responded that music workshops were

highly effective, 1.46% (*n* = 4) did not provide a response. The mean score was *M* =3.84.
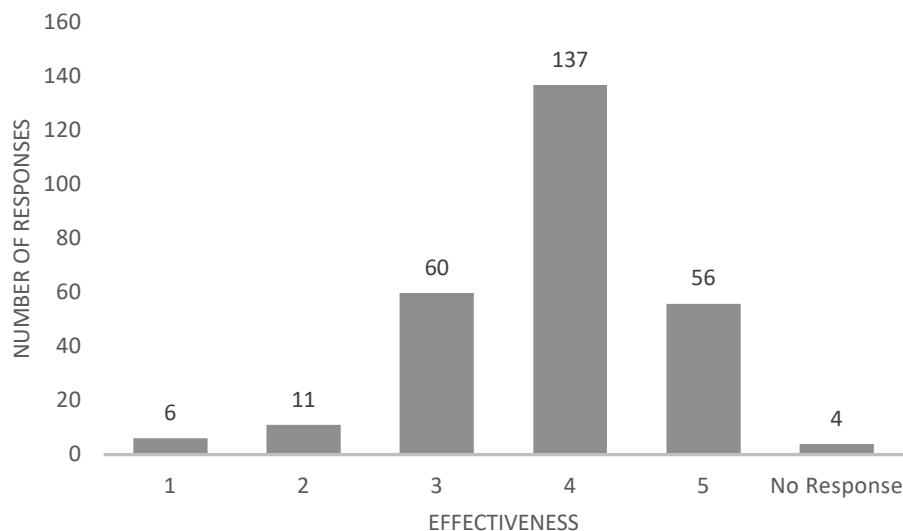

Figure 8. Effectiveness of Music Workshops as a Form of Professional Learning (*N=*274).
On-Campus In-Service.

When asked to provide effectiveness scores for on-campus in-service as an effective form

of professional learning, the majority of responses (*N=*274) stated that it was an extremely

ineffective form of professional learning. Of the 274 survey respondents, 42.33% (*n=*116)

provided a score of extremely ineffective, 25.55% (*n* =70) provided a response of two, 17.15%

(*n* =47) gave a response of neutral (three), 9.99% (*n=*27) provided an answer of four, and 4.74%

(*n=*13) stated that on-campus in-service workshops were an extremely ineffective form of

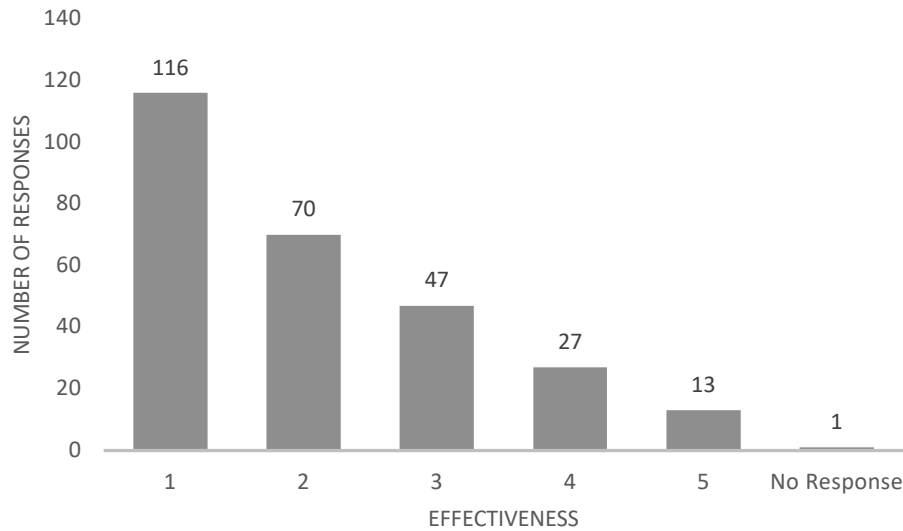professional learning. One respondent did not provide an answer. The mean score was *M* =2.09

Figure 9. Effectiveness of On-Campus In-Service as a Form of Professional Learning (*N*=274).

Music curriculum development meetings. The majority of respondents (*N* =100) were neutral in their response as to the effectiveness of participating in music curriculum development meetings as a form of professional development. The mean effectiveness score provided by respondents as music curriculum development meetings being an effective form of professional learning was *M*=2.81. Of the respondents, 14.23% (*n* =39) stated that music curriculum development was an extremely ineffective form of professional development, 21.53% (*n* =59) responded with an effectiveness score of two, 36.50% (*n* =100) were neutral as to the effectiveness of music curriculum development as a form of professional development, 21.17% (*n* =58) scored a four, and 5.11% (*n* =14) stated that music curriculum development was an extremely effective form of professional development.
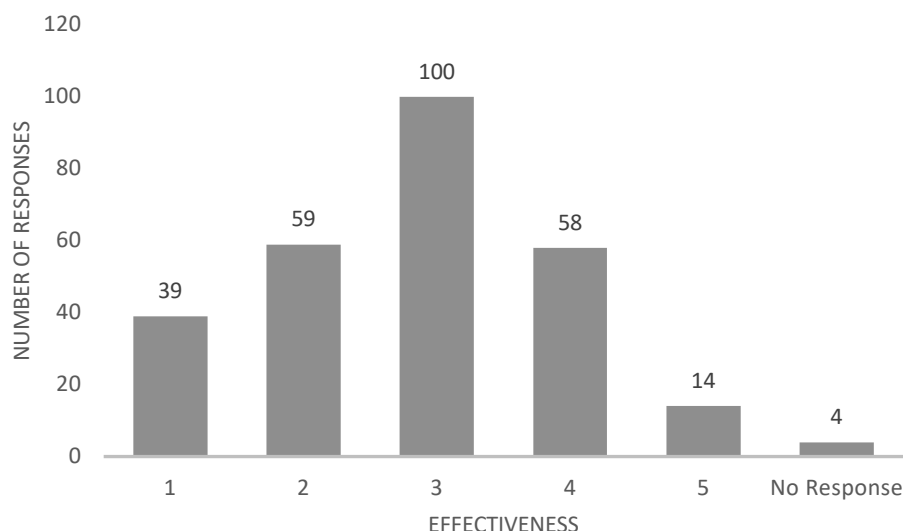
Figure 10. Effectiveness of Music Curriculum Development as a Form of Professional Learning (*N*=274).

Guest teaching / clinics with the respondent serving as the guest teacher / clinician.

Survey participants were asked to rate the effectiveness of them personally serving as a guest teacher or clinician for a colleague's ensembles. The quantitative data analysis shows that 4.38% (*n* =12) of all respondents provided an effectiveness score of either one or two. 27.37% (*n* =75) stated that they were neutral of this as an effective form of professional development, 66.06% (*n* =181) provided an effectiveness score of four or five, stating that serving as a guest teacher or clinician was an extremely effective form of professional development, 2.19% (*n* =6) of respondents did not provide a response. These results are displayed in Figure 11. The mean score for serving as a guest clinician as an effective form of professional development was *M* =3.88.
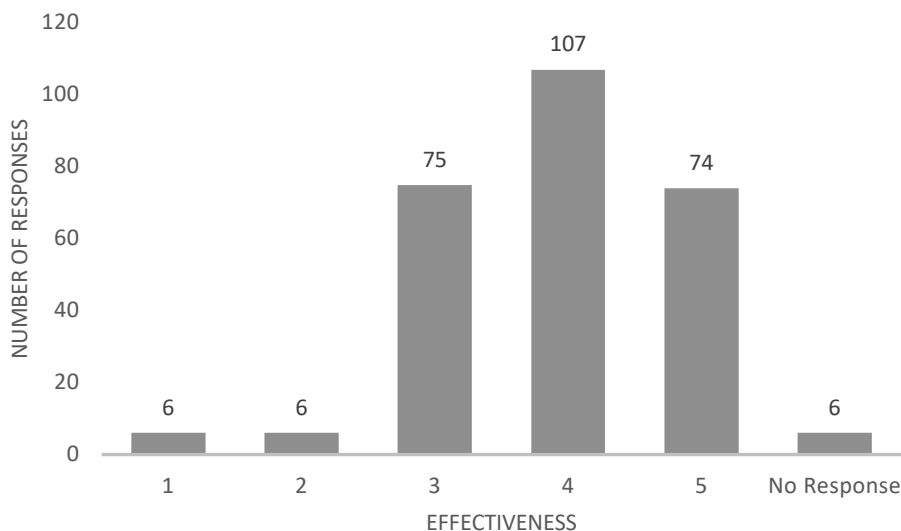
Figure 11. Effectiveness of Serving as a Guest Clinician or Teacher as a Form of Professional Learning (*N*=274

Non-music workshops/in-service. In rating the effectiveness of non-music

workshops/in-service opportunities as an effective form of professional development, 45.62%

(*n*=125) gave an effectiveness score of one, while only one respondent (00.37%) stated they

found this to be an extremely effective (score of five) form of professional development.

25.18% (*n* =69) gave a score of two, 20.80% (*n*=57) stated they were neutral (score of three),

and 6.93% (*n*=19) gave a score of four. There were three respondents who did not provide an

answer (1.09%). The mean score for non-music workshops/in-service was *M* =1.90. These
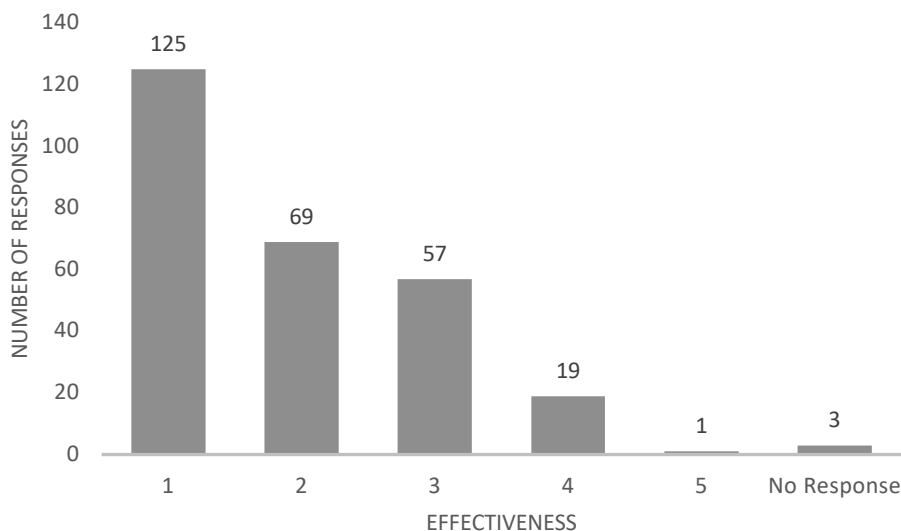
results are displayed in Figure 12.

Figure 12.   Effectiveness of Non-Music Workshops/In-Service Opportunities as a Form of Professional Learning (*N* =274).

Online or distance learning (music education related). Out of 274 survey respondents, only 266 provided a response for the effectiveness question relating to music education related online distance learning. In total 2.91% (*n* =8) of respondents did not provide a response to this question. 15.69% (*n* =43) of respondents said this form of professional learning was extremely ineffective, 16.78% (*n* =46) responded with an answer of two, 44.16% (*n*=121) provided a neutral response, 16.06% (*n* =44) responded with an answer of four, and 4.38% (*n* =12) stated this form of professional learning was extremely effective. These results are displayed in Figure 13. The mean score for this inquiry was *M* =2.76.
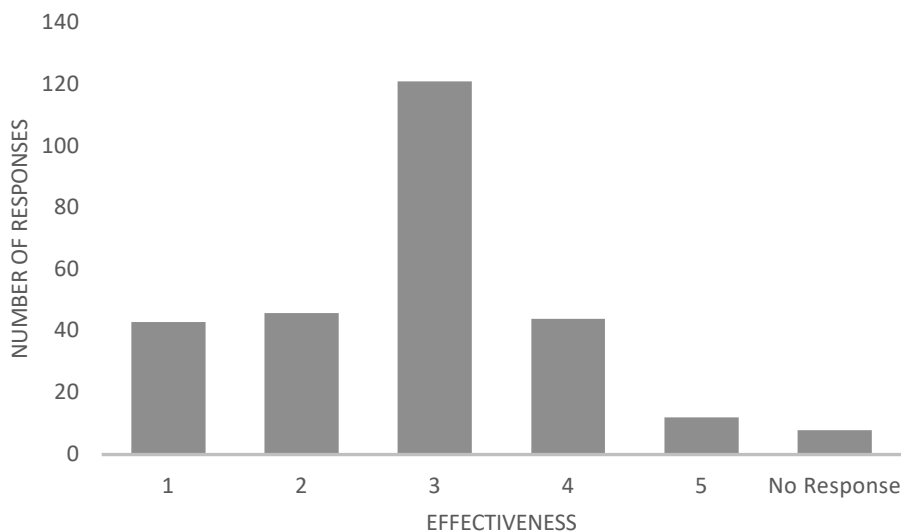
Figure 13. Effectiveness of Online/Distance Learning (Music Related) as a Form of Professional Learning (*N* =274).

Served as a mentor teacher. Of the survey respondents, 37.23% (*n* =102) stated that they were neutral when it came to determining whether serving as a mentor teacher was an effective form of professional learning, 4.38% (*n* =12) responded that this was an extremely ineffective form of professional learning, with a score of one, 3.65% (*n* =10) responded with a score of two, 32.85% (*n* =90) responded with a score of four, and 17.52% (*n* =48) stated that serving as a mentor teacher was a highly effective form of professional learning, 4.38% (*n* =12) did not provide a response. The mean score for this particular inquiry was *M* =3.58.
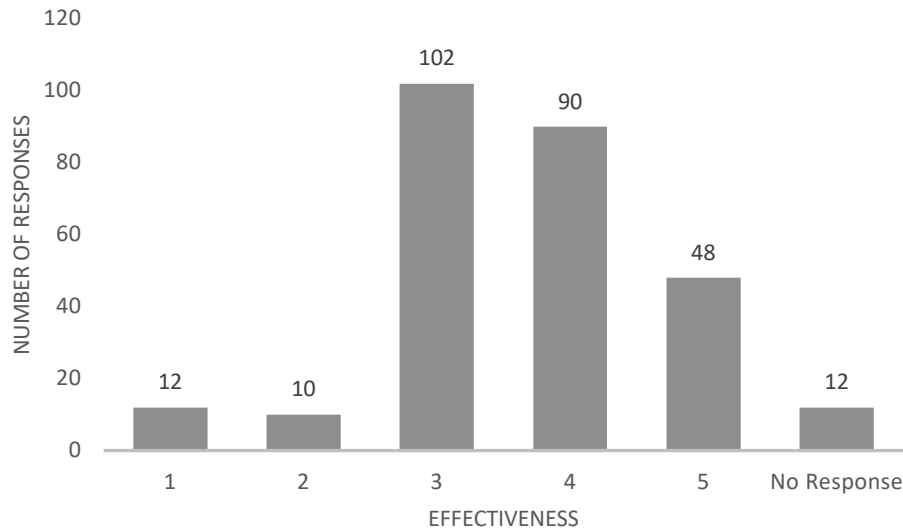
Figure 14. Effectiveness of Serving as a Mentor Teacher as a Form of Professional Learning (*N* =274).

Received ongoing mentorship from a master teacher. Of a possible 274 responses, 263 of the respondents provided feedback on whether receiving ongoing mentorship from a master teacher was an effective form of professional learning. There was 4.01% (*n* =11) who did not provide feedback, while 30.29% (*n* =83) stated that they found this to be an extremely effective form of professional learning, 5.84% (*n* =16) stated that this was an extremely ineffective form of professional learning, 4.74% (*n* =13) provided a response of two, 25.55% (*n* =70) provided a neutral response (score of three), with 29.56% (*n* =81) providing a score of four. These results are displayed in Figure 15. The mean score for this example of professional learning was *M* =3.77.
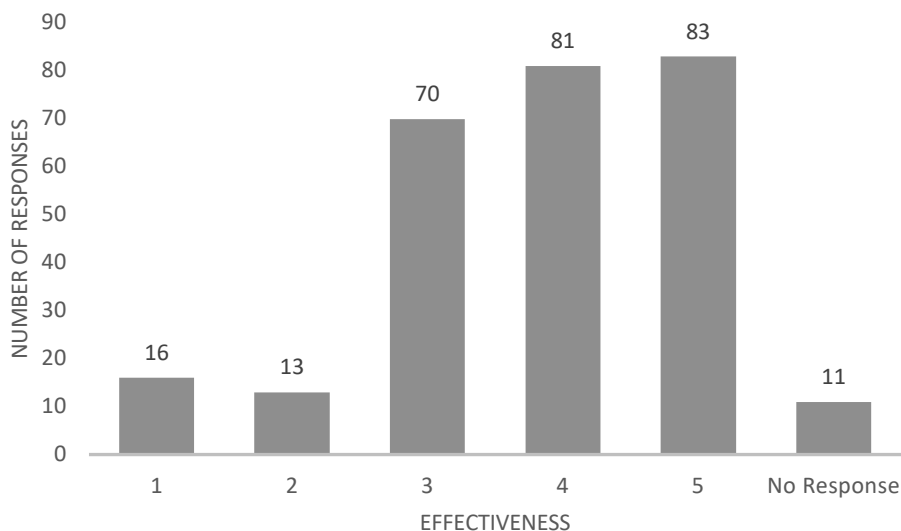
Figure 15. Effectiveness of Receiving Ongoing Mentorship from a Master Teacher as a Form of Professional Learning (*N* =274).

Served in a professional music education organization. Out of 274 survey respondents, 260 provided feedback to the inquiry regarding the effectiveness of serving within a professional music organization as an effective form of professional learning, this means that 5.11% (*n* =14) did not provide a response, 35.04% (*n* =96) provided a neutral response of three, 3.65% (*n* =10) gave an answer of extremely ineffective, 5.48% (*n* =15) gave an answer of two, 31.75% (*n* =87) responded with an answer of four, while 18.98% (*n* =52) provided a response of extremely effective. The mean score was *M* =3.60. This data is displayed in Figure 16.
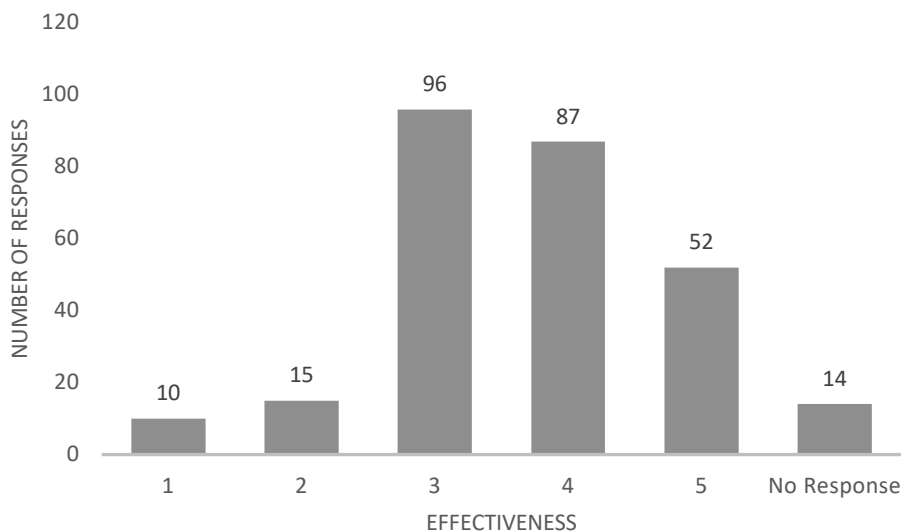
Figure 16. Effectiveness of Serving in a Professional Music Education Organization as a Form of Professional Learning (*N* =274)

Hosting a guest clinician. Hosting a guest clinician returned the second highest mean score (*M* =4.16) out of the 18 forms of professional learning provided in the survey. There was 1.46% (*n* =4) who did not respond to this particular question, while 41.61% (*n* =114) found this form of professional learning to be extremely effective. There was 37.96% (*n* =104) who responded with a score of four, 14.60% (*n* =40) were neutral as to whether hosting a guest clinician was an effective form of professional learning, 1.46% (*n* =4), and 2.92% (*n* =8) provided a response of two or one (extremely ineffective). This data is displayed in Figure 17.
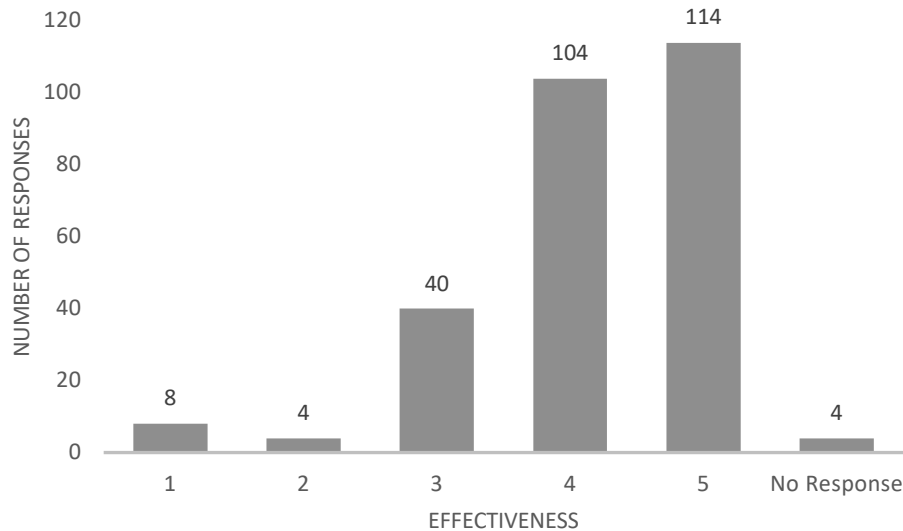
Figure 17.   Effectiveness of Hosting a Guest Clinician as a Form of Professional Learning (*N* =274).

District sponsored workshops (music related). There were 261 respondents who provided feedback as to whether district sponsored workshops that were music related were an effective form of professional learning. Data displayed in figure 18 shows that 4.74% (*n* =13) did not provide feedback. Responses of one and two received the same number of responses, with 5.83% (*n* =16) of the overall respondents, 35.77% (*n* =98) stated they were neutral in their response, while 34.31% (*n* =94) provided a response of four, and 13.50% (*n* =37) believed this was an extremely effective form of professional learning. The mean score was *M* =3.46.
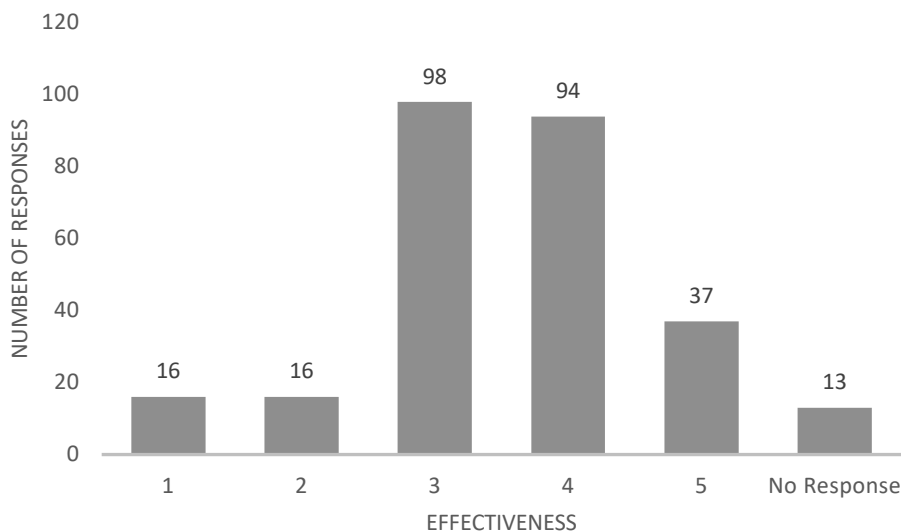
Figure 18.   Effectiveness of District Sponsored Workshops (Music Related) as a Form of Professional Learning (*N* =274).

District sponsored workshops (non-music related). With only 2.19% (*n* =6) respondents not providing a response to the inquiry of non-music related district sponsored workshops as an effective form of professional learning, the majority of respondents, 38.69% (*n* =106) stated that this was an extremely ineffective form of professional learning. Of the remaining respondents, 26.64% (*n* =73) provided a response of two, 24.08% (*n* =66) stated that they were neutral as to the effectiveness of these workshops, 7.30% (*n* =20) provided an answer of four, and 1.09% (*n* =3) stated that non-music related workshops were extremely effective in meeting their professional learning needs. This data is summarized in Figure 19. The mean score was *M* =2.03.
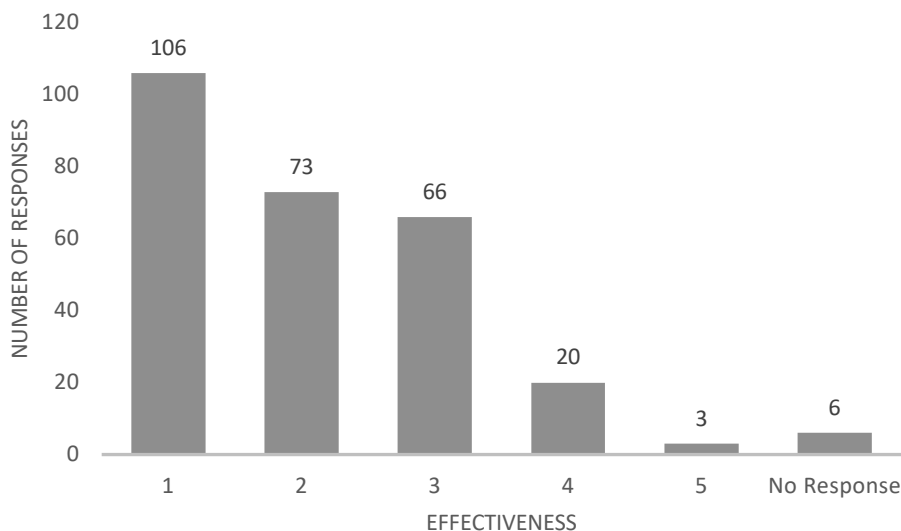
Figure 19.   Effectiveness of Non-Music related; District Sponsored Workshops as a Form of Professional Learning (*N* =274).

Peer mentoring services. For the purposes of this study, peer mentorship was defined as any type of mentorship by a person who is in the same profession (music education), and roughly at the same point in their teaching career. 6.93% (*n* =19) stated that peer mentoring was an extremely ineffective form of professional learning, while 6.57% (*n* =18) provided feedback with a score of two, 34.31% (*n* =94) provided feedback that they were neutral in their response of effectiveness, while 32.85% (*n* =90) provided a response of four, 14.97% (*n* =41) stated that peer mentoring services were an extremely effective form of professional learning, while 4.38% (*n* =12) did not respond. This data is represented in Figure 20. The mean score is *M* =3.44.
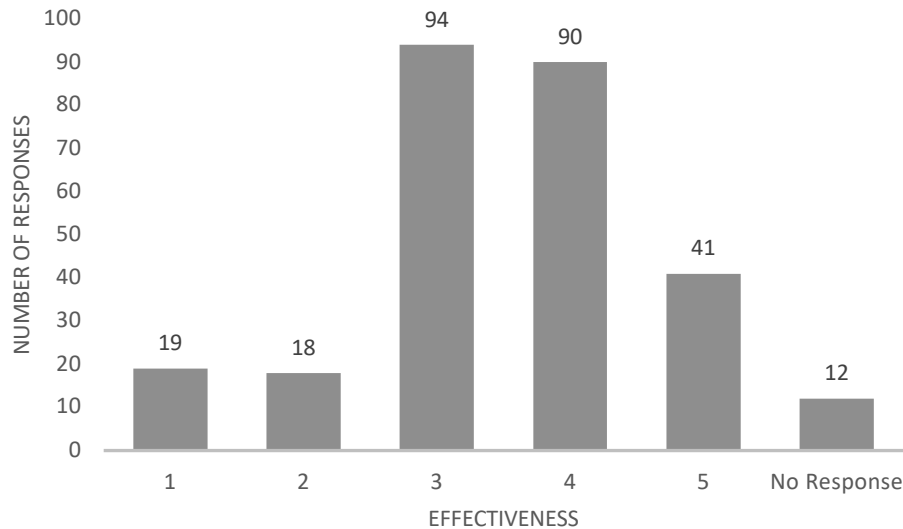
Figure 20. Effectiveness of Peer Mentoring Services as a Form of Professional Learning (*N* =274)

Observing the rehearsal of a colleague. The mean score was the highest of all 18 options, *M* =4.25. Of the respondents, 45.99% (*n* =126) stated that observing the rehearsal of another colleague was an extremely effective form of professional learning, 38.32% (*n* =105) provided a ratings score of four, 11.68% (*n* =32) were neutral as to whether this was an effective form of professional learning, 1.82% (*n* =5) gave an effectiveness score of two, and 1.82% (*n* =5) stated that this was an extremely ineffective form of professional learning. Finally, 00.37% (*n* =1) did not respond to this question. Data is represented in Figure 21.
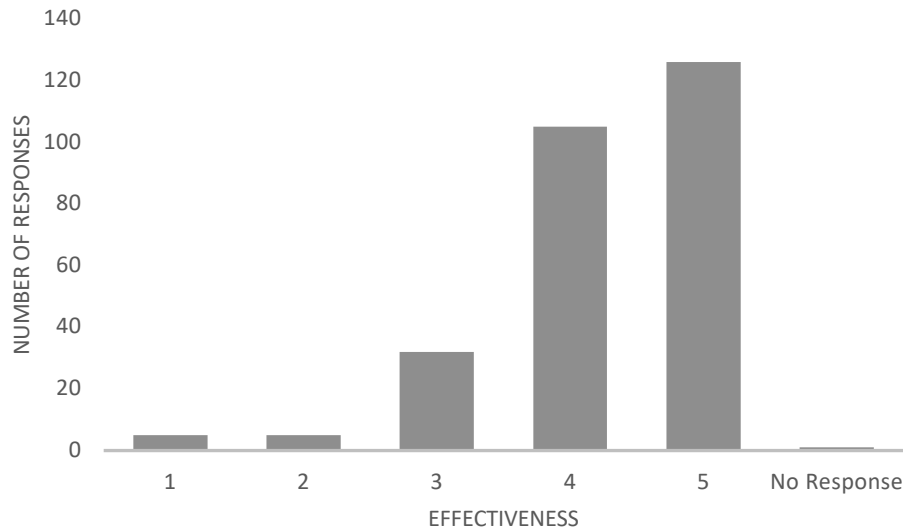
Figure 21. Effectiveness of Observing the Rehearsal of a Colleague as a Form of Professional Learning (*N* =274).

Educational research. Of the 274 survey respondents, 3.65% (*n* =10) did not provide a response as to the effectiveness of educational research as a form of professional learning, 4.74% (*n* =13) of respondents stated that educational research was an extremely ineffective form of professional learning, 9.49% (*n* =26) provided a response of two, 30.29% (*n* =83) provided a neutral response of three, 35.77% (*n* =98) gave a response of a four, and 16.06% (*n* =44) stated that educational research was an extremely effective form of professional learning. The mean score was *M* =3.51.
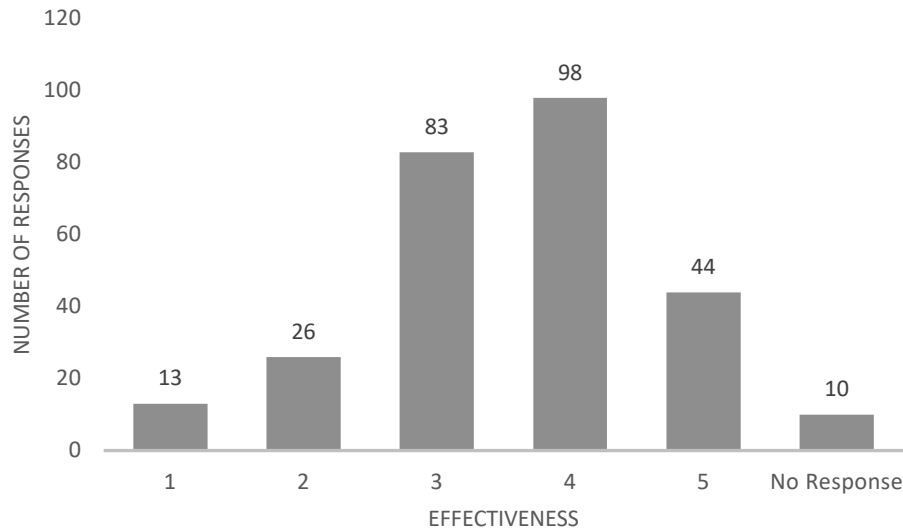
Figure 22. Effectiveness of Educational Research as a Form of Professional Learning (*N* =274).

Attending the performance of a professional music ensemble. There were 273 (99.7%) respondents who provided feedback as to the effectiveness of attending the performance of a professional music ensemble as a form of professional learning. Of the respondents, 2.19% (*n* =6) stated this was an extremely ineffective form of professional learning, 6.20% (*n* =17) provided a response of a two, 18.98% (*n* =52) were neutral in their response, 44.55% (*n* =122) provided a response of effective, while 27.74% (*n* =76) stated that attending the performance of a professional music ensemble was an extremely effective form of professional learning. This data is represented in Figure 23. The mean score was *M* =3.89
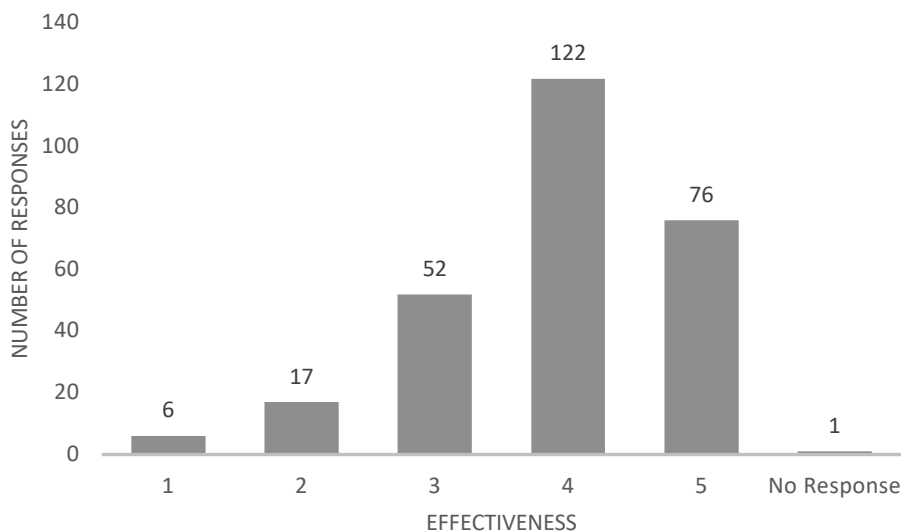
Figure 23. Effectiveness of Attending the Performance of a Professional Ensemble as a Form of Professional Learning (*N* =274)

County office of education workshop (music education specific). The county office of education workshop option had 5.84% (*n* =16) of respondents did not provide feedback to this particular question. Of those who did provide feedback (*n* =258), 20.44% (*n* =56) stated county office of education workshops were extremely ineffective, 16.06% (*n* =44) provided a response of ineffective, 39.42% (*n* =108) stated they were neutral, 14.96% (*n* =41) responded that county office of education workshops were effective, and 3.29% (*n* =9) stated that workshops offered by county offices of education were extremely effective. The mean score was *M* =2.62. Data is represented in Figure 24.
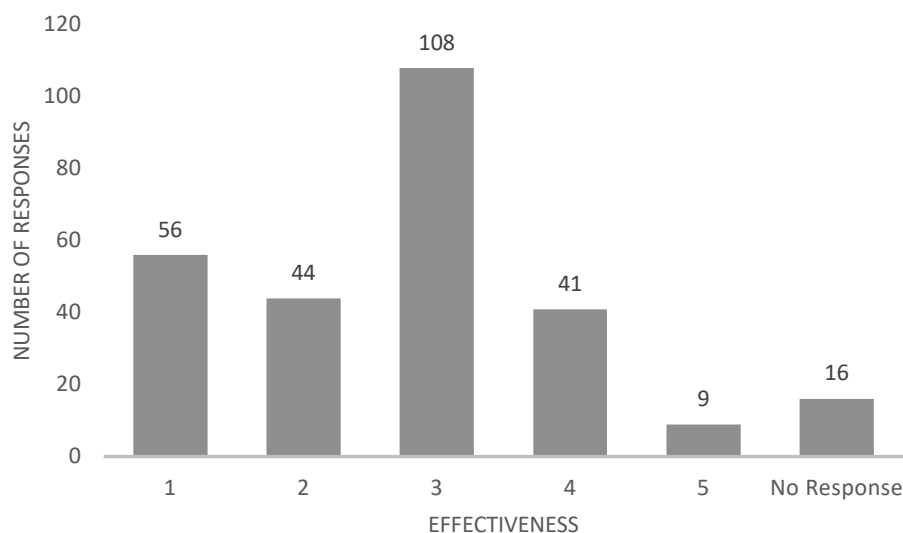
Figure 24. Effectiveness of County Office of Education Workshops (Music Education Related) as a Form of Professional Learning (*N* =274).

Effectiveness of professional learning options. Within the Professional Learning Survey for California Secondary Music Educators, the researcher identified 18 different options of professional learning and mentorship opportunities. Of the 18 different options, only two had a mean score over 4.00 (hosting a guest clinician and observing the rehearsal of a colleague). Ten options had a mean score between 3.00 and 3.99, while six options had a mean score below 2.99. The highest five professional learning opportunities, their mean score, and standard deviation are listed in Table 22.1.

Table 22. 1

Mean Effectiveness Scores of Professional Learning Opportunities (Highest Five)

Professional Learning Opportunity	Mean Score	*SD*
Observing rehearsal of a colleague (18)	4.25	0.87
Hosting a guest clinician (17)	4.16	0.94
Attending the performance of a professional ensemble (16)	3.89	0.95
Music conferences (15)	3.88	0.92
Guest teaching/clinics (where respondent serves as guest teacher) (14)	3.88	0.92

The lowest five mean scores and standard deviations for effectiveness of professional learning opportunities are shown in Table 23. 1.

Table 23. 1

Mean Effectiveness Scores for Professional Learning Opportunities (Lowest Five)

Professional Learning Opportunity	Mean Score	*SD*
Non-music related workshops (1)	1.90	0.99
District sponsored workshops (non-music related) (2)	2.03	1.02
On-campus in-service (3)	2.09	1.19
County office of education workshop (music related) (4)	2.62	1.10
Online/distance learning (music related) (5)	2.76	1.05

The remaining eight professional learning opportunities, their mean effectiveness scores and standard deviations are listed in Table 24. 1.

Table 24. 1

Mean Effectiveness Scores for Professional Learning Opportunities

Professional Learning Opportunity	Mean	*SD*
Music workshops (13)	3.84	0.88
Receiving ongoing mentorship (12)	3.77	1.13
Served in a professional music education organization (11)	3.60	0.99
Serves as a mentor teacher (10)	3.58	0.98
Educational research (9)	3.51	1.04
District sponsored workshops (music related) (8)	3.46	1.01
Peer mentoring services (7)	3.44	1.07
Music curriculum development (6)	2.81	1.09

Figure 25 displays all 18 professional learning opportunities in comparison to each other, ranked by mean effectiveness scores.
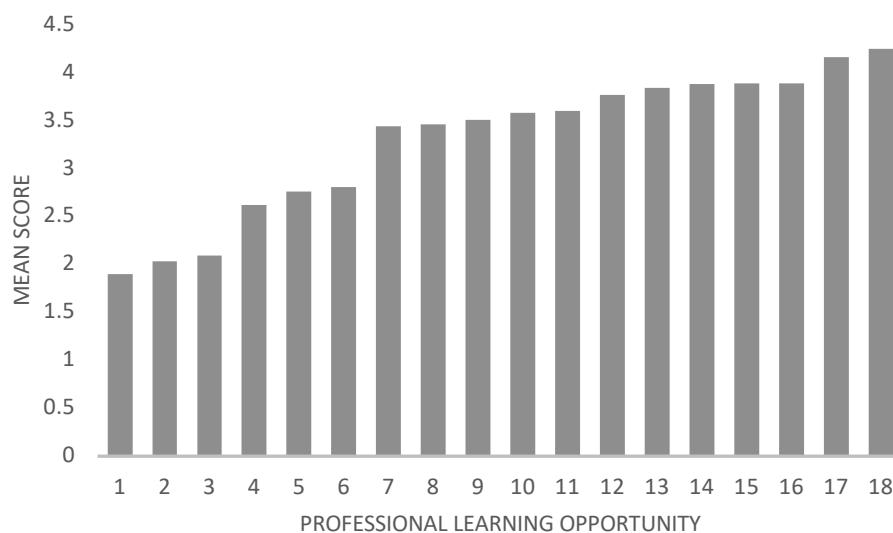

Figure 25. Mean Scores of 18 Professional Learning Opportunities.

Professional learning effectiveness: Qualitative. To better understand the needs of secondary music educators, the researcher held individual interviews of various directors throughout the state of California. When asked to qualify what professional learning activities were meaningful, those being interviewed provided specific examples of various activities. The qualitative responses (N =5) validate the quantitative data regarding which forms of professional learning directors have found most meaningful to them in their careers. The data has been left raw to show participant's intent.

Table 25. 1

Mean Effectiveness Scores for Professional Learning Opportunities

Respondent	Response Shared
I1	"Clinicians and clinic sessions that are directly related to teaching music, teaching musicians, and managing all types of students in our teaching environment, all that provide me tools, techniques, and concepts that are immediately applicable to my classroom have been the most effective."
I2	"There are three things. First, talking with great teachers about solving technical problems. Second, watching great instruction in real time, and third, interacting with arts teachers in other arts disciplines."
I3	"I find observing an outstanding teacher to be incredibly beneficial and inspiring. I try and attend concerts of professional symphonies like the LA Phil, and finally workshops that cover an area of deficiency in my own teaching."
I4	"Bringing in clinicians and finding mentors. Early in my career, I felt like a "newbie" and was scared to seek advice. A few seasoned directors started to approach me in my second or third year and started to encourage me and offer advice. Their kindness pushed me to seek out advice from just about anyone. I am also regularly asked to clinic groups and I pay forward the help that was given to me."
I5	"Effective professional learning activities that have met my needs as a secondary music educator include watching other effective teachers rehearse, sitting in on honor band

rehearsals, watching clinicians work with my band, going to conferences where the needs of middle school band directors are addressed, and talking to others who are effective music teachers or who are retired and were effective music teachers."

Research Question Three

Do the professional learning needs of secondary music educators vary depending on what type of area (rural, suburban, urban) they may teach?

Professional learning needs based on location: Quantitative. To better understand the professional learning needs of music educators, the researcher sought to determine whether the professional learning needs of secondary music educators varied depending on the area in which their school was located. As part of the Professional Learning Survey for Secondary Music Educators, respondents were asked to state what type of area their workplace was located (rural, suburban, urban). During data analysis, the researcher was able to separate professional learning effectiveness by location type to determine if geographic region of school had any impact on what the secondary music educators found effective. For each form of professional learning, the researcher took the mean (M) score of each professional development form, as analyzed for each area.

Overall effectiveness. In overall analysis, the forms of professional learning that had the lowest mean (M) score as compared to the overall rankings were similar. The overall survey respondents, as well as each of the individual geographic subgroups stated that non-music workshops and in-service opportunities were the least effective in terms of meeting their professional development needs. The next four lowest scores were for each of the same forms of professional learning across all sub-groups, however the rankings did vary in those schools identified in the rural areas.

Table 26. 1

Mean (M) Scores of Least Effective Forms of Professional Learning

Form	Rural	Suburban	Urban	Overall
Online/distance learning	3.05	2.68	2.96	2.76
County office of education workshop	2.95	2.53	2.88	2.62
District sponsored workshops (non-music related)	2.43	1.95	2.16	2.03
On-campus in-service	2.24	1.99	2.42	2.09
Non-music workshops/in-service	2.05	1.86	1.98	1.90

In analyzing the most effective forms of professional learning, two of the three geographic sub-groups (rural, suburban) both ranked observing another colleague's rehearsal as the most effective form of professional learning. The third group (urban) ranked observing another colleague's rehearsal as the second most effective form of professional learning. The top three forms of professional learning are summarized in Figure 26.
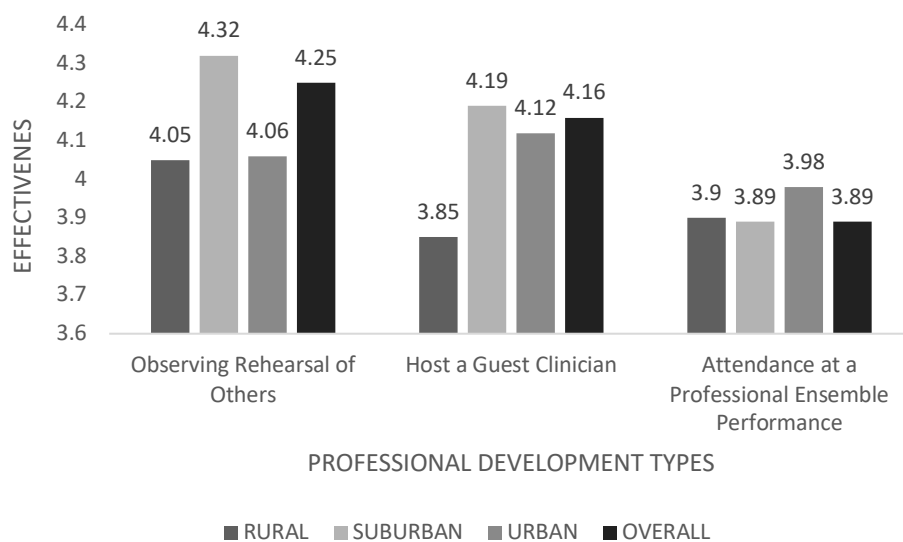
Figure 26. Effectiveness Scores for Top Three Forms of Professional Learning by School Geographic Location.

The remaining ten forms of professional learning all had differing effectiveness scores, and rankings within their individual geographic sub-groups. A summary of this data is presented in Table 27. 1.

Table 27. 1

Effectiveness Scores of Professional Learning Options by Geographic Region

Form	Rural	Suburban	Urban	Overall
Music conferences	3.62	3.89	3.96	3.89
Guest teaching	3.95	3.89	3.86	3.88
Music workshops	3.61	3.83	3.98	3.84
Ongoing mentorship from a mentor teacher	3.62	3.77	3.73	3.77
Served in a professional music education organization	3.71	3.52	3.89	3.60
Served as a mentor teacher	3.43	3.62	3.49	3.58
Educational research	3.65	3.52	3.41	3.51
District sponsored workshops (music related)	3.65	3.42	3.57	3.46
Peer mentoring services	3.65	3.41	3.50	3.44
Music curriculum development	3.10	2.74	2.96	2.76

Professional learning needs based on location: Qualitative. The researcher used both focus groups and individual interviews to inquire as to professional learning needs of secondary music educators based upon geographic region of school location. Interview participants, $N = 4$, responded to the question "What types of professional learning opportunities do you take advantage of to meet your needs as a secondary music educator? Does your school geographic location play any role in what you do and do not find effective?" Respondents replied with a variety of answers. Data is presented raw to show respondents intended meaning.

Table 28. 1

Interviewee Responses on Professional Learning

Respondent	Geographic Region	Response Shared
I1	Rural	"Watching an effective teacher work with a group of young musicians. As a teacher we don't always get to deal with musical concepts, most of the time we need to teach technical information and watching teachers with the skills to teach technique is the most helpful learning activity. My school is isolated, so I must be strategic in how I pick my opportunities."
I2	Rural	"I don't always have access to schools around me, but having a mentor teacher to bounce ideas off of and observe the class is extremely helpful. Being able to observe others also helps me immensely."
I3	Suburban	"I'm lucky. I have so many people around me I can pull from. Bringing in specialists or mentor teachers to work with our group is some of the most powerful and meaningful opportunities I know. Every music classroom is so dramatically different that a general session in a meeting hall just doesn't quite do it."
I4	Urban	"My population of students is different. I constantly need to find ways to connect with them and figure out what is going to resonate with them. Conferences are effective, especially sessions that show diversity in topics and in locations with presenters who teach in urban areas and others in suburban areas.

	Any type of networking within and outside of my own district also allows for the sharing of resources."

Research Question Four

What, if any, additional factors aid in a secondary music educators' decision to continue with their careers?

Additional factors: Qualitative. The researcher held focus groups (*N* =20) and individual interviews (*N* =5). Respondents answered the question "Describe what factors, outside of professional learning have gone into your decision to continue in the field of music education." Data is presented in its raw form to best understand the respondent's intent.

Table 29. 1

Focus Group Responses About Additional Factors for Staying in their Career Choice

Respondent	Response Shared
FG4	"Knowing that we as music educators do much more than teach music. Not a lot of teachers will have the same encounters or experiences with students that we will have. It's a pretty good career."
FG10	"The satisfaction of starting students on a skill, and having ownership in their development, is the greatest challenge and the greatest reward."
FG14	"The joy of seeing former students following in our footsteps.
FG16	"I want to create a love for music and the performing arts in the next generation. My motto is "I want to save music – one student at a time."
F17	"I see a big need for music in my socioeconomic area, and know the good that it is doing for the students that I have. They are all experiencing trauma on levels I have a hard time understanding. I know that everyone needs to work through

	trauma and this subject works wonders for these types of students."
F18	"I enjoy the creative autonomy of my current position. Though there are certain general district expectations, I have nearly complete control over what we do!"
F20	"The students. I do what I do for them."

Table 30. 1

Interviewee Responses About Additional Factors for Staying in their Career Choice

Respondent	Response Shared
I1	"Ultimately, I feel it is something I am good at. I have been a musician most of my life. Music is truly a universal language, thus we can all share in the feelings and inspiration it inherently provides to us. Although it takes a tremendous amount of time, it certainly is a very unique career."
I2	"Music was always my favorite subject as a student in school. It provided me with so many life changing experiences and memories. The opportunity to continue to provide the same experience to my students is what keeps my inspired as a teacher. There is a reason why they call performing on an instrument 'playing!'"
I3	"Personal satisfaction in artistic experiences. Changing of lives through music."
I4	"I love watching the growth in my ensembles through the year and through their tenure in the program. I take ownership of the 'family' I create in the three years they are together with me."
I5	"I believe that I am where God wants me to be for right now. He will open up another door when my time here is finished and it is time to move on."

CHAPTER 5: CONCLUSION, DISCUSSIONS, RECOMMENDATIONS

Introduction

As a 22-year-old university graduate, the researcher started his journey in the field of music education. The researcher entered the field of music education with one guiding principle, "if you want to be the best, sit down, be quiet, listen, and then surround yourself with the best." This advice would prove invaluable to the researcher as he began a journey in a profession that has unfortunately seen many colleagues leave it. In his early 30's, the researcher noticed a trend with secondary music educators, they would enter the profession and leave again before ever truly understanding what the profession entailed. Year after year, first year directors would turn into second year directors. Yet, only a handful would still be in their classrooms by their fifth year of teaching. It was the wondering of why this was happening that proved to be the basis for this survey.

The purpose of this study was to determine whether meaningful professional learning and mentorship had an impact on the efficacy of secondary music educators. This study also set out to determine what forms of professional learning that secondary music educators found the most effective, while also determining if the professional learning needs of secondary music educators varied depending on the geographic location of their school. The researcher also sought to determine what were some additional factors that led secondary music educators to stay in the profession of music education. Through the use of Malcom Knowles' Andragogical Theory, this study focused on the efficacy of secondary music educators, while also gaining a better understanding of what forms of professional learning secondary music educators found most effective.

The results of the study show that there are similarities in the types of professional learning that secondary music educators find most effective, while also presenting the correlations between professional learning and a secondary music educators' efficacy. A summary of the study, discussion of the data analysis, implications for the profession, and recommendations for future research are all present within chapter five.

The study was conducted over a four-week period and sent to secondary music educators throughout the state of California (N =1400). The study was distributed electronically via email to secondary music educators who were members of music education organizations throughout the state. A total of 1400 secondary music educators received the electronic survey, and 274 educators completed the survey. Respondents came from across California, with various years of services and experience to the profession. The questions of the survey gathered demographic data, inquired about the respondents' thoughts on the effectiveness of 18 professional learning and mentorship opportunities, an efficacy section, and an opportunity to provide qualitative feedback on the respondents' thoughts and beliefs about mentorship, professional learning, and the profession of music education as a whole. Focus groups (N =20) and individual interviews (N =5) were conducted in which the researcher asked questions based on professional learning and sought to learn reasoning behind the motivation for secondary music educators to stay in the profession.

The research questions which frame this study correlate to the experience of the researcher himself, as someone who taught in secondary music education and witnessed too many colleagues leaving the profession before ever truly finding their own place within its walls. As the data demonstrates, the forms of professional learning that secondary music educators found the most effective are common among all respondents, regardless of geographic location

of their school. It is this foundation that the researcher hopes to bring to light, as part of the larger narrative of professional learning within the field of education. The following discussion of themes provides insight that will hopefully help to contribute to the profession of education, professional learning offerings in education, and ultimately a higher efficacy among secondary music educators wanting to continue within the profession. The themes presented are in accordance with the research questions themselves.

Discussion of the Findings

The following information will highlight both the data and the researcher's conclusions on the data presented in chapter four. The discussion of themes corresponds to each research question and is composed of any sub-theme groups given within chapter four. The researcher's conclusions were validated through peer checking.

Research Question One

Does meaningful professional learning and mentorship have an impact on the efficacy of secondary music educators?

The researcher hypothesized that there would be correlations between various types of music related professional development and the efficacy of the secondary music educators. Previous studies have confirmed the importance of content specific professional learning, as it relates to the impact it has on educators (Bautista et al., 2017). While professional learning is important, research has shown that a one size fits all model does not work in meeting the needs of educators, and likewise has a negative impact on educators (Hammel, 2007). The professional learning opportunities which guide teachers to precise concepts and skills they wish their students to learn have proved to be the most beneficial to improving student practice, as well as improving the overall efficacy of the educator involved (Carpenter et al., 1989; Cohen & Hill,

2001; Lieberman & Wood, 2002; Merek & Methven, 1991; Saxe, Gearhart, & Nasir, 2001; Wenglinsky, 2000; McGill-Franzen, Allington, Yokoi, & Brooks, 1999). When a Pearson Correlation test was run, 10 statistically significant results were returned. Correlations were determined by examining the efficacy belief scale and the professional learning effectiveness scale. The researcher found there to be two moderate correlations between efficacy and serving as a mentor teacher r (272) = 0.3794, p <0.0001, and efficacy and observing the rehearsal of music education colleagues, r (272) =0.3168, p <0.0001.

Music teacher efficacy. Based on the efficacy survey responses provided by secondary music educators, it is strongly agreed that the secondary music teachers have influence over a student's motivation to learn music. This is confirmed in the research (Conway, 2003b; Friedrichs, 2001; Kelly-McHale, 2013). Respondents also feel that their own personal knowledge and understanding of musical concepts allow them to be effective when it comes to teaching music. Respondents do not agree however on whether a music educator must be a great musician in order to be an effective and skillful music teacher. Survey respondent 118 stated, "you can only teach to the standard you personally comprehend, and if you can't perform at a certain level of musicality, you truly don't understand it." However, survey respondent 188 stated "While it is important to be a skilled musician, sometimes those that are overly skilled lack the creativity of coming up with solutions for young musicians." The discrepancies regarding educator musical abilities are not isolated to this study alone, and are validated within the research (Gembris, 2002).

It is interesting to note that many of the respondents either strongly disagreed or disagreed with the statement that a student's natural musical ability has a greater influence on their achievement than effective music teaching. Likewise, secondary music educators also

agreed or strongly agreed that if a student has low musical ability, that can be overcome by effective music teaching.

Secondary music educators have a strong sense of self-worth when feeling they are the best option to help guide students in their study of music. Of the 274 respondents, 271 either agreed or strongly agreed with the statement inquiring as to whether they would be the best to answer a student's musical question. There is no denying the importance of the secondary music educator in the running of a music program. What is interesting to note though, is the confidence level of the secondary music educator. With close to 93% (n =253) of the respondent's having an efficacy score between 3.50 and 4.61 the data analysis of this study shows that the secondary music educators surveyed feel they play an important role in and are generally responsible for the achievement of their students enrolled in music.

Meaningful learning. According to Bautista et al. (2017), there is an agreement across the literature that professional learning that is content-free, or dealing with general theories of teaching and learning, or with issues that are disconnected from the classroom, usually have an extremely limited impact on teachers. In order to determine if professional learning and mentorship had an impact on the efficacy of secondary music educators, the researcher conducted a Pearson Linear Correlation between the efficacy scores of survey respondents, and the 18 professional learning and mentorship opportunities presented in section II of the survey. The survey data shows that 11 of the 18 options came back as statistically significant. The seven professional learning and mentorship opportunities that were not statistically significant were all non-music and non-discipline specific. Of the 11 options which came back statistically significant, only two came back with moderate positive correlations. These options were having the ability to observe another colleague's rehearsal and serving as a mentor teacher. Having 11

opportunities return as statistically significant does show that having the ability to interact with other colleagues from the same discipline is important to the secondary music educator. Survey respondent 53 stated "While the student may remain the same age, and as we continue to teach at the same level, the realization is there that they are in fact quite different as culture and society continue to evolve. I believe teaching to be an "art" and we must always be seeking and finding better ways to connect with the learning of the students. I need to grow in my skill set to feel validated in what I am doing." Survey respondent 119 stated that "Being a lifelong learner is highly important to me. I enjoy learning anything I can from others."

When asked to describe the impact of ongoing, meaningful professional learning on their efficacy as a secondary music educator, focus group respondent number 8 stated,

> Sitting in meaningless workshops and sessions makes me hate the idea of professional learning. Being around like-minded colleagues who are experiencing the same things as I am, makes me want to learn and be better for my students.

These ideas were reiterated with interview respondent 3 who stated that,

> I need to be involved in things that stimulate me mentally. I need to be around people who are like minded and speak my instructional language. Being in sessions that are not geared towards music or my content area are of no value to me. Being around people who do what I do, who think like I think, who value the arts and can speak to my teaching in an artistic language, that is who and what I need to be around.

Professional learning opportunities that are non-music related showed no statistical significance and therefore were not reported on. This also shows that these opportunities hold little to no value in the minds of the secondary music educator. The opportunities that are more "traditional" forms of professional learning, often referred to as sit and gets, are typically

workshops or lectures where the participating teacher is unable to interact with their colleagues. Educators want to participate in all aspects of the professional learning process (Guskey, 2003; McLeskey & Waldron, 2002; Waldron & McLeskey, 2010).

Research question conclusions. After analyzing both the quantitative and qualitative data, the researcher concluded that both serving as a mentor teacher and observing the rehearsals of colleagues had moderate correlations to teacher efficacy. The researcher also concluded that professional learning opportunities that were not music related did not have statistical significance to the efficacy of secondary music educators.

Research Question Two

What professional learning activities do secondary music educators find effective in meeting their professional growth needs?

After reviewing survey results in response to research question two, the researcher found one main theme that connected all responses: collaboration with colleagues.

Collaboration. Survey respondents were asked to rate 18 different forms of professional learning. Respondents answered Likert scale questions from one (extremely ineffective) to five (extremely effective). A response of three was a neutral response and participants were asked to leave the question blank if they had not participated in that particular form of professional learning. The mean (M) score, and standard deviation (SD) was taken for each form of professional learning and then ranked from one (lowest) to 18 (highest) in terms of effectiveness.

While the number of responses changed for each form of professional learning (given that not every respondent had participated in every form of professional learning), an overwhelming majority had participated allowing for proper analyzation of the data. When looking at the rankings of the most effective forms of professional learning, collaboration with

other secondary music education colleagues was a recurring theme. When professional learning

is "hands-on" for participating teachers, and collaborative in nature, it is the most beneficial for

providing the opportunity to build upon knowledge of a content area (Garet et al., 2001).

Having the ability to observe a colleague rehearse (M =4.25) was found to be the most effective

form of professional learning by survey participants. By watching a colleague rehearse an

ensemble, the observer has an opportunity to see firsthand the instructional strategies used when

working with a group of students. Anytime a group of people can come together, share, and

interrogate practice in a collaborative, inclusive environment, it will be beneficial for both

teacher and student growth (Stoll, Bolam, McMahon, Wallace, & Thomas, 2006, p. 222).

It is not surprising that the second most effective form of professional learning with the

survey responses was having the ability to host a guest clinician (M =4.16). Having the ability to

bring another professional in to work with a group is extremely important. In this setting, a guest

clinician can come to the school, work with a group of students, and immediately have

meaningful dialogue about rehearsal techniques, strategies, procedures and next steps. Focus

group interviewee number 11 stated "Observing rehearsals or having clinicians work with my

own students is very meaningful to me. It impacts my own teaching and work every single day."

Two forms of professional learning had the same mean score (M =3.89). Attending the

performance of a professional ensemble and attendance at music conferences were found to be

equally effective forms of professional learning. When working with young musicians, it is easy

for music educators to become complacent with their expectations. Growth and stagnation can

occur throughout a teacher's career, and it is important for continued collaboration to allow one

to reflect being a lifelong learner and to mitigate the effects of attrition (Reed, 2018). While it

would be unfair to equate the performance level of a professional ensemble to that of a secondary

school ensemble, there is an achievement level which can and should be achieved that is appropriate to the level of musician. Through the process of listening to a professional ensemble in concert, the educator is hearing a standard of excellence which can be achieved in musical areas such as musicality, intonation, and overall musicianship. Interviewee number 4 stated "Hearing a professional group grounds me. It reminds me of what is possible. It gives me hope and so much more to strive for."

Being surrounded by like-minded colleagues and having the ability to attend a music education conference, attending sessions, and having opportunities for concentrated learning brings into focus why music conferences were ranked in the top five for the most effective forms of professional learning. Typically, music conferences provide session options on a variety of topics from pedagogy to literature selection, to roundtable discussion with other music education colleagues various subject areas. These roundtable discussions may deal with subjects including booster organization, budgets, or working with administration. These music-based conferences are meaningful, with the goal of providing tools for the music educator that can be implemented upon their return to their own rehearsal halls. Relationships that can develop during career development opportunities produce high rates of satisfaction (Ragins & Cotton, 1999).

Receiving ongoing mentorship also ranked high ($M = 3.77$) among survey respondents. Regardless of the stage that one is in during their career, having a mentor to turn to for advice, to dialogue with, and to receive feedback from is an invaluable asset. Developing a relationship that is embedded within the career context is one of the true meanings of the word mentorship (Ragins & Kram, 2007). Survey respondent one stated "There is not a credential program that could ever prepare you for everything this job entails. I need to be able to reach out to someone who understands what I'm going through, and who can provide feedback without using 'edu-

speak' to me all the time."   With music teachers working as singleton teachers on their campus, having a content-specific mentor provides an opportunity for collaboration that is not found in other forms of on-campus professional learning. Through isolation, by not having a mentor, music teachers are set up for burnout, and a higher attrition rate (Jacobs, 2007).

The lowest ranked professional learning opportunities were those that did not involve discipline specific collaboration for the secondary music educator, and in turn left the singleton educator to continue to be isolated from their colleagues. Often times in education, teachers are asked to attend in-service days or district sponsored workshops. While these workshops may not be labeled as "content specific," they do tend to focus on the major core subjects, often leaving presenters flustered or unsure of how to handle any singleton teachers that may be present. On-campus in-service (M =1.90) and district approved workshops (M =2.03) were the two lowest ranking forms of effective professional learning. These one-time workshops do not provide opportunities for music educators to collaborate with their colleagues and are ineffective in meeting their professional learning needs.

In an individual interview setting, interviewees were asked what professional learning activities they found most effective. When analyzing the qualitative data, interview respondent number five stated,

> Effective professional learning activities that have met my needs as a secondary music educator include watching other effective teachers rehearse, sitting in on honor band rehearsals, watching clinicians work with my band, going to conferences where the needs of middle school band directors are addressed, and talking to others who are effective music teachers or who are retired and were effective music teachers.

Research question conclusions. The survey data presented in chapter four shows that professional learning opportunities that are not music related, were not hands on, collaborative, ongoing, and discipline specific were ineffective in meeting the needs of secondary music educators. The data also validated that observing the rehearsals of colleagues was the most effective form of professional learning to meet the needs of secondary music educators. Likewise, music educators that have the ability to bring in working professionals to rehears their ensembles was also found to be an effective form of professional learning. The emerging themes from the qualitative data collection were for professional learning opportunities to be discipline specific and collaborative in nature.

Research Question Three

Do professional learning needs of secondary music educators vary depending on what type of area (rural, suburban, urban) they may teach in?

After reviewing the data for the research question, several key themes became evident for the researcher. The themes of collaboration, discipline specific, and ongoing opportunities were all present within the analysis of the data for this research question.

Of the three geographic areas, all three ranked observing the rehearsal of a colleague as the first or second most effective form of professional learning. The mean scores for this form of professional learning were $M =4.05$ (rural) and $M =4.32$ (suburban). This matches the overall survey results for all survey respondents ($M =4.25$). The directors who identified their school as being located in an urban area listed observing the rehearsal of a colleague as the second most effective form of professional learning ($M =4.06$) from the survey, while listing hosting a guest clinician as the most effective form of professional learning ($M =4.12$).

As the researcher held interviews, three themes emerged from the responses; respondents were looking for professional learning that is discipline specific, ongoing in nature, and collaborative with their colleagues. The results were regardless of the geographic location that the respondent was located in. Interview respondent four, who taught in a school they identified as being in an urban setting stated that,

> My population of students is different. I constantly need to find ways to connect with them and figure out what is going to resonate with them. Conferences are effective, especially sessions that show diversity in topics and locations with presenters who teach in urban areas and others in suburban areas. Any type of networking within and outside of my own district also allows for the sharing of resources.

> Survey respondent three, whose school is located in a rural area stated, "observations of a class other than my own give me so much insight into things I should and could be doing with my students."

Of the 18 forms of professional learning, participants from the three geographic areas each ranked the top five forms of professional learning the same as the overall survey respondents. The subgroup responses validate the overall rankings of the survey participants. Likewise, the six least effective forms of professional learning were also the same as the overall survey responses. While the rankings may have been slightly different, depending on subgroup, the six least effective forms of professional learning were music curriculum development, online/distance learning, county office of education workshops, district sponsored workshops (non-music related), on-camp in-service, and non-music workshops.

Survey respondent 268 stated "I most benefit from having master music educators and conductors come in and do coaching's with my students, to help me meet learning targets and standards-based goals."

Research question conclusions. Regardless of school location, in their responses to research question three, participants stated that they find professional learning that is discipline specific, ongoing, and collaborative as the most effective in fulfilling their own professional growth needs.

Research Question Four

What, if any, additional factors aid in a secondary music educators' decision to continue with their careers?

With research question four, the researcher sought to determine if there were any common themes as to why secondary music educators chose to stay in the profession. Once themes were determined, it would provide to the researcher possible insight as to why directors may choose to leave the profession (possibly due to the absence of specific themes). The responses for this qualitative question were sought from the free response questions on the survey, as well as through focus group and individual interviews.

There were several themes stated by the respondents as to the reasons for why they would have left, including lack of administrative support, lack of ability to collaborate, and lack of personal time. The common theme as to why educators stayed in the profession was the welfare of students and for the betterment of society as a whole through a teaching of music. Focus group respondent number seven stated that the reason they have stayed in the profession was a "sense of responsibility to dedicated students." Survey respondent 245 stated that "I have thought about leaving the profession for something else but decided to stay for the kids. I have realized the

impact I can have on students. Even though it is a tough job, the students are worth it." Focus group respondent number eight states "I have thought about leaving, but the solidarity of working with my colleagues, knowing we are all helping kids find their voice is something I could never walk away from." Focus group respondent number 17 stated,

I see a big need for music in my socioeconomic area and know the good that is doing for the students that I have. They are all experiencing trauma on levels I have a hard time understanding. I know that everyone needs to work through trauma and this subject works wonders for these types of students.

However, it was focus group respondent number 20 who possibly said things best, when they simply stated "The students. I do what I do for them."

Lack of administrative support was another theme that was present in qualitative data analysis. Survey respondent 268 stated "I've thought about leaving. The lack of community and administrative support seemed almost too much at times." This same theme was present in the response of interviewee number three, "Yes, I have! A sense of not being valued or supported by administrators, staff, and at times parents and volunteers. The stress of dealing with the adults in education and their politics ignites stress and discouragement."

Research question conclusions. Out of the four research questions, research question number four provided the best insight as to what factors cause a music educator to stay in the profession. The overwhelming theme from interviewees and focus group participants was that students were at the heart a respondent's reasoning to remain in education. The betterment of society, working with students, and colleagues were also main themes present in the qualitative analysis of data for research question four. Working with colleagues (collaboration) is a theme that is found throughout each of the three previous research questions.

Limitations

There were several limitations within this study, as briefly described in chapter one. This survey was distributed to secondary music educators in the state of California (N =1400). The researcher received 19.6% of surveys returned (n =274). The sample size was drawn from a single state; therefore, results are not generalizable to all states. Focus groups (N =20) were drawn from secondary music educators from around the state of California; therefore, may not be generalizable to all states. Individual interviewees (N =5) were drawn from a single state; therefore, may not be generalizable to all states. The population of the study came from members of the major music education organizations throughout California; therefore, it is possible that there is a population of secondary music educators that do not belong to these organizations and did not participate in this study. The researcher acknowledges that each of the survey participants came from various undergraduate teacher preparation program backgrounds. The requirements and content focus of those courses was out of the control of the researcher. The researcher also acknowledges that each of the respondents learns in various ways, and because of this, will respond accordingly to the types of professional learning they find most effective. Respondents to the survey were those who taught traditional band, orchestra, or choir courses as the majority of their teaching assignment. Music educators who did not have the majority of their teaching schedule as a traditional music course, or who did not teach band, orchestra, or choir as the majority of their teaching schedule were not considered for this survey. Another limitation is the personality of the survey respondents themselves. Each participant comes from a different background that has helped shape their thoughts, beliefs, and interactions with and about professional learning. It is likely that some of the respondents view the concept of ongoing professional learning and mentorship as an essential aspect of their everyday job

responsibilities. Still, there may be others that do not feel the need to participate in ongoing professional learning in order to be successful in their respective positions.

Implications for Practice

The significance of this study is that it explored meaningful professional learning and mentorship and its impact on the efficacy of secondary music educators. Not only did this study explore educator efficacy, but also explored professional learning and what forms of professional learning secondary music educators found effective. In addition, this study explored the professional learning needs of schools in various geographic regions, and finally worked to best understand the reasoning as to why secondary music educators have stayed in the profession.

This study sought to provide secondary music educators with a voice in determining what they felt, as educators, were the most effective forms of professional learning. It provided an opportunity for secondary music educators to be honest about their feelings regarding professional learning, as well as a self-analysis tool in the efficacy section of the study. So often, when administrators plan professional learning events for a school staff, they are created through the lens of those who teach in the core subjects. This practice leaves singleton teachers, such as music educators, to sit through professional learning sessions that may not apply, be relevant, or provide any content-specific knowledge, and to find their own means of effective professional learning outside of the traditional hours offered. The researcher found it important to ensure that secondary music educators felt comfortable in providing honest feedback, through a means that allowed for anonymity.

The significance of this study ultimately lies in the garnering of first-hand knowledge as to what forms of professional learning secondary music educators find most effective. The themes presented go beyond surface level analysis and provide both quantitative and qualitative

feedback as to meaningful professional learning, mentorship, and reasons why secondary music educators stay within the profession of music education.

Addressing the Emerging Themes

Based on the quantitative and qualitative findings from this study, the researcher addressed emerging themes to provide actionable next steps in an attempt to improve secondary music educator efficacy, as well as improve professional learning opportunities based on effectiveness feedback.

Collaboration

One of the main themes presented in the data analysis was professional learning opportunities that provided for collaboration with music education colleagues. As professional learning communities continue to be a presence in school districts, it is important to understand the importance for allowing discipline specific teachers to work together in the collaboration process (Bausmith & Barry, 2011; Jones et al., 2013; Strong, 2005). Many times, secondary music educators have a sense of isolation on their specific campus. They are often the only one who is teaching within their specific discipline. School districts have an obligation to all educators to find new opportunities for collaboration. This may be in the form of content specific release days in which all secondary music educators from a school district get together on a specific day. While this does not address the need for ongoing professional learning, this does provide an opportunity for discipline like teachers to come together to discuss practice.

Given the advances in social media and technology, secondary music educators, as do all educators, have an expanded network that never existed. Music educators should continue to take advantage of chat rooms, online forums, and develop their own database of hashtags (#) to follow while on social media sites such as Twitter or Instagram.

Discipline Specific Content

Many times, professional learning is geared towards educators who teach in the core subject areas. Little, if any at all, consideration is given to music educators and their need for discipline specific content as part of their ongoing professional learning. For this, the researcher believes that schools and districts have a moral imperative to ensure music educators are receiving access to professional learning opportunities that help meet the need for content specific opportunities.

This can be achieved in several ways by schools and districts. The first is recognizing the importance of allowing music educators to have the access to discipline specific content, and the second is understanding what discipline specific professional learning appears as in the professional setting. Active learning in education comes from, what Dewey called, "careful, guided experiences" (Reiman & Thies-Sprinthall, 1998, p. 67). Based upon qualitative data obtained in this study, professional learning opportunities such as conferences, conducting workshops, and seminars, membership in various professional music organizations, hosting guest clinicians, and being able to observe others rehearse are all adequate options. The researcher recognizes and acknowledges these are not the only forms of discipline specific professional learning within the music education field.

One of the highest-ranking forms of professional learning was the ability to attend performances of professional ensembles. This would provide a wonderful opportunity for collaboration between the educational and professional music worlds. The researcher recommends that partnerships develop in which professional ensembles would provide the opportunity for discounted tickets to educators to attend performances. Also, professional ensembles should have specific rehearsal days that are open to music educators. By attending

rehearsals, educators would be able to observe professional musicians working, rehearsing and dialoguing about music. The financial component of covering substitute pay would be built into the professional learning budgets of each school district. These opportunities could prove to be invaluable in meeting the professional learning needs of music educators.

Ongoing Professional Learning

Teachers are ultimately the catalyst and ones that are expected to enact the principles and ideas of reform in education (Bautista, Yau, & Wong, 2017 p. 455). Professional learning has the opportunity to be either extremely effective or ineffective when implemented. Given the rankings of effective professional learning within the study, the researcher has determined that finding ways to provide professional learning that is continuous, rather than one-time workshops is crucial to ensuring continued support by secondary music educators. The top two most effective forms of professional development in this study were observing others rehearse and hosting a guest clinician. Implementing the pilot study mentorship program presented in chapter three would be an effective way to combine both of these forms of professional learning.

Through the mentorship program, a school district would be able to provide opportunities to combine all three of the major themes discovered in this study. Mentorship would be an opportunity for music educators within the same district to collaborate on a consistent basis, it would provide for content specific professional learning, while at the same time allowing for ongoing and continuous learning. Mentors would not need to be from the same district, and potentially could be retired local, regional or national level caliber music educators who have run successful programs. Local, regional, and national organizations have an obligation to provide opportunities that expand past conferences and workshops. Setting up mentorship programs of likeminded and like-disciplinary teachers is also encouraged. So often, mentorship has been

associated with those who are younger learning from those who are older or more veteran; however in the model presented in Chapter 3, that does not have to be the case.
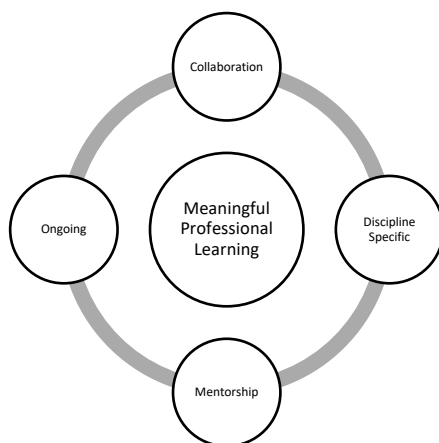

Figure 27. Components of Professional Learning. Anderson 2020

Albert Einstein once said, "Wisdom is not a product of schooling but of the lifelong attempt to acquire it." While this may be true, it is the accessibility of acquisition of the knowledge that is the important element. Ongoing opportunities for secondary music educators to continue their growth as educators is crucial to ensuring their longevity within the profession.

Recommendations for Further Research

After analyzing the data of this study, the findings suggest that there is an opportunity for growth within the field of professional learning for secondary music educators. The guiding question for the researcher was to determine if there was an impact of various forms of meaningful professional learning and mentorship on the efficacy of secondary music educators. The findings of the study helped to also determine what secondary music educators define as effective professional learning, as well as if geographic location was a determining factor into what professional learning opportunities were the most effective for secondary music educators. The researcher was also able to determine what factors encouraged music educators to say within the field of music education.

To ensure a greater generalization of the results, the researcher recommends: (a) replication of this study in other states; (b) replication of this study to include all secondary music educators, regardless of their teaching assignment; (c) replication of this study to include schools that may have varying grade levels than the ones presented in this study; (d) focus groups that were comprised of educators from the same geographic regions; (e) larger sample size for individual interviews from a variety of geographic regions. The researcher believes that allowing for interaction and dialogue between music educators will help facilitate the greatest understanding of, and need for ongoing, meaning professional learning as well as the importance of quality mentorship programs within the profession.

Having a larger sample size, in future studies, would increase the statistical significance of the findings. Future research should also be conducted involving music educators from all levels of K-12 education. Having this quantitative and qualitative data would provide a large sample to fully understand the professional learning needs of music educators.

Conclusions

The field of music education is a specialized discipline within the larger context of a K-12 education. The unique nature of the responsibilities of the secondary music educator makes the profession unique as compared to colleagues in traditional core subjects. Unlike educators of other academic subjects, music educators must recruit (and retain) their own students, plan budgets, attend evening and weekend rehearsals and much more (Lautzenheiser, 2001). Because of this, the professional learning needs of secondary music educators vary from those of their core subject counterparts.

According to the results of this study, there is a need for professional learning that is collaborative, discipline specific, and ongoing in nature. Often working in isolation, as the sole

educator of the subject on a campus, the secondary music educator, according to the results of this study, find mentorship an important part of their professional learning experience. Survey respondent 145 stated that "meetings with peers are, for me, the best learning activities." Peer to peer interaction allows for discussion and to achieve levels of understanding about topics that would not be possible if working in isolation.

As education evolves, so too must the thought process about professional learning for disciplines such as music education. Secondary music educators must continue to advocate for their needs to school site and district administration. Likewise, it is important for administrators to continue to be forward thinking and begin to think about all subject areas when developing their professional learning plans. Administrations have the moral imperative to provide teachers with resources, time, and training to ensure their educators feel supported throughout their careers. The attrition of music educators that has been seen in education is a fixable problem, with honest dialogue between educators and administrators about their need for support and continued professional growth. The commitment to providing meaningful professional learning for secondary music educators is one that is long-term. Thinking outside of the box, and understanding that all educators, regardless of where one is in their career, need continued support lends to the importance of continued mentor/mentee opportunities.

EPILOGUE

With an idea conceived while driving to work, I set forth three years before this study began to simply provide a different way of thinking. I wanted to help support teachers who were crying out and longing for professional learning that they were going to find meaningful. They wanted professional learning that was going to be discipline specific, ongoing, and meaningful to their overall efficacy. Now, three years after the creation of that mentorship program, I conclude a study with both quantitative and qualitative data that validates the data received at the end of the first year of the mentorship program from those involved.

As I move on to the next chapter of my own career, I now use this study as a springboard for future research, future writings, and as a guide to help school districts and school sites navigate their own professional learning journeys. Each year, new music educators will enter this noble profession with bright eyes and visions of grandeur. They are our future, and it is the responsibility of all educators to help guide, mentor and pass along information and advice to our younger colleagues. Likewise, for veteran teachers we can never stop learning. The world around us is changing rapidly, and as educators we must work hard to keep up, regardless of how big or small our steps are. Noted educator Anne Sullivan once said, "people seldom see the halting and painful steps by which the most insignificant success is achieved." For all of us in education, regardless of the size of steps we take, we continue to improve, walking side by side, together.

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APPENDIX

Appendix A: Survey Protocol

The study in which you are being asked to participate is designed to investigate meaningful professional learning and mentorship, and its impact on the efficacy of secondary music educators. This study is being conducted by Neil Anderson under the supervision of Dr. Belinda Dunnick Karge, Dissertation Committee Chair, School of Education, Concordia University. This study has been approved by the Institutional Review Board at Concordia University Irvine.

PURPOSE: The purpose of my study is to evaluate meaningful professional learning and mentorship, and its impact on the efficacy of secondary music educators as it relates to career retention and attrition. The findings will be used as part of my research study and could potentially lead to improvement towards professional development and mentorship opportunities for secondary music educators.

DESCRIPTION: You are being asked to complete a survey regarding professional learning as it relates to your career as a secondary music educator. The survey consists of demographic questions, Likert-scale questions, and open-ended response questions.

PARTICIPATION: Participation in this study is completely voluntary and can be discontinued at any time.

CONFIDENTIALITY: Confidentiality of the survey will be maintained to the degree permitted by the technology used. Specifically, no guarantees can be made regarding the interception of data sent via internet by third parties. Only aggregate data will be shared with the dissertation committee. Participants will not be identified by name in the results. Data will be stored in Google Drive (password protected portal) and on the researcher's Microsoft Surface laptop, that is also protected with a password. Any notes taken will be stored in a locked file cabinet. All data will be deleted from the Google Drive and Microsoft Surface laptop and destroyed after data analysis is completed, an anticipated time of twelve months.

DURATION: The total time of participation is approximately 20 minutes to complete the survey.

RISKS: A potential risk perceived by the participant may be a feeling of uneasiness to give any negative information in the survey or focus group. The collection of data has been approved the Institutional Review Board of Concordia University, Irvine. To reduce the feeling of uneasiness, the participants will not be identified by name. Participants are assured of confidentiality. The data from the survey will be viewed in aggregate form only. The personal contact information will only be used for focus group invitations.

BENEFITS: This study will expand on the literature available regarding professional learning for music educators, as well as retention and attrition data for secondary music

educators. It will provide the researcher the ability to see what secondary music educators consider beneficial professional learning opportunities.

VIDEO / AUDIO / PHOTOGRAPH: No video, audio or photographs will be taken.

CONTACT: For questions about the research and participant's rights or in the event of a research related injury, please contact Dr. Belinda Dunnick Karge, dissertation committee chair: Belinda.karge@cui.edu. The researcher conducting this study is Neil Anderson: 760.271.0534 or via email neil.anderson@eagles.cui.edu.

RESULTS: The results will be published in the researcher's doctoral dissertation at Concordia University, Irvine. The findings could potentially lead to improvement in the field of professional learning for secondary music educators.

I understand that I must be 18 years of age or older to participate in your study, have read and understand the consent document and agree to participate in your study.

_____ Yes

_____ No

Appendix B: Professional Learning Survey for California Secondary Music Educators

◯ No

| SECTION I:
Music Educator
Efficacy Beliefs | Please indicate the degree to which you agree or disagree with each statement below by selecting the appropriate number of each statement. Please select only one (1) response.

1=(SD) Strongly Disagree
2
3=Neutral
4
5=(SA) Strongly Agree |

2.

Mark only one oval per row.

	1	2	3	4	5
Even if I try very hard, I will not teach music well.	○	○	○	○	○
The teacher is generally responsible for the achievement of students in music.	○	○	○	○	○
I understand music concepts well enough to be effective in teaching music.	○	○	○	○	○
I will typically be able to answer students' music questions.	○	○	○	○	○
A music teacher can't do much because most of a students' motivation and performance depends on his or her natural musical ability.	○	○	○	○	○
A student's capability to understand various musical concepts is directly related to his or her work ethic or practice hours.	○	○	○	○	○
I will have little or no influence on my student's motivation to learn music.	○	○	○	○	○
My teacher training program and/or experience has given me the necessary skill to be an effective music teacher.	○	○	○	○	○
Being a great musician, does not necessarily make someone a great teacher of music.	○	○	○	○	○
A student's achievement in music is directly related to his or her natural musical ability.	○	○	○	○	○
My effectiveness in music teaching will have little influence on my students' achievement in music.	○	○	○	○	○
Student achievement in music is directly related to their teacher's effectiveness in	○	○	○	○	○

music teaching.

I know the steps necessary to teach music concepts effectively.	◯	◯	◯	◯	◯
If a student did not remember information I gave in a previous music lesson, I will know how to increase his/her retention in the next lesson.	◯	◯	◯	◯	◯
A student's natural musical ability has a greater influence on student achievement than effective music teaching.	◯	◯	◯	◯	◯
A students' low musical ability can be overcome by effective music teaching.	◯	◯	◯	◯	◯
I will generally teach music effectively.	◯	◯	◯	◯	◯
In order to be an effective and skillful music teacher, music educators must be great musicians.	◯	◯	◯	◯	◯

SECTION II:
Professional
Learning
History

Of the professional learning activities below, please rate the effectiveness of the activity in terms of how much it has helped you in your professional growth needs within the PAST THREE (3) ACADEMIC YEARS.

Rate the activity from:
1=(EI) Extremely Ineffective
2
3=Neutral
4
5=(EE) Extremely Effective

3.

Mark only one oval per row.

	1	2	3	4	5
Music conferences	○	○	○	○	○
Music workshops	○	○	○	○	○
On-campus In-service	○	○	○	○	○
Music curriculum development meetings	○	○	○	○	○
Guest teaching / clinics (you as the guest teacher or clinician)	○	○	○	○	○
Non-music workshops / In-service	○	○	○	○	○
Online / Distance learning (music related)	○	○	○	○	○
Served as a mentor teacher	○	○	○	○	○
Received ongoing mentorship from a mentor teacher	○	○	○	○	○
Serve(d) in a professional music organization	○	○	○	○	○
Host a guest clinician	○	○	○	○	○
District sponsored workshops (Music related)	○	○	○	○	○
District sponsored workshops (Non-music related)	○	○	○	○	○
Peer mentoring services	○	○	○	○	○
Observing other rehearsals	○	○	○	○	○
Educational research	○	○	○	○	○
Attendance at a professional ensemble performance	○	○	○	○	○
County Office of Education workshop (discipline related)	○	○	○	○	○

4. Any other professional development not mentioned above (and its numerical effectiveness based on scale above)

_____

_____

_____

_____

_____

SECTION III: Mentorship

> Please answer the questions as complete as possible.

5. Outside of a beginning teacher support or induction program, have you taken part in a mentorship program specific to music education?

    Mark only one oval.

    ◯ Yes

    ◯ No

6. If yes, please describe the nature of the program.

_____

_____

_____

_____

_____

7. Please rate the effectiveness of that program, as it relates to your self-efficacy as a secondary music educator.

Mark only one oval.

	1	2	3	4	5	
Completely Ineffective	◯	◯	◯	◯	◯	Completely Effective

SECTION IV: Open Response

Please cite or give specific examples when you answer the following three questions.

8. Have you ever thought about leaving the field of music education and what were your reasons for not doing so?

_____

_____

_____

_____

_____

9. Describe the effects of ongoing, meaningful, professional learning opportunities on your efficacy as a secondary music educator.

_____

_____

_____

_____

_____

10.   Describe your thoughts on the importance of being a skilled musician and its impact on being an effective music educator.

_____

_____

_____

_____

_____

11.   Describe the professional learning activities that you find effective in meeting your professional growth needs as a secondary music educator.

_____

_____

_____

_____

_____

12.   Describe any additional factors (beyond professional learning) that have gone into your decision to continue with a career in secondary music education.

_____

_____

_____

_____

_____

SECTION V: Teacher / School Characteristics

Please provide information about yourself and working environment

13.   Gender?

Mark only one oval.

◯ Female

◯ Male

◯ Other: _____

14.   How long have you been a secondary music educator?

_____

15.   What type of school do you teach at?

Mark only one oval.

◯ Junior High School (Grades 7-8)

◯ Middle School (Grades 6-8)

◯ High School (Grades 9-12)

◯ Other: _____

16.   How likely is it that you will still be a secondary music educator in the next five years?

Mark only one oval.

	1	2	3	4	5	
Completely Disagree	◯	◯	◯	◯	◯	Completely Agree

17. Which best describes your area of teaching?

Mark only one oval.

( ) Instrumental music

( ) Vocal music

( ) Primary Instrumental music with Vocal music

( ) Primary Vocal music with Instrumental music

18. How long have you been teaching at your current position?

_____

19. Which best identifies the location of your school?

Mark only one oval.

( ) Rural

( ) Suburban

( ) Urban and/or Inner City

20. What county do you teach in? *

_____

21. What is your school size?

Mark only one oval.

( ) 1-600 students

( ) 601-1499 students

( ) 1500 and above

22. How many students at your school participate in music (Percentage of the total student body)

_____

23. How many secondary music educators teach at your school, including yourself?

_____

24. Does your school district have a music coordinator or supervisor?

Mark only one oval.

◯ Yes

◯ No

25. If YES, does s/he provide professional growth activities?

Mark only one oval.

◯ Yes

◯ No

26. If NO, do you or another teacher have music supervisor duties as part of your teaching assignment?

Mark only one oval.

◯ Yes

◯ No

27. How much does your district reimburse you for professional growth expenses such as travel, conference fees, and/or tuition? (Ex. $400 or up to $1000)

_____

28. To which of the following music education organizations do you belong? Please check all that apply.

Check all that apply.

☐ California Band Directors Association (CBDA)
☐ California Choral Directors Association (CCDA)
☐ California Orchestra Directors Association (CODA)
☐ California Music Educators Association (CMEA and NAfME)
☐ Northern California Band and Choral Directors Association (NCBCDA)
☐ Southern California School Band and Orchestra Association (SCSBOA)
☐ None of the above
Other: ☐ _____

29. Please list any other professional organization to which you belong:

_____

THANK YOU!

Thank you for taking the time to complete this survey. If you would like to be entered into a drawing for a $100 Amazon gift card for those who complete the survey, please enter your email address below.

If you do not wish to be entered, you do not have to complete this question.

30. Email Address

_____

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Appendix C: Protecting Human Research Participants Online Training Certification

CERTIFICATE
OF COMPLETION

PHRP Online Training, LLC certifies that

Neil Anderson

has successfully completed the web-based course
"Protecting Human Research Participants Online Training".

Date Completed: **06/11/2019**
Certification Number: **2829770**

PHRP
Protecting Human
Research Participants
Online Training