Exploring the Impact of Collaborative Learning Experience on Preservice Teachers' Philosophical Development

Exploring the Impact of a Collaborative Learning Experience on Preservice Teachers' Philosophical Development

A Thesis Presented

By

EMMA MARY ROSE

Submitted to the Graduate School of the

University of Massachusetts Amherst in partial fulfillment

of the requirements for the degree of

MASTER OF MUSIC

May 2024

M.M. in Music Education

Exploring the Impact of a Collaborative Learning Experience on Preservice Teachers' Philosophical Development

A Thesis Presented

By

EMMA MARY ROSE

Approved as to style and content by:

_____

Daniel J. Albert, Chair

_____

Lisa J. Lehmberg, Member

_____

Matthew Westgate, Department Chair
Department of Music and Dance

ACKNOWLEDGEMENTS

I would like to thank my thesis chair, Dan Albert, for his mentorship throughout my graduate studies. With his support and guidance, I have grown as a writer, researcher, and educator over the last two years. I would also like to thank Lisa Lehmberg for her thoughtful feedback and support. I am very grateful to have had the opportunity to work with such supportive, inspiring, and thoughtful professors.

I am also thankful for the support I have had from my family. Throughout my life, my mom has motivated me to pursue big dreams and lofty goals. I am grateful for all her support, love, and care that has helped me complete this project and my graduate program. I am especially grateful for the support of my husband, who has listened while I workshop ideas and picked up the slack on the hard days. Thank you for always believing in me.

Finally, I would like to thank the amazing participants in this study for giving so much of themselves to this study. This work would not have been possible without their bravery, care, and determination. I have grown as a researcher, educator, and collaborator because of this experience we shared.

ABSTRACT

EXPLORING THE IMPACT OF A COLLABORATIVE LEARNING EXPERIENCE ON PRESERVICE TEACHERS' PHILOSOPHICAL DEVELOPMENT

MAY 2024

EMMA M. ROSE, B.M. UNIVERSITY OF MASSACHUSETTS AMHERST

M.M. UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: Professor Daniel J. Albert

United States public education is guided by policies and practices designed to advantage White students' identities, experiences, and funds of knowledge. In that vein, research in the field of music education has started to explore the impacts of Whiteness on school music programs, but this research has primarily centered on student populations, curricula, professional discourse, and pedagogical practices. Very few studies to date have included preservice teachers' perspectives on working with students of color. The purpose of this study was to explore the impact of a collaborative learning intervention on preservice teachers' beliefs and pedagogy. I sought to gain insight on participants' perceptions of teaching and learning with students of color after engaging in discourse, reflection, and observation through an antiracist equity lens. Throughout our collaboration, I also sought to understand what elements of the experience, if any, influenced the participants' philosophies of teaching and learning to develop. The findings of this project provide many implications for preservice teacher education including suggestions for program redesign and increased field experience opportunities.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS …….. iii

ABSTRACT ……..…. iv

LIST OF FIGURES.....vii

CHAPTER

1. INTRODUCTION ……...……..…… 1

Rationale ……...……...……. 2

Purpose and Research Questions ……... 2

Motivation for the Study ……..…….. 3

2. REVIEW OF RELEVANT LITERATURE …….……. 6

Race Discourse in General Education …… 7

Music Education Research: Uncovering Racism and Paths Forward …….. 12

Theory to Action: The Role of Philosophical Inquiry ……. 19

Field Experiences and Cultural Immersion in Music Education ……. 26

3. METHODOLOGY …….…….…… 34

Theoretical Framework …… 34

Research Study Design …… 35

Description of Research Sites …….. 44

Selection of Participants …….. 45

Description of Participants ……... 45

Types of Data ……... 52

Data Collection …… 53

Data Analysis ……...…… 54

Trustworthiness …… 56

4. FINDINGS ……...…… 58

Research Question One …… 58

Research Question Two ……... 82

Research Question Three ……... 103

5. CONCLUSION ……..…… 113

Overview …… 113

Purpose and Research Questions ……... 113

Discussion …….. 114

Limitations ……. 118

Reflections ……...…….. 120

Implications …… 121

Suggestions for Future Research ……... 122

REFERENCES ……..……....…… 123

APPENDICES ……..……..…… 129

LIST OF FIGURES

FIGURE

1 …………………………………….……………..………………........................36

CHAPTER 1

INTRODUCTION

Students of color experience injustice because of racial hierarchies that have been embedded in educational systems, structures, and policies (Kendi, 2019; Singleton, 2022). Systemic inequity of this nature is a result of enacting White supremacist ideology and creates systems designed to support the success and achievement of White people while actively oppressing people of color (Mills, 1997). In music education, racism occurs when musical epistemologies that are unfamiliar to the dominant White group are assimilated, appropriated, and erased (Gellerstein, 2021a). In addition, music educators are underprepared to confront issues of race and racism, which leads to the exclusion and oppression of students of color (Bradley, 2006; Grisé, 2019).

Previous studies in music education have addressed racial opportunity gaps through a theoretical framework of intercultural competence. Emmanuel (2002), Burton (2012), and VanDeusen (2019) investigated the impact of cultural immersion experiences on preservice educators' beliefs about teaching in settings where they were not part of the cultural majority. Notably, Emmanuel (2002) found that racialized understandings of difference, rather than cultural ones, most deeply impacted her participants' beliefs about teaching and learning with students of color. The methods employed to explore preservice teachers' philosophical development in each of these studies included both learning interventions and field experiences.

In the present study, participants engaged in collaborative learning where they shared personal histories, learned about the impact of racial inequity on music education, and reflected on their beliefs and actions about teaching and learning music with students

of color. Each participant shared their perceptions of the intervention and changes in their own philosophies. This study has the potential to provide recommendations for future studies and implications for music teacher education regarding facilitating educational interventions, the philosophical growth of preservice teachers, and the impact of antiracist theory on perceptions of teaching and learning with students of color.

Rationale

The literature presented in this introduction and second chapter demonstrates a critical need for music education researchers to explore solutions to problems in our field created by systemic racism. Through a review of relevant literature, it is clear that methods of facilitating the development of antiracist beliefs and actions with preservice teachers have not been explicitly explored. Researchers have investigated gaps in teacher education and demonstrated that teachers' beliefs influence disparities in student outcomes (e.g., Ladson-Billings, 2006; Shukla et al., 2022; Singleton, 2022). If we as educators believe that each student in our classrooms deserves access to high quality musical opportunities, we must consider the systemic factors, such as racial injustice, that prevent us from providing those experiences.

Purpose and Research Questions

The purpose of this study was to investigate the impact of a collaborative learning intervention on preservice teachers' beliefs and pedagogy. Through phenomenological inquiry, I gained insight on what elements of the experience led to perceived changes in the participants' attitudes or approaches. The research questions guiding inquiry in this study were:

1. How did participants' personal experiences inform their beliefs about the role of race in music education?
2. What role, if any, did the collaborative learning experience play in the development of the participants' philosophies of teaching and learning?
3. How did the participants perceive their philosophies and pedagogies to be impacted by the learning experience, if at all?

Motivation for the Study

I currently teach elementary general music in the same community where I grew up and went to school. My community is a small city in New England where the majority of students enrolled in the public schools are students of color. As a White student, I had opportunities in and beyond music that my peers did not. The musical inequities my peers faced inspired me to return to my home district when I became a teacher with a passion for pursuing equitable and antiracist approaches to music instruction for my students.

In the first few years of my in-service career, I have consciously worked to disrupt music practices and traditions that would marginalize or oppress my students of color. I have written my own curricula and centered music learning in the epistemologies of my students; created opportunities for contextual understanding of the musics and musicians we have studied; and fostered criticality among my students through discourse and courageous conversation (Hess, 2015; Rampal, 2015; Singleton, 2022). My students come to music class excited to learn and seek out opportunities to be involved in our school music community beyond their own class time, which shows me that the opportunities they have to make music are relevant and engaging.

In contrast to the positive engagement of my students, I have always felt discomfort among fellow educators at my school and in my music department. I experienced resistance from school-based colleagues when suggesting that goals of education should include empowering students to make their own choices, engage in critical thinking and discourse, and exercise their right to advocate for themselves and others. Similarly, colleagues in the music department have expressed trepidation about my approach, labeling curricula and pedagogy as "experimental" and "scary" while questioning the rigor and quality of music education my students receive. I soon realized that these disconnects have occurred because of differences in teaching philosophy. My teaching philosophy is grounded in a fundamental belief that my students of color deserve access to high quality education as a right. For education to be of high quality to my students, it must employ practices which disrupt the oppressive forces embedded in public education. It must also provide opportunities for them to engage critically with content and develop the skills and language to advocate for increased equity and social justice. The education they are provided must be rooted in antiracism.

I have also mentored many preservice music education students during short term field experiences in my first few years of teaching. Preservice teachers have shared a variety of reactions to my practice: many have been surprised at the amount of time the students spend working independently, some have been excited at the opportunity to develop creative and contextually relevant lessons, and almost all of them have had questions about my "classroom management." I have often marveled at how so much of my job seems novel to the preservice teachers. While I understand that learning on the

job is a reality of working in public education, I credit most of my approach to my beliefs about the nature of musical knowledge and pedagogy.

I believe that the experiences shared here demonstrate gaps between theory and practice. Through my graduate studies and related independent reading, I have learned that the inequities students of color have experienced in my hometown are not isolated to this community. I have also learned that beliefs are subject to change through meaningful opportunities for reflection. Motivation for this study is grounded in the experiences shared above, and the aspiration to improve the conditions of music education for students of color more broadly than can be impacted in my classroom alone.

CHAPTER 2

REVIEW OF RELEVANT LITERATURE

Critical antiracist theory is predicated on the understanding that all systems, structures, and policies in the United States are based in White Supremacist ideology (Bonilla-Silva & Embrick, 2008; Mills, 1997). This ideology is enacted when Whiteness is privileged over "non-White"-ness, creating a racial hierarchy (Kendi, 2019; Mills, 1997, p. 16; Pollock, 2008). Racism is enacted when beliefs, actions, inaction, and organizational policies espouse or create racial inequity (Kendi, 2019). Due to the historical foundations of education (Mills, 1997) and epistemological hegemony of White and Eurocentric narratives (Gellerstein, 2021a; Hess, 2021), school faculty must reflect on the role they play in reproducing racial injustices in educational contexts (Bonilla-Silva, 2008).

Antiracism is a theoretical framework for actively addressing injustices created by the enactment of White supremacist ideology (Hess, 2021; Kendi, 2019). As a critical theory, antiracism considers the impact of systemic racial hierarchies that promote inequitable distributions of power and employs an action orientation to pursue a racially just society (Bradley, 2012; Hess, 2022; Kendi, 2019). Pollock (2008) identified four principles of antiracism: "rejecting false notions of human difference; acknowledging lived experiences shaped along racial lines; learning from diverse forms of knowledge and experience; and challenging systems of racial inequality" (p. xx). These principles are echoed in philosophical writing (Bradley 2006, 2007, 2012; Gellerstein, 2021b; Hess, 2021, 2022) and empirical research (Emmanuel, 2002; Gellerstein, 2021a; Grisé, 2019; Hess, 2013) in music education. In the forthcoming sections of this literature review, I

conduct an in-depth exploration of the literature cited here and additional sources to demonstrate gaps in empirical research and justify the purpose of this study. Topics discussed include race discourse in education, music education research on White supremacy and racialized student outcomes, philosophical inquiry and teacher education, and music education field experiences.

Race Discourse in General Education

Researchers have illuminated several challenges to mobilizing antiracism in education: race-evasiveness, a lack of community support, and decontextualized professional learning opportunities have prevented educators from enacting antiracism in the classroom (Chang-Bacon, 2021; Lawrence, 2005). Studies have also shown promise in narrative storytelling (Johnson Lachuk & Mosley, 2012) and courageous conversations in safe professional environments (Leonard & Woodland, 2022; Singleton, 2022) as methods of developing antiracist beliefs and pedagogy among teachers. In this section, I explore studies conducted in general education to provide broad context for the narrower discussion of race, racism, and music education to follow.

Race-evasiveness is a form of colorblind racism which refuses to acknowledge the salience of race through erasure, bracketing, and deference in discourse and pedagogy (Bradley, 2007; Bonilla-Silva, 2015; Chang-Bacon, 2021; Gellerstein, 2021a). Chang-Bacon (2021) interviewed 33 teacher educators who taught a mandatory course in Sheltered English Immersion (SEI) to teachers in Massachusetts. Race-evasiveness was justified by participants through its perceived irrelevance to the course, a mostly White teacher population, and personal discomfort with facilitating conversations about race. Participants and their students actively avoided the use of direct terms to describe the

students of color and racialized issues at the center of SEI, and instead utilized terms such as “English Learners,” “language,” and “culture” as coded substitutions (p. 18). The race-intentional instances identified in this study included situations where race and racism were explicitly named by teacher educators and their students. Participants who engaged in race-intentional dialogue highlighted the overwhelmingly White teacher population as a reason for increased dialogue about race and expressed desires to raise awareness of the role positionality plays in teaching and learning. Chang-Bacon (2021) noted that although race-intentional discourse did occur, he and the participants identified the resulting exchanges as surface level rather than deeply impactful. As a result, he suggested that the field of teacher education pursue an approach that defunds the power and privilege of Whiteness by incorporating a variety of educational epistemologies and interrogating the systemic nature of racism (Hess, 2021; Mills, 1997). Findings related to coded language in this study are consistent with Bradley (2006) and Gellerstein’s (2021a) work, which highlighted the prevalence of coded language in music instruction and professional discourse. Additionally, Cochran-Smith’s (2000) findings and Hess’s (2022) philosophical writings support the participants’ thoughts on the role of positionality in education.

While Chang-Bacon’s (2021) study explored the perceived salience of race and racism in a course closely related to those topics, researchers such as Lawrence (2005) and Leonard and Woodland (2022) have also studied the impact and efficacy of professional development designed specifically to promote the implementation of antiracist actions. In their endeavors toward enacting antiracism in their teaching contexts, educators in Lawrence’s (2005) study were deeply impacted by the varied

levels of community support they received from colleagues and administrators. The seven participants were enrolled in the same university-directed antiracist staff development program but brought their learning back to four distinct communities. In all but one of those communities, participants expressed feelings of dismissal, isolation, and loneliness when they attempted to model antiracist practices or establish communal opportunities for professional growth among their colleagues. The participants who felt successful in their commitment to antiracism were part of a community where efforts to establish study groups and develop new curricula were backed by administrative and financial support. While this study focused on teacher perceptions of support within their teaching contexts, the nature of the professional development course was not closely examined. Lawrence (2005) suggested continued exploration of the organizational factors which can support or impede systemic transformation.

Although it was not documented or discussed in Lawrence's study, perhaps the four educators in this district found hope in the transformative power of collective resistance knowing their individual actions were supported by colleagues who engaged in the same work (Lawrence, 2005; Jorgenson, 2003). This type of collective action can be supported by professional learning communities (PLCs). Leonard and Woodland (2022) recently investigated PLCs capacity to inspire systemic change. The researchers conducted this study in response to perceived fallacies in typical professional development opportunities that led to ineffective and short-term solutions to complex problems. Rather than focusing on developing discrete skills or ensuring understanding of curricula, Leonard and Woodland found that robust and long-term PLCs that engaged with literature and personal experience were truly transformative. In the system of PLCs

studied, over 100 teachers, administrators, and university faculty collaborated to reflect on their own biases and assumptions and to develop critical dispositions toward curricula and pedagogy. Findings indicated that trust built through emotional and intellectual support among participants was a key factor in the shifts that researchers observed in teacher mindsets. Altered beliefs also led to feelings of empowerment among participants, who then felt confident to enact antiracist changes in curricula and instruction (Leonard & Woodland, 2022). In response to their findings, Leonard and Woodland advocated for more widespread engagement in philosophically driven PLCs dedicated to fulfilling the transformative capacity of antiracism in education (Bowman & Frega, 2012).

Johnson Lachuk and Mosley (2012) and Singleton (2022) outlined the benefits of sharing racialized stories to provide opportunities for reflexivity and broadening the scope of educational epistemology beyond dominant White narratives. The use of storytelling in pedagogy allows for the creation of new metaphorical "places" (Stauffer, 2012) where teachers and students can explore personal experiences and develop critical dispositions toward personal narratives and those shared by colleagues and students (Johnson Lachuk & Mosley, 2012). Johnson Lachuk and Mosley (2012) called this new place a "three-dimensional inquiry space" where psychological, relational, and cultural-historical factors can be examined (p. 320). Both teacher educators, Johnson Lachuk and Mosley employed three-dimensional inquiry with their students to gain a deeper understanding of their racialized experiences and develop relevant courses toward antiracist beliefs and behaviors. This study centered on one preservice teacher's story. Narratives this undergraduate student shared helped the researchers understand her

perceptions of racialized experiences, how those experiences impact her interactions with people of color, and what additional factors impact her beliefs about racial diversity. Johnson Lachuk and Mosely (2012) shared that they were able to develop personalized strategies to help this student take antiracist actions in her teaching practice because of insights gathered from entering the three-dimensional inquiry space together.

Upon entering the workforce, meaningful opportunities to pursue philosophical growth carry benefits for teachers, students, and the field of education (Bowman & Frega, 2012; Leonard & Woodland, 2022). Singleton (2022) developed the courageous conversations framework to provide "a strategy and protocol for addressing the various impacts of race on student achievement" (p. 19). This approach is guided by three major tenets: *passion* to problematize personal beliefs and commit to antiracist teaching; *practice* engaging with research and knowledge about practices that lead to positive outcomes for students of color; and *persistence* in the long-term journey toward increased educational equity (Singleton, 2022). Through dedication to these guiding principles, educators develop the critical capacity to engage in a cycle of reflection on their own practice and student outcomes. Reflective practice is an essential component of philosophical development (Bowne, 2017; Soccorsi, 2013; Song, 2021) and "promote[s] teaching as a lifelong journey of transformation" (Nieto, 2000, p. 183). While Singleton (2022) emphasized the importance of personal and philosophical pursuits of antiracism, he also advocated for structural innovations to support systemic transformation. His recommendations included: school-based and district-wide equity groups to foster collaborative learning opportunities and examine the role of policy in racist outcomes; research teams to examine existing instructional practices and model innovative

approaches and classroom strategies; and community partnerships focused on engaging stakeholders present beyond school walls to develop a holistic understanding of what factors contribute to student achievement. Though the courageous conversations framework was designed for implementation among in-service teachers, its emphasis on theoretical knowledge, reflection on personal and professional beliefs, and opportunities to apply and refine pedagogy with the support of trusted colleagues and mentors holds promise for undergraduate contexts (Beatty et al., 2009; Bowman & Frega, 2012; Hess, 2015, 2021; Song, 2021).

Music Education Research: Uncovering Racism and Paths Forward

Music education researchers have explored the role that race plays in music participation, professional discourse, and teacher actions. Through the enactment of White supremacist ideology (Gellerstein, 2021), the field of music education has become overwhelmingly White in comparison to the population of the United States and its public-school systems (Grisé, 2019). These findings raise questions about the relevance, harm, and social impact of music education in contemporary music classrooms. In this section of the literature review, I demonstrate how the findings of these studies justify the design of action oriented and philosophically driven interventions and analytical methods in the present study.

Grisé (2019) used data from the High School Longitudinal Study (HSLS) of 2009 to perform a secondary analysis to determine factors which lead to uptake, persistence, and attrition along music, education, and music education pathways. His examination of profile equity assessed the impact of student demographics along each of the pathways.

The demographic factors evaluated in the study included gender, sex, race, ethnicity, socioeconomic status, and parental education.

Throughout the educator and music educator pathways, race and ethnicity were found to play "significant roles" (p. 127), with White overrepresentation in comparison to the HSLS cohort evident at every determinant point along these pathways. Grisé (2019) discovered that "being White resulted in 24 times increased likelihood of being in a music education degree rather than leaving a music education degree track" (p. 144). Along with being Whiter than the cohort as a whole, the subgroup of aspirant music teacher educators were also found to come from communities with significantly fewer students of color than the national average. Due to their homogenous musical and educational backgrounds, preservice music teacher cohorts are not only Whiter than most students enrolled in U.S. public schools, but also lack experiences in racially diverse settings. Therefore, White preservice music educators likely do not understand the role that Whiteness plays in reinscribing and reenacting racist beliefs and actions in the music classroom, an assertion echoed by Love (2019) in her writing on abolitionist teaching and educational equity. In response to his findings, Grisé (2019) recommended that teachers "seek out and provide their students with positive role models and examples of musical leaders reflecting a panoply of races and ethnicities" (p. 185). While representative musicians can be inspiring to students of color, providing these models does not address the deep-seated epistemological incongruences that lead to their attrition from the music education pathway (Hess, 2021).

Gellerstein's (2021a) discourse analysis of two major music education conferences' session descriptions identified the foundational nature of White supremacist

ideology in systems designed to promote communication and collaboration among teachers. The study employed a dialectical-relational elucidatory approach to allow for analysis of existing textual resources and their relationship to teacher perceptions of White supremacy in music education. Thirteen participants were included in the study and by the end of their interviews, each of them identified White supremacy as the driving force behind institutionalized racism in music education. In the stages of analysis that focused on conference language and discourse, Gellerstein (2021a) found that the use of coded language played a significant role in both organizations' silence surrounding race and racism. Terms such as "poverty*"* and "high needs*"* were found to serve as codes for race and were often used in discussions on systems of inequity without recognizing the role race and racism play in the marginalization of students of color (Gellerstein, 2021a, p. 113). By refusing to address race and racism directly, the use of coded language neglects the lived experiences of students of color and the history of erasure and marginalization intertwined with music education in the United States (Bradley, 2006; Chang-Bacon, 2021; Gellerstein, 2021a; Gustafson, 2009). As a result of his findings, Gellerstein defined the current climate of conferences as a "self-congratulatory echo chamber of sorts, which persists to protect and maintain the hegemonic legacies of music education through discourse" (Gellerstein, 2021a, p. 116). In alignment with the findings of his discourse analysis, the participants in Gellerstein's (2021a) study expressed a disconnect between their daily experiences in the classroom and the priorities of professional development opportunities at conferences. Each participant shared that they believed music education conference discourse is directed at those teaching in White, suburban, middle-class contexts, and actively erases the experiences of educators and

students of color (Gellerstein, 2021a). The focus on skill building and networking, rather than deeper discussions of issues like race and racism, was cited as the major reason for conference fatigue and frustration among participants (Gellerstein, 2021a; Rampal, 2015).

As a result of the findings uncovered in his inquiry, Gellerstein (2021a) proposed a conceptual framework for understanding the nature of ideological racism in music education called the "tentacles of White supremacy" (p. 122). This framework is characterized by three major functions of White supremacist ideology: "assimilation of minoritized people into the master culture, the appropriation of what is deemed useful from the marginalized culture, and the erasure of what, or who, is seen as too different for the first two methods" (Gellerstein, 2021a, p. 122-123). Each of these distinct functions, or tentacles, are visible in structural, curricular, and participatory outcomes. Assimilation is enacted through the continued use of traditional Eurocentric ensemble formats, the reliance on Western notation, and prioritization of composers and musics from the Western canon (Gellerstein, 2021a; Hess, 2021). The inclusion of some musics from outside the Western canon in musical spaces governed by Eurocentric notions, especially without discussion of the context surrounding their composition and performance, is appropriation (Bradley, 2007; Gellerstein, 2021a). The attrition rates of students of color from music programs (Grisé, 2019 and exclusion of composers, musicians, and genres from outside of the Western canon is clear exemplification of the active erasure occurring at all levels of music education (Gellerstein, 2021a).

As a whole, discourses in public education focus on curricula and instruction, while little time is spent on examining the theoretical underpinnings of teaching and

learning (Beatty et al., 2009; Gellerstein, 2021a). This prioritization became evident in Gellerstein's (2021a) study of music education discourse through analysis of textual resources and teacher perceptions of conference discourse. In response to these findings, Gellerstein advised that "an intentional and considerable effort must be made to scrutinize the ideologies behind music education discourse and encourage individual and collective criticality" (p. 216-217). This recommendation is supported by the philosophical writing of Bowman and Frega (2012), Nieto (2000), and Pratt (2005), and findings of a literature review conducted by Song (2021).

In her doctoral thesis, Hess (2013) uncovered many strategies employed by music teachers with expressed interest in subverting dominant paradigms present in music education. Although the findings of this study led Hess to suggest a pedagogy of social change, in subsequent writing she has emphasized the specifically antiracist elements of the participants' practices (Hess, 2013, 2015). Her work has identified theory as a powerful tool to orient action in education (Hess, 2022) and explicated the benefits of a framework of antiracism through reflections on her doctoral work and comparisons to other critical theories (Hess, 2015, 2021).

Participants in Hess's (2013) doctoral study were four elementary music educators who centered social justice discourse in their classrooms and curricula to pursue equity through their teaching. All four of them centered social goals along with musical objectives in their curricula, incorporated music of marginalized peoples and facilitated dialogue on inclusion, and explicitly discussed race and racism as they came up in conversations with students. The social goals established in each teacher's classroom functioned as means to develop every students' capacity to take on leadership

roles. This approach directly counteracted expectations of the Eurocentric paradigm; in traditional ensembles, leadership is rigid and organized in a top-down manner through the management of conductors and section leaders. In the participants' classrooms, leadership was not earned; it was a social goal facilitated through collaborative and flexible procedures. In addition to procedural innovation, participants modeled the use of terms to describe race and explicit "race talk" in classroom dialogue (Bradley, 2006; Hess, 2013, p. 289). Western canonical composers and genres dominate music curricula in the United States (Gellerstein, 2021b; Gustafson, 2009), but the participants in this study all chose to include the music of marginalized groups and engage with them responsibly. By situating music within a political context, teachers and students were able to examine structural power relations and have explicit discussions about racism and barriers to equity. These critical and courageous conversations allowed teachers and students to confront their own racialized assumptions as they arose through musicians' stories.

Since the publication of her doctoral work, Hess's scholarship has continued to address oppressive educational systems in music through philosophical inquiry (Hess, 2015, 2021, 2022). In reflection on the findings of her 2013 research study, Hess (2015) defined multicentricity as the acknowledgement of "multiple ways of knowing the world in a manner quite contrary to some of the more dominant ensemble-based paradigms of music education" (p. 67). In that vein, education scholars Paris and Alim (2017) philosophized about a future of education where "the goal of teaching and learning with youth of color… [is] to explore, honor, extend, and, at times, problematize their cultural practices and investments" (p. 3). Good-Perkins's (2021) recent publication bridged Paris

and Alim's culturally sustaining approach into music education. She also recommended a multicentric approach and advocated for teachers to ground curricula in their student's ways of knowing and to expand the epistemic scope of their own musical knowledge. When teachers pursue multicentricity, they are promoting multiple ways of knowing and understanding the world and sending powerful messages about the people and content that are valuable in the study of music (Hess, 2015, 2021). This approach allows students to see music through a variety of perspectives and begin to deconstruct the hegemonic narratives that justify traditional music education structures and practices through discourse (Hess, 2015).

An integral component of developing multicentricity is the inclusion of counterstories (Hess, 2022; Love, 2019). Counterstories are narratives shared by those who are members of marginalized groups and shed light on experiences typically erased by dominant discourses (Hess, 2022; Singleton, 2022). These narratives build criticality when they transform perceptions of traditional practices through increased understanding of their impact on racially diverse learners (Hess, 2022). Counterstories and multicentricity reveal structures and practices that have inflicted harm on students of color and invite historically marginalized students to rewrite narratives in music which include their musical epistemologies. These acts of resistance against White supremacy embody the oppositional nature of antiracism (Hess, 2022).

Emancipating music education from the domination of Eurocentric values is impossible without a strong theoretical understanding of antiracism (Hess, 2021, 2022). In general, theory provides a framework for understanding phenomena in the context of historical realities and lived experiences (Hess, 2022; Love, 2019). Theory can also

provide language to describe those phenomena, such as the injustices and structural privileging of power made apparent by antiracist critical theory (Hess 2022; Love, 2019). While theory does not provide explicit solutions to complex problems, knowledge of it can instill confidence in those who wish to take transformative action against systems of oppression (Beatty et al., 2009; Hess, 2022; Love, 2019). For music teachers, knowledge of antiracist theory provides a framework for taking action toward a more equitable future of music education (Gellerstein, 2021b; Hess, 2015, 2021 2022).

Theory to Action: The Role of Philosophical Inquiry

Philosophy is informed by beliefs and manifested through action (Beatty et al., 2009). In education, a strong philosophy can serve as a teacher's guiding force when navigating decision making throughout their career. Systemic, structural, curricular, and pedagogical choices are all opportunities for educators to embody their beliefs through intentional and reflective action. Along with application, reflection is an integral component of the process of philosophical exploration and development (Bowman & Frega, 2012; Soccorsi, 2013; Song, 2021). Over the course of an undergraduate experience, preservice teachers should be presented with opportunities to discover, articulate, apply, and refine their own philosophies of teaching and learning (Song, 2021).

Philosophical inquiry is a dynamic and ongoing process in which personal beliefs are examined and developed through reflection on theoretical knowledge and practical experiences (Bowne, 2017; Soccorsi, 2013). Beatty et al. (2009) stated that teachers should pursue an understanding of general philosophical knowledge and consider its implications on their own teaching practice. Knowledge of various philosophical lenses allows educators to identify ways to root their pedagogy in personal beliefs and promotes

contextually relevant approaches to education, rather than uncritical use of existing methodologies (Beatty et al., 2009; Bowman & Frega, 2012; Bradley, 2012; Stauffer, 2012). Through the exploration of literature on philosophical inquiry and its role in preservice teacher education, this section of the literature review justifies the relevance of phenomenological inquiry regarding participants' potential philosophical evolution in and through this research study.

Philosophical inquiry is driven by reflective questions asked with the intention of analyzing the alignment of beliefs, actions, and outcomes (Bowne, 2017; Soccorsi, 2013). Teaching practice is interpersonal, and interactions with students influence the analysis of an educators' effectiveness (Beatty et al., 2009). To guide philosophical inquiry, teacher educators and mentors should facilitate reflection that takes both intention and impact into account (Barry & Caravan, 2020; Lee, 2005, Soccorsi, 2013). Bowne (2017) suggested that preservice educators should establish their personal "what, why, and how" of teaching (p. 60). Questions such as: "What do I teach?"; "Why do I teach?"; "How do I teach?"; and "How do I measure my own effectiveness?" can facilitate critical self-examination (Bowne, 2017, p. 61). Reflective practice that accounts for learning outcomes and life experiences has been shown to have a deeper impact on philosophical development (Barry & Caravan, 2020; Emmanuel, 2002; Lee, 2005; VanDeusen, 2019). To facilitate this level of inquiry, Soccorsi (2013) suggested the following questions:

- What are my beliefs and values about learning?
- What is my role as an educator?
- How do students learn best?

- What did I learn about the students, the curriculum, and my own teaching strategies?
- What impact did the teaching have on me?
- What values and opinions have been made or have been altered through this teaching experience?
- How can I use this new knowledge in my future planning of teaching and learning? (p. 23).

Although teachers often enter the classroom with a set of beliefs about teaching and learning based on their own personal experiences (Barry & Caravan, 2020), long-term philosophical growth is dependent on opportunities for educators to act on their beliefs and reflect on the efficacy of their pedagogy (Emmanuel, 2002; Song, 2021).

In the field of higher education, widely accepted teaching philosophy templates and exemplars focus on course objectives and sequences of study designed to reach them (Pratt, 2005). In turn, many of these templates allocate little space for discussion of the underlying beliefs which guide goal setting and method selection (Pratt, 2005). Pratt (2005) cited graduate research conducted by Maddin (2002) to show "deeper structures and values that give meaning and justification to an approach to teaching" (p. 33-34) are often left out of university faculty's written philosophy statements. Many North American universities have adapted templates from two institutions, Ohio State University and the University of Guelph, as resources for their faculty when constructing their own teaching philosophies. These models focus primarily on course or program scope and sequences rather than the theoretical underpinnings of their pedagogy. Pratt (2005) reflected on these findings, stating that a philosophy statement has the "ability to

reveal what is hidden, yet essential, to understanding someone's teaching" (p. 35). This perceived gap in philosophical practice among faculty could be a factor in the systemic neglect of philosophy in teacher education programs (Beatty et al., 2009; Bowman & Frega, 2012; Stauffer, 2012).

In this vein, music education scholars openly identify the exclusive culture of philosophy in the field as a barrier preventing the widespread development and acceptance of contextually relevant approaches to music instruction (Bowman & Frega, 2012; Bradley, 2012; Stauffer, 2012). The consideration of real-world teaching contexts is vital to developing questions about music teaching and learning that can inspire transformative action in the field (Bowman & Frega, 2012). Rather than general acceptance and "thoughtless repetition" of traditional approaches, music teacher educators must present opportunities for preservice teachers to question not only their beliefs, actions, and student outcomes, but also the fundamental nature of musical knowledge (Bradley, 2012; Stauffer, 2012, p. 439).

The field of music education is too broad and diverse to rely on the thinking of others (Bowman & Frega, 2012). Increased philosophical dialogue and debate among music educators would provide opportunities for them to refine their beliefs and reflect on the impact of pedagogical choices (Bowman & Frega, 2012). The general neglect of philosophical inquiry among preservice and in-service teachers has diminished educators' abilities to critically examine their practice (Bowman & Frega, 2012). Awareness of the culture, climate, and history of a given community can lead to the development of music education approaches uniquely suited to given contexts (Bowman & Frega, 2012; Stauffer, 2012). Bowman and Frega (2012) "urge that philosophical inquiry become a

more prominent curricular concern in music teacher education" (p. 34). Guided engagement in reflective practice and critical discourse has the potential to prepare preservice teachers to repeat the process when faced with needs and challenges unique to their future teaching contexts (Soccorsi, 2013; Song, 2021).

Bradley (2012) advocated for an increased consciousness of decolonizing practice in music education's philosophical practices. She explained that decolonization of the field's philosophy can occur when practitioners are empowered and encouraged to ask questions and engage in dialogue about the nature of musical knowledge rather than perpetuating a cycle wherein "music educators have largely tended to accept philosophies articulated by prominent scholars without much critical interrogation" (Bradley, 2012, p. 427). Teaching and learning have been colonized through the influences of Western philosophy, European colonialism, and the imposition of racial hierarchies in the United States education system (Bonilla-Silva, 2008; Bradley, 2012; Kendi, 2019; Mills, 1997). Western and Eurocentric ideologies have historically dominated educational discourse in North America and have thereby defined what is considered legitimate knowledge and forms of music making (Bradley, 2012; Gellerstein, 2021a; Hess, 2015). Bradley (2012) also stated that philosophical engagement has been colonized through the intimidation of those who espouse beliefs and values about music education that diverge from long standing Eurocentric ideologies. However, contextually situated questions about the nature of teaching and learning are imperative to the vitality and sustainability of school music programs (Bowman & Frega, 2012; Good-Perkins, 2021; Stauffer, 2012). When educators ask more questions about their students' lives, communities, and lived experiences, they gain the knowledge necessary to increase the relevance of music

learning opportunities facilitated in their programs (Bradley, 2012; Ladson-Billings, 1995, 2014).

Stauffer (2012) echoed sentiments of Bradley (2012) and Bowman and Frega (2012) in describing traditional music education methods as prescriptive and decontextualized. As an alternative approach, she advised a place-conscious philosophy to guide transformative action within the field (Soccorsi, 2013; Stauffer, 2012). Within this philosophy, places are regarded as constantly changing systems which operate through social actions (Stauffer, 2012). Engaging in place-conscious philosophical inquiry actively resists the "thoughtless repetition" inherent in traditional approaches through consideration of the "places we are," the "places within which we find ourselves," and the "new places we make together" in education (Stauffer, 2012, p. 439). The places we are, or the primordial place, are the result of how intrapersonal, interpersonal, and environmental interactions influence our beliefs and sense of self over time. Primordial place always has the capacity to change and develop through new knowledge and experiences (Stauffer, 2012). Stauffer defined the places in which we find ourselves, or where our bodies are located, as points in space and time. In educational settings, the places in which we find ourselves are highly interactive environments which promote the exchange of knowledge between students and teachers. Considering all elements of the places in which teachers find themselves influences the questions they ask about teaching and learning to account for personal beliefs, student outcomes, school structures, and educational policy (Beatty et al., 2009; Stauffer, 2012). Empirical studies have facilitated the construction of "new places" where preservice music teachers engage in collaborative learning opportunities designed to facilitate philosophical evolution

(Barry & Caravan, 2020; Burton, 2012; Emmanuel, 2002; Stauffer, 2012, p. 439; VanDeusen, 2019). While inquiry into the efficacy of these new places was guided by a distinct theoretical framework in each study, many of them demonstrated the potential for preservice teachers' beliefs to change through practical experience and reflective practice (Burton, 2012; Emmanuel, 2002; VanDeusen, 2019).

Through a review of literature Song (2012) identified a four-stage process for engaging in preservice philosophical inquiry. The four stages include: "discovery," characterized by recognition of personal beliefs; "articulation" of those beliefs using the language of existing philosophical approaches; "application" of philosophy in teaching experiences; and opportunities for "reflection and revision" on the outcomes of enacting philosophically guided pedagogy (p. 8). Once preservice teachers discover what they believe about music teaching and learning, exploration of the various perspectives that exist in general philosophy and within their field provides the means for them to articulate why they hold those beliefs (Beatty et al., 2009; Song, 2021). Problematization and justification of personal beliefs can occur during the articulation stage through gaining increased knowledge of existing approaches (Song, 2021). The application stage of philosophy development is arguably the most important for applying theory to action in teaching. As previously stated, traditional approaches can be enacted through thoughtless repetition and uncritical reliance on the approaches of established methodologies (Bowman & Frega, 2012; Bradley, 2012; Stauffer, 2012). Researchers have also found that preservice and early career educators often reenact their former teachers' and mentors' approaches rather than basing their decision making in personal philosophy (Barry & Caravan, 2020; Lee, 2005; Song, 2021). Due to this tendency, it is

vital that preservice music teachers have consistent opportunities to receive guidance when reflecting on their philosophies, pedagogical, and the relationship between them (Emmanuel, 2002; VanDeusen, 2019).

The inclusion of philosophical inquiry in undergraduate music education programs is integral in the pursuit of transformative action within the field (Bowman & Frega, 2012; Bradley, 2012; Stauffer, 2012) Through the discovery, articulation, application, and refinement of personal and educational philosophy, preservice educators are able to enact pedagogy that is directly linked to theory with more confidence and efficacy (Beatty et al., 2009; Song, 2021). Current practices, systems, and policies lead to the marginalization of students of color in the United States (Bonilla-Silva, 2008; Gellerstein, 2021a; Grisé, 2019). To work against these actions and conditions, music educators must be prepared to ask questions about their personal beliefs regarding music, education, pedagogy, and their impact on the students of color in their classrooms (Bonilla-Silva, 2008; Hess, 2022; Pollock, 2008).

Field Experiences and Cultural Immersion in Music Education

Most commonly, applied undergraduate teaching is conducted through experiences in real-world music classrooms (Barry & Caravan, 2020). If facilitated effectively, these chances to apply theoretical and conceptual knowledge are opportunities for preservice music teachers to reflect on and refine their beliefs about music teaching and learning (Song, 2021). In this section of the literature review, analysis of four studies conducted by Barry and Caravan (2020), Burton (2012), VanDeusen (2019), and Emmanuel (2002) highlights components of field experiences that promoted preservice teacher engagement in reflective practice and philosophical development.

Field experiences in music education are commonly embedded in undergraduate methods classes (Barry & Caravan, 2020). During one such six-week experience, Barry and Caravan (2020) conducted a qualitative analysis of weekly reflection assignments their students posted to a collaborative discussion board. The researchers utilized Lee's (2005) guide for evaluating preservice teachers' reflections to assess whether their students were engaging in "recollection", "rationalization, or "reflectivity" (p. 703). This continuum conceptualizes a progression from description (recollection) to interpretation (rationalization), and finally consideration of teaching practice on student achievement (reflectivity) (Lee, 2005). In Barry and Caravan's (2020) study, each preservice teacher observed and taught in two different instrumental music classrooms during a six-week field experience. Students posted weekly reflections in an online discussion board. The researchers' analysis revealed that most of the preservice teachers' writing recalled student and teacher actions, and occasionally made connections between personal experiences, observations, ideas, and peers' comments. When the preservice teachers did exhibit reflectivity, rather than just recollection and rationalization, it was mostly focused on their own actions and strategies they observed cooperating teachers employing rather than on student outcomes. Furthermore, the researchers indicated that most participants' beliefs about teaching and learning were shared in relation to their personal experiences as K-12 students, and they were quick to judge their cooperating teachers in relation to their own K-12 ensemble directors.

This trend observed by Barry and Caravan (2020) was also observed by Love (2019). White preservice and early career teachers often judge experiences in the classroom against their time as a student (Love, 2019). Therefore, when White educators

teach and observe in communities where student achievement is negatively impacted by systems of inequity, they often pass judgment on the students rather than reflecting on the conditions creating educational barriers. In Barry and Caravan's (2020) study, the few instances where participants did exhibit reflectivity occurred in response to their experiences teaching rather than observing, and to peers' content related inquiries.

Barry and Caravan (2020) were able to reflect on their own facilitation of field experiences and offer practical suggestions for mentors and teacher educators who are tasked with organizing similar learning opportunities. One of their recommendations was to promote preservice teachers to reflect more deeply by asking more provocative questions. Bowman and Frega's (2012) philosophical writing offers a similar suggestion. Asking preservice teachers questions specifically pertaining to student outcomes has the potential to spark reflection about why they chose a particular method, why they believe that method is effective, how lesson facilitation impacted students, and how they will proceed in future planning in response to student outcomes (Soccorsi, 2013). Barry and Caravan's findings on reflective practice align with Bowman and Frega's (2012) calls for more focus on philosophical inquiry in teacher preparation programs.

In addition to field experiences directly related to required undergraduate courses, preservice music teachers' beliefs about education have also been studied through cultural immersion programs (Burton, 2012; Emmanuel, 2002; VanDeusen, 2019). In Burton's (2012) study, preservice educators from the University of Delaware participated in a collaborative course with professors and students from Sweden to explore their perceptions of contextually relevant programs and intercultural competence. To prepare for the immersion, Burton's students read about Swedish history and culture and

intercultural understanding while using a language program to learn basics of the Swedish language. The students documented their thoughts about preparatory components in reflective journals. The immersion phase of the study included two ten-day experiences wherein Delaware students traveled to Sweden, and Swedish students traveled to the United States. Both groups of students attended community events, visited local stores and restaurants, and participated in musical workshops during their cultural immersion. Through exposure to a different approach to music education, the Delaware student participants reflected on their views of personal music learning experiences and future endeavors as music teachers. Burton's (2012) suggestions were primarily policy recommendations but did include calls for incorporating diverse perspectives in music curricula and creating opportunities for preservice educators to explore various musical practices during teacher preparation (Burton, 2012; Gellerstein, 2021a; Good-Perkins, 2021; Hess, 2015).

VanDeusen's (2019) immersive study was set in two elementary music classrooms in the United States. Citing previous studies of cultural immersion in music education (Burton, 2012; Emmanuel, 2002), VanDeusen conducted this study in response to a gap in literature pertaining to methods and mindsets inclusive of Arab and Muslim students. Notably, this study was conducted during a time of political unrest in the United States when the president at the time of data collection was espousing violent and discriminatory rhetoric toward Muslim and Arab people (VanDeusen, 2019). Prior to one week of classroom immersion, participants completed reading and writing assignments on cultural diversity and discussed the community where their field experience would take place. During their time spent with the elementary students, preservice teachers

observed music lessons, planned with their cooperating teacher, and taught lessons. VanDeusen was engaged in dialogue, facilitated discourse, and was present during the immersion as a participant observer. At the beginning of the process, most of the participants' reflections and observations were focused on the cooperating teacher's pedagogical choices rather than the elementary students (Barry & Caravan, 2020) and indicated that they did not consider cultural differences relevant to music teaching and learning. Through direct interactions with the elementary students, the participants developed a greater understanding of the role culture played in the students' experiences of music in the classroom. By the end of the study, the participants' beliefs about cultural diversity grew to acknowledge the importance of "validating students' knowledge" and including diverse perspectives in curricula and pedagogy (p. 53). VanDeusen attributed this philosophical development to experiential learning, noting that the opportunities for preservice teachers to engage with students was necessary to incorporate their learning into practice (Song, 2021). Due to the racial differences between the participants and the elementary students, the preservice teachers were confronted by their Whiteness through their positioning as cultural outsiders. Additionally, interacting with elementary students who were experiencing the world from a completely different epistemological position than their own had a profound impact on the participants given the political climate. As a result, VanDeusen recommended increased opportunities for preservice teachers to develop critical dispositions toward their own experiences (Hess, 2022). Through reflection on their own racial autobiographies, preservice teachers can become more prepared to teach in contexts where they are not members of the majority group (Singleton, 2022).

Emmanuel's (2002) doctoral dissertation study was the first conducted in music education which examined preservice teachers' beliefs through a cultural immersion program. The purpose of the study was to examine the beliefs preservice educators held about teaching in culturally diverse settings before, during, and after the participation. In the study, five music education students volunteered to participate in a pre-immersion course and field experience set in the Detroit metropolitan area. During the cultural immersion, Emmanuel and the five participants lived in the community near their primary school location together and had many opportunities to engage in unstructured discourse and reflection. Ultimately, three participants' stories were shared in Emmanuel's dissertation which recounted one week of pre-immersion orientation, two weeks of field experience, and post-immersion reflection interviews. The classroom orientation began with the establishment of group norms and explored literature related to the experiences of marginalized people. Emmanuel and the participants observed lessons in various schools, subjects, and grade levels across the district. Their primary teaching site was one elementary school where the participants observed, co-taught, and independently facilitated music lessons with students.

Findings indicated that all the participants' beliefs about marginalized people, cultural diversity, and the role of Whiteness changed in some way through the experience. Prior to the field experience, all three participants believed that discrimination was a societal problem unrelated to race. By the end of the study, two of the participants' reflections conveyed altered beliefs about discrimination, expressing personal calls to social justice because of their experiences in classrooms where they were regarded as racial and cultural outsiders. One participant did not share this action-

oriented outcome but did express increased sensitivity to discriminatory language and racial slurs. Post-immersion data indicated that each of the three participants continued to be impacted by the experience months after the study's conclusion. Emmanuel attributed this somewhat long-term impact to the plethora of reflective opportunities — such as unstructured discourse and informal reflection — where beliefs about teaching, learning, and society in the United States could be debated and problematized (Bowman & Frega, 2012). Throughout the study, participants continually referenced their own and each other's life stories to find common ground and provide context for their views amid contentious conversations. In subsequent research, Emmanuel recommended including autobiographical narrative (Singleton, 2022) and written reflection (Barry & Caravan, 2020; Burton, 2012; VanDeusen, 2019). Her own "constant presence" and position of designer, facilitator, and mentor throughout the experience allowed the course and all related activities to be flexible and adaptable to the participants' needs (p. 274). In addition, she emphasized that this type of program should be organized and facilitated by an educator with experience teaching in "culturally diverse settings," citing the lack of university educators with experience teaching in "urban" settings as a gap in teacher education programs (p. 274).

All the studies presented in this section have explored the personal influences of field experiences (Barry & Caravan, 2020) and cultural immersion (Burton, 2012; Emmanuel, 2002; VanDeusen, 2019) on the participants. However, to date, no researchers have specifically interrogated the structural inequities of music education (Gellerstein, 2021a; Grisé, 2019). Additionally, the transformative potential of antiracist theory (Hess, 2013, 2022) and philosophical inquiry (Bowman & Frega, 2012; Beatty et

al., 2009; Bradley, 2012; Soccorsi, 2013; Song, 2021) also carry potential implications for preservice music teacher education. Exploration of the relevant literature on antiracist theory (Bonilla-Silva, 2008; Kendi, 2019; Mills, 1997; Pollock, 2008), field experiences (Barry & Caravan, 2020; Burton, 2012; Emmanuel, 2002; VanDeusen, 2019), and race discourse in music education (Bradley, 2006; Gellerstein, 2021a; Hess 2015, 2022) have illuminated gaps in music teacher education. The present study employed an intervention to specifically introduce and interrogate structural inequities in music education. Participants read, discussed, and reflected on literature and personal narratives that highlight the systems in our field that create racial hierarchies and marginalize youth of color in music classrooms. Potential implications of this inquiry include suggestions for innovation in music teacher education and recommendations for in-service professional development.

CHAPTER 3

METHODOLOGY

The purpose of this study was to explore the impact of a collaborative learning intervention on preservice teachers' beliefs and pedagogy. Through heuristic inquiry, I sought to gain insight on participants' perceptions of teaching and learning with students of color considering our communal learning experience on race and racism in music education. Additionally, I sought to understand what elements of the experience, if any, led to perceived changes in the participants' attitudes or approaches. The research questions guiding inquiry in this study were:

1. How did participants' lived experiences inform their beliefs about the role of race in music education?
2. What role, if any, did the collaborative learning experience play in the development of the participants' philosophies of teaching and learning?
3. How do the participants perceived their philosophies and pedagogies to be impacted by the learning experience, if at all?

Theoretical Framework

In the pursuit of antiracism, it is imperative for each member of an educational community to reflect on the role they play in reproducing racial injustices (Bonilla-Silva, 2008). Gorski and Swalwell (2023) pushed beyond reflection and advocated for reimagining education and acquiring the "skills to enact an active, transformative equity vision" (p. 8). In this vein, Teemant et al. (2021) posited an equity framework to guide the creation of "socially just, equitable, and affirming" educational experiences for "historically marginalized learners and their families (p. 29). Within this framework, the

researchers reimagined school and community partnerships to foster "sustainable institutional change" (p. 28).

In educational contexts, equity is defined as "differentiated support enabling all learners to achieve their potential in the face of diverse circumstances" (Teemant et al., 2021, p. 29). Educational inequity is a "wicked problem" (Teemant et al., 2021, p. 32) which, as shown in Figure 1, depends on diverse stakeholders' collaboration to solve. Teemant et al. (2021) described these stakeholders as "agents of equity," defined as "collaborative capacity builders" who are "(a) equipped with new values-driven mind-sets; (b) fully capable of problem posing and community organizing; and (c) committed to collective political action" (p. 29). In the present study, participants' beliefs, actions, and reflections were viewed through the Equity Framework for Reciprocal Family, Community, and School Partnerships to analyze the learning experience's impact on their perceptions of antiracism and equity in music education (Teemant et al., 2021).

Research Study Design

This study was designed using heuristic inquiry and educational design research (EDR) approaches. My own prolonged personal experience and intense interest in the phenomenon at the center of this study required a heuristic approach (Patton, 2015). Additionally, the collaborative learning experience served as a "context for empirical investigation" of a potential solution to the "complex problem" of systemic racism and collegiate opportunity gaps in music education (McKenney and Reeves, 2019, p. 6).

Figure 1

Equity Framework for Reciprocal Family, Community, and School Partnerships

Note. From "An Equity Framework for Family, Community, and School Partnerships" by A. Teemant, G. B. Yoder, B. J. Sherman, and C. S. Graff, *Theory Into Practice, 60*(1), p. 33 (https://doi.org/10.1080/00405841.2020.1827905).

Heuristic Inquiry

Patton (2015) identified the core question of heuristic research as: "What is my experience of this phenomenon and the essential experience of others who also experience this phenomenon intensely?" (p. 118). In the present study, the phenomenon of interest was teaching and learning music with students of color through an antiracist equity lens. My personal experiences as both student and teacher in the community where this study took place inspired my intense interest in understanding how deliberate opportunities to discuss and reflect on issues of race and equity could prepare preservice teachers to operate as agents of equity (Teemant et al., 2021) in music education.

Moustakas (1990) outlined six phases of heuristic research: initial engagement, immersion into the topic and question, incubation, illumination, explication, and a creative synthesis. He describes initial engagement as a period of discovery, wherein the researcher identifies "a passionate concern" that "holds important social meaning and personal, compelling implications" (Moustakas, 1990, p. 27). Immersion is a period where the researcher "lives the [research] question in waking, sleeping, and even dream like states" (p. 28). Throughout the immersion phase, the researcher sustains intense focus on the question and phenomenon. During the incubation period, the researcher withdraws from intense focus on the research question and allows for the subconscious mind to "clarify and extend understanding on levels outside the immediate awareness" (p. 29). Following incubation, the process of illumination "opens the door to new awareness" and "add[s] something essential to the truth of experience" (p. 30). The process of explication clarifies the researcher's understanding of the essential elements of a phenomenon. "A comprehensive depiction of the core or dominant themes" of a phenomenon are developed during this phase (p. 31). In the final phase of heuristic inquiry, the researcher compiles the "components and core themes" (p. 32) related to the phenomenon into a creative synthesis. The creative synthesis itself "usually takes the form of a narrative depiction utilizing verbatim material and examples" (p. 32). In the following section I briefly describe my own progression through these six phases.

Initial Engagement

In the fall of 2020, my first year of teaching, I enrolled in a school district sponsored course entitled "Learning about Race and Racism: A learning cohort for white [district] staff members." The course included topics such as White supremacy, White

privilege, implicit bias, and intersectionality. Independent reading, assignments, and in class discussion centered on the role of policy and the systemic nature of injustice and inequity. This course provided me with an opportunity to reflect on my lived experiences and those of my peers of color through an explicitly racial lens. In my specific role as a music educator, I began to wonder why issues of race and racism were not discussed during my time as a preservice teacher. At the time, I may not have understood the impact of this course on my life, but retrospectively this opportunity helped me identify a critical interest key to my development as an educator and researcher (Moustakas, 1990).

Immersion

For the next two years, my professional endeavors were grounded in dismantling racist policies and practices. I hosted pre-practicum students from my undergraduate university and practiced mentoring preservice teachers to consider the implications of the content and pedagogy they were taught to employ. I engaged in reading about culturally relevant and sustaining pedagogies and attempted to put principles I was learning into practice. Throughout this time, I felt resistance from mentees and colleagues, and realized that the journey had chosen to take was philosophical in nature.

Incubation

My journey in this project did not include a period where I could completely "retreat from the intense, concentrated focus on the question" (Moustakas, 1990, p. 28) due to the nature of my full-time job as an elementary music teacher. I chose a research focus for my master's degree because I knew there was a plethora of unanswered questions about teaching and learning through an equity lens. However, when I began coursework, I did not have a developed idea for the present study.

Illumination

During my first semester as a graduate student, I took a course on philosophies of teaching and learning and completed my first two research studies, both of which were community-based. One study focused on music teachers' perceptions of culturally sustaining pedagogies, while the other centered the voices of paraeducators to gain an understanding of their experiences with music. The findings of these studies created a "new awareness" (Moustakas, 1990, p. 30) of diverse perspectives within the same community and inspired me to ask new questions about teacher preparation and the role of antiracism in music education. With the help of my thesis chair, I began to narrow the focus of the present study during my second semester. I became increasingly aware that my lived experiences prior to becoming a collegiate music student played an integral role in my music teacher identity. This realization led me to formulate questions specific to fostering beliefs about teaching and learning.

Explication and Creative Synthesis

Once I identified the specific research questions in the present study, I sought to gain an understanding of philosophy, race discourse, and preservice experiences in music education. Through the review of relevant literature, I identified the "key ingredients" (Moustakas, 1990, p. 31) necessary to illuminate the essential elements of the phenomenon of interest. The true explication and synthesis phases are dependent on the participants' reflections on their experiences throughout this study and are elucidated in the findings and discussion later in this paper.

Educational Design Research

McKenney and Reeves (2019) defined educational design research as the "development of solutions to practical and complex educational problems" (p. 6). Educational design research (EDR) projects serve as a "context for empirical investigation, which yields theoretical understanding that can inform the work of others" (p. 6). In the present study, principles of EDR were used to inform the creation of two-phase collaborative learning experience: a classroom component and a two-week field experience. The classroom component of this project served as an intervention, while the field experience functioned as a "field test" (McKenney & Reeves, 2019, p. 14). While true EDR studies include iterative processes which allow for development and refinement of the intervention, the present study had to be completed prior to the participants' spring semester because they both started student teaching in late January of 2024.

The Classroom Component

The classroom component of this study was created in response to challenges (McKenney & Reeves, 2019) I have faced as an equity-minded early career music educator. To design the classroom component, I engaged with the heuristic processes of self-dialogue and focusing to determine what concepts to include in the eight-week course of study (Moustakas, 1990). The process of self-dialogue promoted the identification of constituent parts of an experience. Heuristic inquiry has been identified as a whole-part-whole process, wherein the researcher must engage in self-discovery to bring these constituent parts to light, and then re-examine them in the context of participants' experience (i.e., a new whole) (Moustakas, 1990). The process of focusing allows the researcher to "determine the core themes that constitute an experience"

(Moustakas, 1990, p. 25). Through purposeful and introspective reflection, I identified personal beliefs, curriculum, pedagogy, and reflection as essential elements of the phenomenon. Considering the "fluid, adaptive, and collaborative" (McKenney & Reeves, 2019, p. 12) nature of EDR, I entered the classroom component with these elements in mind but left concrete plans for each meeting to be determined as participant understandings emerged over the course of the eight weeks. I used my own reflections on discourse and each participant's written reflections to create plans for each session. In the next section, I outline the resources we used, and methods of engagement employed during each group meeting.

Week One

During the first session, participants and I created group norms using models from the Courageous Conversations framework (Singleton, 2022) and groups with whom I have previously engaged in this practice. The group norms were:

> Speak directly, honestly, bravely, and respectfully.
> - Stay engaged, even when conversations are difficult or uncomfortable.
> - Speak your truth, honor group members truths', and lead with curiosity.
> - Advocate for ourselves and others and enter with a positive regard
> - Expect and accept non-closure (Group meeting, 2023)

Once we established our community expectations, we read a section of Singleton (2022) and wrote our own brief racial autobiographies. We shared our experiences with the group, and then watched "What Beyoncé Taught Me About Race", a TEDx Talk by Barron (2016). This talk focused on the structural nature of racism. Participants completed a reflection via a Google Form at the end of this session.

Weeks Two to Five

Over the course of the next four sessions, participants and I unpacked Hess (2021). In this article, Hess describes elements of music education that perpetuate Whiteness including standard five-line notation and traditional ensemble paradigm. During these meetings we discussed how these elements manifested in our own musical experiences and how they could impact the participants' future students. Participants completed a reflection via a Google Form at the end of each meeting.

Week Six

We read Brown and Keels (2021). In this article the authors interview educator Lorena Germán about White supremacy, decolonization, and culturally sustaining pedagogies in education. Participants and I discussed implications for music education based on the article, and they both completed a reflection via a Google Form at the end of the session.

Week Seven and Eight

In preparation for the field experience, the participants and I spent our last two meetings looking at some of my own lesson plans from across my first three years of teaching. We reviewed the concepts introduced by Hess (2021) and analyzed my plans through her framework for identifying White supremacy in music curricula and content. I provided insights on my thought processes in creating these plans, and shared reflections on my own growth as a teacher throughout the conversations. Participants submitted their reflections to me via a Google Form at the end of each meeting.

Classroom Observation

In December of 2023, participants visited my classroom for one full day of observations. They saw kindergarten through fifth grade music classees, and both participants watched and engaged in lesson participation throughout the day. During lunch and prep times, I answered their questions and provided background information about the classes they observed. This observation provided an opportunity for participants to see practical examples of the theoretical concepts we discussed during group meetings before the university winter break, during which they would enter their own incubation phase (Moustakas, 1990).

Field Experience

In January of 2024, both participants engaged in a two-week field experience in my elementary general music classroom. This two-week period included nine days of school due to a national holiday. During the first two to three days of the field experience, participants primarily observed music classes. As time progressed, they both became more comfortable to engage in the learning with students by participating in lesson activities and modeling expectations. Time limitations during the school day precluded participants from planning and implementing their own lessons. They did, however, co-teach with me throughout the field experience; I delivered all direct instruction during whole group portions of each class, and the participants guided students' independent practice during every lesson. As they formed relationships, the participants provided individual instruction and support to students during independent work, which constituted most of every class time. Additionally, there were a couple of instances when I had to be

out of the classroom for five to ten minutes to support an individual student. During these times, the participants were the supervising adults in the classroom.

The participants were present for all my contract hours, which run from 7:40am to 3:40pm. Daily obligations included professional development sessions, team-based collaborations, department meetings, and bus dismissal duty in addition to my teaching load. Opportunities for reflection included: a morning transition time between meetings and our first class; a thirty-minute lunch period; a forty-five-minute preparation period, which was often filled with meetings; and a check in after the bus students were dismissed. Meetings during the preparation period included professional development sessions, team meetings, and whole staff collaboration.

Description of Research Sites

This study took place in two settings: a large university located in the Northeastern region of the United States and one elementary general music classroom in a school district located in the same region. The university site has about 30,000 students total, 24,000 of which are enrolled in undergraduate programs. As of the 2023-24 school year, 65.1% of undergraduate students at the university identified as White, 15.1% as Asian, 9.8% as Hispanic/Latino, 4.9% as Black or African American, and less than 0.5% as Native or Indigenous. The music department offers two undergraduate degrees – a Bachelor of Arts in Music (B. A.) and a Bachelor of Music (B. Mus.) – with concentrations in many areas, including Composition, Jazz & African American Studies, Music Education, Music History, Music Theory, and Performance. The university website does not provide specific demographic information for the Department of Music. There is, however, demographic information specific to the College of Humanities and

Fine Arts, of which the Department is a part. The racial demographics of the college are: 74.1% White, 8.6% Asian, 9.4% Hispanic/Latino, and 3.3% Black or African American. The elementary school setting was in a nearby city with approximately 40,000 residents. The school community's student enrollment data by race and ethnicity identifies 84% of students as Hispanic, 7% as White, 6% as African American, 2% as multiracial non-Hispanic, and 1% as Asian.

Selection of Participants

To participate in this study, volunteers had to be preservice teachers who were enrolled in the music education licensure program at their university. They also had to have successfully passed the Introduction to Music Education and Elementary General Music Methods courses. These courses and additional courses mentioned throughout this study are identified by pseudonyms. Successful completion of these courses would ensure that the participants would have knowledge of traditional elementary general music methods and pedagogy. This knowledge provided context for critiquing the participants' lived experiences and developing new beliefs about teaching elementary general music. Additionally, they had to be able to attend an hour-long group meeting on a weekly basis. Finally, the participants needed to be able to commute to the field experience site, about 30 minutes from their university.

Description of Participants

Roxanne

At the time this research study began, Roxanne was a senior. In October of 2023, she was in her final semester of coursework prior to embarking on a full semester of student teaching. She had previously completed the elementary general and choral

methods courses at her university and was enrolled in the instrumental methods course. Prior to participating in this study, her main teaching experience was subbing for music classes in her hometown, a suburb located 35 minutes south of the university.

The town Roxanne grew up in was home to about 15,000 residents as of 2020. Of this population, 86.6% of people identified as White alone, 5.9% as Asian, 4.3% two or more races, 3.5% Hispanic or Latino, and 1.3% Black or African American (U. S. Census Bureau, 2020). Roxanne did not remember any other Black families who lived in her hometown, and often felt "singled out" at school and in the community. She described growing up in her hometown as "a little rough" and shared that her friends used to refer to her family as "the token Black family" of their town. In our conversations, Roxanne described an overall lack of diversity in her hometown. In addition to racial homogeneity, she characterized the community as "upper middle class" and described families as "stable" with two working parents who could provide transportation to and from school for their children. The most recent available census data supports Roxanne's perceptions. In her hometown, 92.3% of people lived in homes they owned, and the median income was about $138,000 as of 2022 — almost double the national average from the same year (U. S. Census, 2020).

Although she and her two siblings — an older sister and a twin brother — grew up in the town, Roxanne shared that she felt the strongest sense of belonging in a nearby city. Her parents both worked in this city, and the local jurisdiction of her church was also located there. She explained that her parents moved to the suburb to provide housing, support, and access to high quality education for historically marginalized youth through an organization called A Better Chance (ABC). Through their role in ABC, Roxanne's

parents hosted children from underserved communities to provide access to the town's schools.

Roxanne's primary instrument in college was voice. She had participated in many school-based bands and choirs from a young age but described them as "traditional" and "Western classical-based" ensembles. She identified her church choir and student run acapella groups as settings where she felt the most comfortable and fulfilled musically. In Roxanne's town, children were encouraged — and sometimes even required — to participate in music at school. In elementary school, every student was enrolled in a general music class and had the option to participate in band and choir outside of school hours. Once students progressed to middle school, they were all required to participate in sixth grade choir. Then they could choose to continue to make music in the band or chorus. Jazz band was offered for middle school students outside of regular school hours. At the high school level there were numerous choirs and instrumental ensembles including a women's choir, mixed chorus, select (auditioned) choirs, acapella groups, concert band, jazz band, orchestra, and student-led groups. Roxanne participated in choir at all levels and played trombone in the concert and jazz bands.

In our initial interview, Roxanne spoke most enthusiastically about her jazz bands and extracurricular acapella group. She described jazz band as "more fun than regular band" because of its inherent flexibility. Her favorite school music opportunity was her after school acapella group. Roxanne shared that members of this group "wanted to be different" and primarily performed R&B music by artists like Lauryn Hill and Stevie Wonder. The acapella group was completely student-led, and participants chose and

arranged their own songs. Roxanne noted that this group was "majority people of color," unlike most of the teacher-led ensembles at her high school.

Roxanne brought up many racialized experiences from her upbringing during our first interview. Notably, she shared these stories in the context of general questions about her community and schooling experiences. Tokenism, exclusionary behaviors, and explicitly racist acts thread through Roxanne's childhood memories. She shared that members her family were often used as references in the "we have Black friends" trope among their White peers. Her family also experienced discrimination for "playing our music too loud" and often fielded questions like "Where's the rap music at?" Personally, Roxanne shared several stories about her peers at school making disparaging comments about her hair and touching her hair without consent. Roxanne even "stopped walking home from school because I got called the 'N word' when I was walking back from school."

Although Roxanne did not see herself as a music teacher when she started her undergraduate career, at the start of this study she did identify as a music teacher. She referenced a previous pre-practicum teaching placement in my classroom as an empowering experience. She shared that planning and implementing her own lesson in my teaching context showed her that it is possible to facilitate music education outside of the traditional Eurocentric and Western classical canon. She remembered her own disinterest in elementary general music and strove to provide a meaningful experience for her future students through a lens of music appreciation.

Amelia

Amelia was also a senior music education major at the time of this study. Like Roxanne, she had completed the elementary general and choral methods courses at her university when I visited her instrumental methods class in the Fall of 2023. Previously, she worked for a local YMCA program, taught at a summer camp, and interned with her former band director.

Amelia grew up in a very small town about 45 minutes from her university via winding scenic byways. She called her hometown "very rural" with local populations in the area ranging from 500 to 2,000 residents. Amelia described her community as an "odd mix" of "farmers and a lot of people who are, like, more, kind of typical of rural areas" and "people who buy a lot of private land deep in the woods and raise their children, like, very wealthy." According to the 2020 census, Amelia's hometown had about 2,000 residents. The racial demographics of her town were 91.1% White, 0.3% Hispanic or Latino, 0.1% Black, 0.1% Asian, and 6% "some other race" (U. S. Census Bureau, 2020). This data reflects Amelia's perception of her community, which she described as "something like 96 or 97% White. There's some people who were like, Asian, and I think there is like, maybe one person in my entire school who was like, half Black." In that vein, although Amelia "saw them in the media" and was "educated about the civil rights movement through school," she "didn't get to know somebody who was Black until like, seventh or eighth grade." She described this fact as "weird" but indicated that her experience is "just kind of something that happens when you live in a primarily White district."

Amelia's love for playing the clarinet and playing in concert bands was evident in our initial conversation. She identified starting to play an instrument in school as a "rite of passage" and spoke highly of her band community, which consisted of "more than half of our class" from fifth grade all the way through high school. "The community aspect" of band was one of the primary reasons that Amelia participated in her school's instrumental program. Her favorite memories from growing up took place outside of school when she and her friends gathered to practice their band music and sight-read new arrangements. She qualified this collaborative hobby as a "very nerdy" activity but emphasized that she was fortunate to be part of such a tight-knit community. All of Amelia's positive memories of school music involved playing her clarinet. She also spoke very highly of her band director, who she worked with from fifth grade until she graduated from high school. Amelia shared that since graduating, she had returned to run sectionals and intern with her band director many times.

Socioeconomic status was a recurring theme in our first interview. Amelia shared that few students quit band in her hometown, but those who did were not able to afford to maintain, rent, or buy an instrument. She shared that her band director "helped out when she could" but there was "only so much she could do" to mitigate the financial barriers her peers experienced. Amelia's instruments were inherited from her parents, who both worked full-time jobs as a nurse and welder. She shared experiences of lending her parents money to help pay the bills once or twice in her childhood. Amelia reflected her father's experience growing up "in the welfare system," sharing that she felt very fortunate to be in a relatively comfortable financial situation growing up compared to some of her classmates and family members who experience "economic distress."

At Amelia's high school, students had the option to participate in choir, show choir, or band. She explained that the choir enrollment was typically lower than band enrollment because "choir was a very boring thing, and the students wouldn't know how to read music and how to sing it." Although she could "only attribute reading music to clarinet," Amelia expressed that she was very grateful she learned how to read music and emphasized the importance of music literacy as a "fundamental skill" throughout our conversation.

From early in her high school years, Amelia knew that she wanted to work with children in some capacity. She shared,

> I enjoyed teaching, teaching is one of my favorite things. When I was younger, I was very anxious and I was very worried that like teaching… like I went into college for music, and I don't feel that I'm the strongest player, and was never super invested in being the best player. Once I started to teach when I spent time in a summer camp, working with children, and seeing how my presence affected them… I was like, "Yes, this is what I want to do."

Despite the lack of confidence in her own performance abilities, Amelia also identified acceptance into her All-State band as a formative and validating experience which motivated her to pursue music in college. In our initial interview, Amelia shared her beliefs about teaching elementary general music with me. She described elementary music as an environment where students should "be exposed to culturally diverse music" and "also a place where kids feel open to sharing their own music and music that they like and being able to explore music from different places."

Types of Data

The types of data included verbal responses to interview questions (see Appendix B), conversations in group meetings, open ended Google Form survey responses (see Appendix C), and informal conversations during the field experience. Individual interviews for this study were facilitated through a combined approach; I used practices associated with both standardized open-ended and interview guide approaches (Patton, 2015). In standardized open-ended interviews, each participant is asked the same questions in a predetermined sequence. Patton (2015) noted "little flexibility in relating the interview to particular individuals and circumstances" (p. 438) as a weakness of standardized open-ended interviews. For this reason, I employed an interview guide approach, which allowed for participant-dependent variability in responses to the predetermined questions (Patton, 2015). I used a prepared list of questions for each interview as a guide. Throughout each interview, I reworded, added, and subtracted questions based on each participant's unique responses (Merriam & Tisdell, 2016).

During the classroom component, data were collected through unstructured and conversational interactions between me and the participants. Any questions I asked participants during these meetings "emerge[d] from the immediate context and [were] asked in the natural course of things" (Patton, 2015, p. 438). Although these weekly discussions were not traditional interviews, they did provide essential insights on the development of each participants' beliefs over the course of the fall.

Data Collection

I employed the following procedures to collect data:

1. Following Institutional Review Board (IRB) approval (see Appendix A), I presented the study to the two music education classes which follow Elementary General Music Methods in the program sequence at the university (Choral Methods and Instrumental Methods). During this presentation, I provided students with information about participation and answered their questions about the study. I shared my contact information and participation interest Google Form with participants via a QR code.
2. Three preservice educators volunteered to participate in this study. All three volunteers indicated that they preferred communication via text message, so I reached out via text message to confirm their interest and schedule our first one-on-one interview. Two respondents confirmed that they would participate, and we scheduled interviews in October 2023. The purpose of the first interview was to understand each participants current philosophy of music education at the time of our conversation. These initial interviews occurred before the first meeting of our cohort, and were audio recorded and transcribed. With the participants' permission, I started a group text thread, and we decided as a team when to meet for our first group session of the classroom component.
3. For eight weeks between October and early December 2023, the participants and I met to discuss concepts related to race, racism, and equity within and beyond music education. These group meetings were audio recorded and I transcribed each recording during the university's winter break. Additionally, after each

meeting participants completed and submitted an open-ended reflection via a Google Form.

4. In mid-December 2023, the participants came to my classroom and observed for a full school day. Informal conversations and reflections during the lunch block, prep period, and immediately after student dismissal were recorded.
5. In early January 2024, we began our two-week field experience. During this period, informal conversations before the school day, during lunch blocks and prep periods, and following dismissal were recorded to capture participants' perceptions of their experiences in the classroom. These recordings were later transcribed. I also took field notes during this time on the participants interactions with students and the co-teaching dynamic between the two of them and myself.
6. About a week after the field experience, I met with each participant individually to complete our final interviews. These interviews were audio recorded and later transcribed.

Data Analysis

Throughout the study, I assumed the role of participant observer, which Merriam and Tisdell (2016) characterize as an active member of the group who is present and involved during all activities in the field setting. From the start of the learning experience, it was clear that my insider perspective on the phenomenon of interest was integral to illuminate both the "obvious and subtle elements of meaning and essence" (Moustakas, 1990, p. 37) associated with the teaching and learning experiences at the center of this inquiry.

After the initial interviews with each of the participants, I took notes on their understandings of and experiences with issues of race, racism, and equity. These notes, and reflections on my personal experiences, facilitated my planning for the first group meeting. I engaged in group meeting discussions with increasing depth over time; increased understanding of each participants' beliefs framed my responses, questions, and explanations. During the first few meetings, I gauged whether the participants' dialogue with each other would produce a common understanding or if they needed prompting and support, such as directing them to a particular idea in the text we were analyzing. As time went on, I infused more of my personal experiences into the conversation, which led to conversations about practical applications in a classroom setting. This scaffolded approach allowed the participants to confront their own beliefs and racialized experiences before we started to apply theory to practice. Additionally, I took notes on my own thoughts at the end of each group meeting when participants were filling out their Google Form reflections.

During the break between the culmination of group meetings in December 2023 and the start of the field experience in January 2024, I began transcribing and listening to each completed interview and group meeting. After this initial phase of familiarizing myself with the data, I began to code the data using structural coding (Saldaña, 2021). In structural coding, codes are "conceptual phrase[s]" (p. 130) that relate to specific research questions. Saldaña (2021) stated that "structural coding both codes and initially categorizes the data corpus to examine comparable segments' commonalities, differences, and relationships" (p. 130). The commonalities, differences, and relationships illuminated through structural coding align with the principles of heuristic

inquiry, as Moustakas (1990) highlights the "internal frame of reference of a person" as a vital component of creative synthesis (p. 32). Structural coding promotes data analysis in relationship to individual research questions and participants, which is essential in heuristic synthesis (Moustakas, 1990; Patton, 2015; Saldaña, 2021).

Once I completed a cycle of structural coding and organized data into categories, I used in vivo coding to generate themes within each participant's experiences in relation to individual research questions (Saldaña, 2021). In vivo coding centers the use of participants' voices by using "terms and concepts drawn from the words of the participants themselves" (Saldaña, 2021, p. 138). I used in vivo codes to identify patterns in the data, which then helped themes emerge within each research question.

Trustworthiness

Patton (2015) identified four kinds of analytical triangulation, including triangulation of qualitative data sources, mixed qualitative-quantitative methods triangulation, analyst triangulation, and theory/perspective triangulation. In the present study, I used triangulation of qualitative data sources and analyst triangulation to ensure trustworthiness and reliability of the findings. Throughout this study, I collected data via a variety of means including individual interviews, Google Form reflections, group conversations, informal dialogue, and classroom observations. These many methods of data collection allowed me to "compare observations with interviews" and "compare what people say in public with what they say in private" (Patton, 2015, p. 662). In addition to using multiple means of data collection, I involved participants in "member checks" to ensure that each participant "recognized their experience in [my] interpretation" (Merriam & Tisdell, 2016, p. 246). I sent each participants transcripts and

drafts of findings to solicit feedback and asked them to select their own pseudonym for the study (Patton, 2015). Merriam and Tisdell (2016) describe the process of peer review as "asking a colleague to scan some of the raw data and assess whether the findings are plausible, based on the data" (p. 250). I engaged with a "critical friend" (Patton, 2015, p. 668) to facilitate peer review throughout the data analysis process, including validation of codes and review of preliminary findings.

CHAPTER 4

FINDINGS

Moustakas (1990) described meaning as "inherent in a particular world view, an individual life, and the connections between self, other, and the world" (p. 32). Considering this philosophy of heuristic inquiry, I present the findings within each individual participant's experiences of our collaborative learning experience. Additionally, I include my interpretations of each participant's findings to illuminate the "qualities, conditions, and relationships" (Moustakas, 1990, p. 11) between the essence of their experience, my own internal frame of reference, and the equity framework for family, community, and school partnerships (Teemant et al., 2021).

Research Question One: How did participants' lived experiences inform their beliefs about the role of race in music education?

Roxanne

In our initial interview Roxanne shared about her life in and outside of school, which included countless stories of exclusion and discrimination. After learning with her for several months, it is clear that her values as an educator were inextricably linked to the ways she was treated as a Black girl growing up in a primarily White community. Through the data analysis process, several themes emerged which answer this research question: exclusionary behaviors; navigating White spaces; and looking to community. In the following sections, I share findings relevant to the research question, then interpret the data through the lens of the equity framework for family, community, and school partnerships (Teemant et al., 2021).

Exclusionary Behaviors: "I Gotta Make Sure I Appeal to Everyone"

Roxanne spoke multiple times throughout our collaboration about experiencing tokenism in her hometown and school communities. In friendships, she recalled feeling like "the Black friend" that her peers used to prove that they accepted those who were different from them. Below the surface, however, friends' and neighbors' discomfort with Roxanne and her family's Blackness resulted in harsh discriminatory acts. For their own safety, Roxanne shared, "we needed to make sure we were always presentable, we were always on top of what we're doing and stuff." She emphasized that she and her family "didn't have any room for error."

Roxanne recalled strained relationships with her neighbors while answering many questions in our initial interview. On one occasion, she remembered that her family "had the police called" on them for playing their music too loud, and sometimes "neighbors would come by asking where the rap music was at." To balance this negative perception, she shared that her family "knew how to schmooze" at community events. In general, she noted that her family was "pretty familiar with everyone and we didn't feel too uncomfortable," but there was a sense of unease in social situations. Roxanne remembered being in primarily White spaces and "looking for the people that look like you" in her hometown. When confronted with stereotypical or prejudiced comments, she would "look for someone who clocked that" and think "did that person really say that?"

Roxanne also recalled experiences with explicitly racist acts and attitudes. In high school her brother, a member of the football team, was the brunt of jokes about his skin. Roxanne shared one such example where a peer asked her brother "if he would disappear if he fell in the mud." She also spoke about a relationship her brother was in with a girl

who was not Black. After they broke up, she recalled, “he said he felt belittled, and he wasn’t accepted, and they were having to keep that relationship a secret until it got to this very toxic point.” Roxanne remembered that in response to these situations, her parents advised her and her brother to “be careful who you let in” because “their family might be racist.”

On her own personal experiences with racism, Roxanne “had stuff going on as long as I can remember.” In our initial interview, she most frequently brought up situations that had to do with her hair, which she “take[s] a lot of pride in as a Black woman.” Throughout her childhood, she shared, “kids would start grabbing my hair and touching it.” This unacceptable treatment led her to stop “wearing my hair out and I still don’t.” After hours spent getting her hair done, “when someone would just come and like grab my hair, like, straight up grab it, they ruined it. It’s annoying, and also, I don’t know where your hands have been… don’t touch me.” Roxanne spoke about the lasting impact these situations had on how she chooses to wear her hair, sharing,

> I still kind of have that going on in my mind, like, it’s hard for me to wear my hair out just because I don’t want kids or people touching my hair. It got to a point where it’s like, I’m not dealing with this anymore. I’m so proud of my hair, like how it is now, but it’s definitely like, I gotta watch… it feels like I have to watch what I do with my hair regarding what space I’m in, I guess.

Roxanne also shared that she “stopped walking home because I got called the ‘N word’.”

In school music environments, Roxanne received a more nuanced and implicit message about her Blackness. When we discussed her elementary school music experiences, she mainly remembered playing Orff instruments and the recorder. She

couldn't recall any specific songs she learned and shared that she did not have a memorable relationship with her music teacher. She shared,

> The music we did in elementary was fine, but it would have been nice to get more, like, more different genres, I guess. You know, sometimes it was just, I would get tired of the classical or the folk stuff.

Roxanne characterized her elementary music experience as "your standard, just like, kind of boring music." She explained,

> There was nothing to it, it was just your standard music program. In school we kind of are just taught that these are the foundations. This is the one way to learn music. There's no other way. So, in my mind it's like, oh, that's the standard.

At the same time, she was "singing in children's choirs at church, but we weren't reading sheet music or anything like that. That was straight up everything by ear." She noted that she has always been proud of the music making at her "predominantly Black church" and that she "definitely enjoy[s] the music we do in church."

In middle school, Roxanne sang in the chorus, played trombone in concert and jazz band, and took a general music class. She spoke much more positively about general music in middle school, pointing out that "the teacher was playing videos that were more, like, pop and blues music. He was giving more interest into what I guess everyone wanted" than her elementary music teacher. She remembered her middle school general music teacher as "a cool person" who made sure "the content was a little bit more reflective of the students. When asked about middle school band, she also pointed out that the teacher was "super cool" and helped make it feel like "cool band" even though "it was just standard band music." Roxanne enjoyed middle school chorus, sharing that she

"had a lot more fun" that in previous music classes. When talking about middle school chorus she mostly spoke about the repertoire, which she characterized as "songs that, like, we were hearing around." She remembered that she "got to sing a solo and it was, like, rap." Overall, Roxanne felt that she could "be in a good mood" during chorus.

The music program at Roxanne's high school was considered strong and successful. She explained that there were a lot of music offerings there:

> There were for high school… there was a lot. So, there was band: honors band, regular band, orchestra. Lots of choirs: honors choir, men's chorus, women's chorus, an acapella group which was like the upper — not the freshman one. There was an after-school chamber group, after-school women's auditioned chorus, jazz band. I think that's — oh, and then studio production class.

Roxanne participated in many of those ensembles, including multiple vocal groups, concert band, and jazz band. She characterized the vocal program at her high school as "Western classical" and explained, "I was in All-States, so we were learning a bunch of just, choir music. We had a major works concert every year. We were doing stuff like that, mainly just classical choral music." Out of all the teacher-led ensembles she participated in, Roxanne enjoyed jazz band the most. She remembered jazz band being "more fun than regular band, to me. And it was just like a little bit more flexible." Beyond her involvement in school music classes, Roxanne formed a student-led acapella group with some of her classmates. When asked which ensemble she enjoyed the most in high school, she shared,

> Probably the acapella group, because that one we did get to start ourselves and we were choosing the songs that we did, and we were arranging stuff. So that one, we

> just got a lot more flexibility. It was interesting with the acapella group… we didn't have… I think it was majority people of color. So that's something to note. But yeah, it was like Lauryn Hill and Stevie Wonder… like, songs that I guess we just found a little bit more enticing.
>
> Most concerts people were looking forward to when we were singing at it.

Roxanne made a point to add that her in school choirs were "predominantly White." She added that there were "kids of color in school that I know are involved with music, and they just weren't in the program." Of all the ensembles at her high school, her "acapella group had the most diversity."

Although she hoped to "learn something new," Roxanne identified her college music experience as "only Western classical" and "the same [composers and music] over and over again." Throughout the learning experience, Roxanne spoke about wishing the curricular content in her university music program was more varied and represented diverse genres on a "more level playing field" to Western classical music. As a music education major whose primary instrument was voice, Roxanne was required to participate in weekly lessons with her voice teacher. She shared,

> I've been having trouble, like, with my voice lessons. I want to sing more songs of, like, African Americans, or just, like, Black composers, and I can't find recordings anywhere, so I can't sing it. So, it's just like a bunch of hoops that you have to just constantly go through.

In addition to facing challenges within her voice studio, Roxanne also expressed frustration with a perceived lack of transparency from the music program about a reliance on Western classical music. She explained,

> I guess because I'm music ed, I don't think that there should have been a classical, like…that's a subcategory. It should be music ed. Pretty much you're trying to learn, like, everything. You shouldn't have this one specific voice teacher that's only for this style where it's like, if I'm supposed to be teaching about music, I should have had experience without having to join a whole other department. I should have had the jazz experience. You should probably get some, well, because I'm gospel I'm just gonna throw it in, but the gospel experience. I don't know, folk experience. Like all this stuff. You don't get any exposure to that. Even in the classrooms you're not learning… I mean, you're learning music history, but it's like, I don't know, I wouldn't be able to teach you samba. I wouldn't be able to teach so many specific things.

Roxanne's general frustration with her university's music program caused her to question whether she should become a music teacher several times throughout her undergraduate years.

Although Roxanne's stories about explicitly racist incidents became less frequent as we spoke about her college experience, she emphasized that there were "not many kids of color in our classrooms, and on top of that there's not many Black girls." Despite the general lack of racial diversity, Roxanne noted that she was in a lot of classes with another Black female student. She explained that this classmate played a different instrument and pursued very different musical opportunities at their university, "but our teachers *constantly* mix us up." Indignantly, she explained, "there's nothing we're similar with other than being the only two Black girls in the class, we're not the same at all, but they just continue keeping to mix us up."

Navigating White Spaces: "It Doesn't Seem like People Want to Have That Conversation in the Classroom"

Roxanne and her brother were "the only kids of color" that she could remember in her elementary school experience, and she perceived that you "could count on your fingers how many kids of color there were" in her community overall. In conversations about racial dynamics in her hometown, she explained "I can't speak for everyone, but a lot of them don't really have experience with other races." Roxanne shared that in the predominantly White spaces in her hometown, she often "counted how many Black people are in the room, or people of color" and if there were any, "we usually make eye contact. We'll usually be like, you know, keeping track." In response to overwhelmingly White spaces Roxanne and her peers of color created their own musical environments, like their after-school acapella group.

While Roxanne recalled many times throughout her life and schooling when she experienced racism, she did not share any stories about discussing race or racism in a classroom prior to college. We discussed the dynamics of conversations about race at her university and the few instances where professors tried to facilitate conversations about race or racism did not feel productive to Roxanne. She explained, "when those conversations are happening, not many people want to participate. Those are the classes where it's a lot more quiet." She added,

> But most of these classes don't have a diverse group in it, so you don't get that many perspectives. You're just kind of waiting for someone to get the ball rolling, but it's still, maybe it's just because there's not a lot of people that have experienced certain situations. The classrooms that I've been in are predominantly

White. So, I'm just assuming people might just not feel comfortable speaking on the topic. But I'm not sure, I can't speak for them.

Roxanne also recalled feeling compelled to speak on topics of race and racism as one of the only people of color in most of her classes at the university. She shared, "I know in my classes it kind of feels like, as a person of color in the room, it kind of feels like you have to talk for those classes." While "there's definitely been teachers that have gone, like, above and beyond on trying to be supportive and trying to get that involvement," Roxanne felt that overall "it's hard to have a conversation when the room looks a certain way," referring to the "music program being predominantly White."

Looking to Community: "Just Tie It to Where You're At"

Roxanne's beliefs about music teaching and learning focused primarily on providing a wide spectrum of musical examples and opportunities for her future students at the beginning of our learning experience. In many of our conversations, she emphasized the importance of fostering an "appreciation of music" that "doesn't need to be a specific genre or centered around one specific person" in her future students. She identified "diversity in repertoire" as an important factor to consider in her teaching that would "depend on the area you're in."

In our initial interview, Roxanne emphasized that music teachers "don't need to focus specifically on Western classical [music]," suggesting, "there's just a lot that you can work around and it doesn't need to be specifically through Western classical." As an alternative approach, she believed that curricular content and repertoire should be chosen based on "whatever genre the kids are listening to" and explained that she "[doesn't] care as much about the music, I'm more about the classroom and what I'm trying to get out of

the kids." Musical preferences, she shared, were a starting point for conversation: "Oh, you like this type of music? I like this type of music. Let's talk about it." She believed that "there's a way you can tie music the kids like into any type of music you want… and it's like, you can teach about any type of music, but just tie it into where you're at." When reflecting on why there has been such a reliance on Western classical music, Roxanne shared, "I think there is a little bit of bias of what's considered 'good music' or what's considered 'acceptable music'." In that vein, she gave an example of using a popular song to communicate a message through music: "'Where Is The Love' by The Black Eyed Peas… even that song, just introducing the concept of loving each other. At [the elementary level] you can do that."

In addition to decentering Western classical music, Roxanne also shared that she believed in considering students' lived experiences when making curricular and pedagogical decisions. She explained,

> These kids know way more than a lot of the teachers I've seen give them credit for. Being aware of what you're saying around them, like, a lot of them understand you. You've gotta treat them like the little adults that they are, like, they might look tiny, but they've got a lot of spunk behind them. Starting to see that even in the music classroom, these kids need that in music classrooms as well.

While she believed awareness of students' experiences was important, she also emphasized the importance of combatting stereotypes. When I asked Roxanne in our initial interview what it meant to be an antiracist music teacher, she said, "I guess to me, just like, change. It would look like not jumping to conclusions or stereotypes that are

built in. Breaking down implicit biases and all that stuff. It could even be little changes." In addition to curricular content, she named classroom posters and resources as elements of music class that she believed could promote antiracism. When I asked her about the role of antiracism in elementary music specifically, "little affirmations" were her immediate response. She explained, "Those little affirmations… even that is steps above where we were at, or where my class was at. Learning to love yourself and the classmates around you is a big step."

Summary and Interpretation

Throughout her life, Roxanne experienced racism. Exclusionary behaviors such as tokenism, stereotypical jokes and comments, and invasions of personal space and boundaries othered Roxanne and her family within their community and sent a message about how they should behave to be safe within predominantly White spaces. Roxanne experienced explicit interpersonal racism in her hometown and implicit systemic racism in her music classrooms, which sparked her desire to decenter the Western classical canon and facilitate diverse musical experiences in her future classroom (Hess, 2015, 2021).

Roxanne did not share any instances of race talk (Bradley, 2006) in her classrooms prior to college. The process of sharing her racialized lived experiences seemed to be cathartic for Roxanne, especially regarding her music classes. While she had positive relationships with most of her music teachers, Roxanne's experiences taught her that conforming to White middle-class norms was how to stay safe in her community. Throughout our time together, Roxanne did not share any stories of Black family members or friends advocating for themselves. Whether or not Roxanne saw models of

how to advocate, if she did, the experiences did not come to mind during our conversations. Instead, her stories included memories of how there was "no room for error" for her family, which led her parents to advise her to "be careful who you let in."

Roxanne expected her university experience to be "much more diverse" than her hometown. Increased diversity, she thought, would present additional musical opportunities outside of the Eurocentric band/choir/orchestra paradigm. She was disappointed to find out that her university's population was mainly White and the curriculum was "centered on Western classical" content and pedagogy. She felt forced to be involved in lessons and courses that taught "the same things over and over." In this vein, Roxanne's personal history of music education and racial autobiography (Singleton, 2022) serves as a counterstory (Hess, 2022); her hometown's music program was celebrated as highly successful, while students of color within its ensembles had to conform to White norms and expectations to participate.

When we started this learning experience together, Roxanne had never been part of a music classroom designed in light of — rather than in spite of — students of color, their cultures, and their lived experiences (Good-Perkins, 2021). Her success in music was intertwined with her ability to assimilate (Gellerstein, 2021a) to the White cultural norms these spaces perpetuated. However, the social pressures Roxanne experienced through music took a toll. As a result, she viewed her future teaching career as an opportunity to provide representative music making experiences and messages of empowerment through her pedagogy (Hess, 2015).

At the start of our experience, Roxanne's philosophy of teaching and learning was undoubtedly influenced by her own racialized experiences. When discussing the role of

antiracism in music education and her own beliefs about teaching and learning music, Roxanne's perspective included examples of valuing both mutual respect and democratic participation. Teemant et al. (2021) highlighted valuing multiple perspectives as a "hallmark of respect" (p. 34). Roxanne's emphasis on diversity and community-based content indicates that she recognizes the "legitimacy of differences" (p. 34) between herself and her future students. Roxanne's example of discussing content choices with students shows that her beliefs about teaching include opportunities knowledge exchanges between stakeholders, which create "a safe space for differing perspectives to be shared" (p. 34). Additionally, seeking out student voice and perspective on curricular decisions shows that Roxanne is comfortable in "power sharing," an important facet of facilitating democratic participation (Teemant et al., 2021, p. 34).

Based on the stories she shared in our initial interview and the first group meetings, Roxanne's beliefs about fostering mutual respect and democratic participation (Teemant et al., 2021) in her teaching are influenced by her own experiences. Although Roxanne had positive relationships with her music teachers, none of them actively dismantled the systemic power inherent to their positions as teachers and ensemble directors to create more equitable music spaces. School was a place where Roxanne had to be mindful of how she presented herself physically and socially so that she would be accepted and respected by her community. In contrast, she hoped to embrace multicentricity (Hess, 2015) and honor her students' lived experiences (Good-Perkins, 2021) to create an affirming musical environment for her future students.

Amelia

Amelia's personal experiences growing up in her hometown were mostly positive. However, in our conversations she did speak about barriers that she saw exclude some of her peers from participating in school music. In our initial interview, Amelia only brought up race when explaining her hometown demographics. When I asked about her school or band demographics, she only referred to socioeconomic status. Amelia identified as "being on a journey" toward becoming an antiracist music teacher. Her beliefs about music education centered on fostering an inclusive classroom. The following themes emerged in response to this research question: fundamentals, barriers to music participation, confronted with race, and music and community. In the following section, I present findings so support each of these themes and then interpret these findings through the equity framework for family, community, and school partnerships (Teemant et al., 2021).

Fundamentals: "The Concepts Are Not Flexible, but the Ways You Teach Them Are"

In our initial interview, Amelia frequently referenced fundamentals that she believed were essential to learning music. She valued systems like takadimi, solfege, and Western notation. When I asked Amelia to explain what she meant by fundamentals, she explained,

> Pitch and rhythm, like in a described fashion. Pitch and rhythm in like, understandable ways, like being able to take the music that you know and being able to apply it to music. Like, for example, if I were to go to a class and listen to that melody, can somebody, like, show me on rhythm syllables what that melody

was that you just heard? Having them be able to apply it to the music that they know and then being able to reproduce that music is like, the step I wish I could have taken.

Amelia believed that the concepts of pitch and rhythm should be understood through traditional Western musical notation. She noted that "it's important for kids to work on the fundamentals, even if they're advanced" and emphasized that "things like reading music are so important." Amelia participated in band from fifth grade all the way through high school and most of the examples she provided during our discussions of fundamentals indicated a band-centric view of school music. In addition to written music literacy, Amelia thought "that there should be way more aural learning in band that's not traditionally happening in a lot of classrooms." She defined aural learning as using music "like Bach chorales as warm-ups every day." Amelia explained,

> At my university, Bach chorales are the warm-up every single day. When I first got there they, like, sang the Bach chorale. Now knowing how to do it has been really helpful to understand the music… understanding music, like solfege. And so being able to apply labels to the music that I'm hearing allows me to, like, understand it better and then also allows me to understand how to make my music better.

Amelia believed that fundamental "concepts are not flexible, but the ways you teach them are." She elaborated, explaining,

> I mean that you can teach them in a billion different ways. The concepts are not flexible, but the ways you teach them are. I think that there could definitely be more fundamentals. I do think that the two that I listed (pitch and rhythm), like,

> those are two very fundamental concepts in understanding music as a whole. There could definitely be more, like, you could teach meter or how you feel the beat, and just like understanding instruments. I think you could definitely define fundamentals as a bunch of different things, but pitch, rhythm, and meter all kind of fall into this general thing.

Amelia provided examples of where these fundamental concepts appeared in music to show that there can be "flexibility in the ways you can teach them." One example she gave was "when you hear people rapping in songs, they're going to be using the takadimi." She explained,

> You're going to be hearing them using sixteenth notes, triplets, eighth notes, quarter notes, whole notes, half notes, you're going to be hearing those. When people can internalize those rhythms, and even if they don't, when they're adults, even if they don't hear it in takadimi they're going to be more… they will be better at understanding rhythms and being able to reproduce those rhythms and being able to have their own musicality and, like, be able to do anything they want to with that musicality that they have.

Additionally, Amelia emphasized that if one bases music education on the fundamentals, one can "create your own lessons" and teach those fundamentals using music from Bach chorales to folk songs. In response to her extensive definitions and examples of fundamental concepts in music, I asked Amelia what she perceived to be the end goal of school music. She shared that "the end goal is for people to have an understanding of music" and acknowledged that while "band or choir can serve as an amazing community" they do not have to be the "only end goal or end point" of music education. However,

Amelia consistently spoke about learning musical fundamentals because "music is so integrated into our lives."

Barriers to Music Participation: "There Were Very Few Resources in the Community"

Amelia described many barriers that caused her peers to drop out of ensembles and quit making music. When we discussed her elementary music class, Amelia recalled "rhythm card practice" and "learning a lot of music for the purpose of a concert." She did not remember "making specific, like, connections to music" and noted that the songs and activities they learned "didn't have any clear bigger relationship" to subjects or experiences outside of class. Amelia recalled that her classmates "were not particularly interested in music more than they were interested in any of the other specials." However, upon further reflection she amended this statement, stating, "I would actually say probably more kids were interested in gym." One of the main barriers Amelia identified was a lack of accommodations for students experiencing neurodiversity. She believed that many of her peers enjoyed gym class more than music because they were "really, really bad at staying still all the time and they have to do it for so many hours of the day." Her perception was that her peers "would love to be interested in music" but instead were "just sitting there wondering why their body cannot stop thinking about wanting to move." Additionally, she emphasized the importance of considering neurodiversity in music programs generally,

> Especially when we have, like, kids who are now being more diagnosed with ADHD and other, like, learning disabilities or learning difficulties. It's, like,

> really easy to tell when you have a classroom that moves more and plays more games.

As a solution to this perceived gap in music education, she suggested using the Dalcroze method because it "is very helpful in like getting ideas for how to incorporate more movement into your classroom."

Amelia described her community as home to "a lot of people who are really privileged and then a lot of people who were not." This socioeconomic stratification led to her "band demographics [being] mostly people who could afford to buy instruments." Amelia explained that "a lot of the time the kids who weren't as privileged would, like, have the school provide instruments for them." However, she explained, students who experienced financial instability "tended to drop out" because "parents weren't able to get them to events" and "it wasn't always feasible for parents to support them; band is expensive." Amelia remembered that in middle school "almost all" of her classmates participated in band. But as they got older, she "knew people who just, like, literally could not afford" participating. She explained,

> It was just the situation that [my classmates] were put in. And I think, like, most people dropped out of band by like seventh or eighth grade. My teacher would try to mitigate those barriers, like, students who didn't have the supplies. She would help, but like, you can only help so much.

In addition to instruments and "supplies like reeds" requiring financial resources, Amelia also noted, "a lot of people in my district don't have transportation to get to a place where they can have lessons, or they don't have the financial ability to pay for lessons."

Confronted with Race: "I Was So Afraid to Do Something Wrong"

In our initial interview, Amelia only brought up race on her own to answer a question I asked about her hometown demographics. During this conversation she shared,

> The racial demographics of my school are primarily White. It's, I think it's something like 96 or 97% White. There's, like, some people who were like, Asian, most people were half White and half Asian. I don't think… maybe there's like, maybe one person in my entire school was Black.

Amelia described her hometown in more depth during our first group meeting. She characterized it as "a White community that was… some people were very biased and racist, and some people were very liberal. It was kind of a strange way to grow up." She shared that due to the racial homogeneity of her hometown, she had very limited experiences interacting with people of different races:

> I actually, like, for a lot of my childhood I didn't meet somebody, like, know them, meet them, who was Black until… I saw them through media and everything like that. I was educated about, like, the civil rights movement through school. But I didn't actually get to know somebody who was Black until I was probably in, like, seventh or eighth grade. Which sounds weird, but it was just kind of something that happens when you're like in a primarily, like, White district.

When I asked Amelia about the role of race and antiracism in music education, she shared that she would call herself an antiracist music teacher, and defined antiracism as being "non-racist." She also acknowledged limitations based on her lived experiences:

> I also believe that I have to do way more, like, research and, like, spending time with kids to actually be able to incorporate the ideas that I have into working in the classroom. Because, like, the place that I'm at currently, I still haven't done enough work to become that person that I want to be in the future, if that makes sense. Like, I am very antiracism. But I know that I still have internal biases that I need to overcome before, not even before, while I work with kids. I need to overcome the biases that I have if that makes sense.

Amelia regarded this journey as a personal pursuit. She also felt that the topics of race, racism, and antiracism were "a very, very difficult thing to teach in a classroom." She explained that very few conversations about these topics happened in her university classrooms:

> I don't think there's been any talk about, like, racism or how it affects the classroom. But there's been talks about how to include those who have disabilities or who aren't able all the time. Actually, there's been quite a bit of discussion about, like, how to help those with disabilities but not how to, like, include, like, antiracism topics. Students of color. Yeah, no. Except for second language learners. That's the only other one we had. But it's, it's a single slide or it's a single reading.

Amelia attributed a lack of conversations about race to very few opportunities for field experience "other than a single lesson pre-practicum." She attributed "a lot of the views that I've gained for becoming, like, an antiracist music educator" to "actually working with kids and seeing how they, like, light up when they know something."

While participating in our racial autobiography (Singleton, 2022) exercise, Amelia recalled a time when she felt on edge because of her Whiteness. During a ninth grade band trip to Six Flags in Pennsylvania, she remembered feeling "nervous because I didn't know how to act with that many people who were Black there." This experience signified a notable turning point for Amelia, she shared, "I was afraid to do something wrong. It made me realized I needed more experiences to be a more balanced person."

Music and Community: "It's About Making Your Students Feel the Most Included"

All the personal experiences and memories that Amelia shared about middle and high school band were positive, and she especially "enjoyed the community aspect of it." She characterized band as "such a fun place to be" and shared that she "loved the fact that, like, you get to play with your friends in a band." The community that Amelia and her classmates created in band extended beyond school:

> I was always that kid who me and my friends, we always would take our instruments to each other's houses and play all of our music together and then look up online all of this new music that we can play, like trios or duets together. I know it's very nerdy, but it's okay because I'm a music major and I could say that. But it was… I loved doing that. It was, like, a big participation thing.

Amelia's involvement in band was part of her identity. She described herself and her friends as "band kids" frequently, and very often referred to herself as a "music major."

In the future, Amelia hoped that students "can be vulnerable in front of" her as a teacher. She also noted that she was "very open to listening to them." In this vein, she spoke about incorporating "music that they haven't heard before" in addition to music that they know. She explained,

> I think that people need to be less biased about the type of music that we, like, provide in a classroom. Because at the moment it's kind of just like, for lack of a better word, like, classical. Just, you know, the grade level music is just like beginning band music and then it's this and that, and it's not relatable in the current day. I think that it could be way more relatable and like, applicable to students and that could help them, like, retain interest in band.

Amelia believed that including music that is relatable to her future students in addition to "keeping the music that you have" was an approach to fostering an inclusive musical environment, particularly for students who are "less privileged." At this time, Amelia's definition of "less privileged" was not focused on any specific circumstance or oppression. She shared that her father grew up "less privileged" due to barriers his parents experienced. Amelia attributed these barriers to her relatives' perceived "mental health problems." Considering her family's "mental health problems" and "living in a less privileged area," Amelia identified herself as "somebody who's, like, grown up slightly less privileged, I still had a lot of privileges as a child." She hoped to "work in communities who are less privileged" in the future and "help kids who grew up in that kind of area."

Summary and Interpretation

At the beginning of our collaborative learning experience, Amelia's beliefs about teaching and learning music were based on her own lived experiences. Although school music was a positive environment for Amelia that informed aspects of her identity, she did also identify barriers to participation that were present in her community. However,

Amelia was likely aware of the barriers that she named because of her own personal experiences with financial instability and neurodiversity.

During one of our group meetings, Amelia asked me to include written instructions for any task that we would be doing and shared that she was diagnosed with ADHD as a kid. Her ADHD, she explained, made it difficult to remember verbal directions. Learning that Amelia experienced neurodiversity shed a new light on her perceptions of school music, particularly her elementary general music class, which she described as "boring." The only activity from elementary music that Amelia could describe in any detail was a "rhythm baseball activity" where students "had to clap a rhythm and then we would be able to run around the bases in the classroom." In our discussion of elementary music, Amelia characterized expectations for students to "sit still and listen for long periods of time" as "really difficult." While she did not explicitly connect her own ADHD experience to these feelings about classroom expectations, navigating her own journey with ADHD very likely informed Amelia's consideration of accommodations for neurodiverse learners.

In our initial interview, Amelia named financial stability as a major concern for many people in her community. Similarly, she attributed classmates dropping out of band to difficulties they faced because of their family's low socioeconomic status. Amelia described her own financial situation differently depending on the context. She recognized that in comparison to her father's family, who "used welfare commonly as a child because there were six siblings and a parent who had to leave a bad situation" her situation was "fairly comfortable." However, when talking about her college classmates whose "parents were very, very wealthy," Amelia identified as coming from a

"background of economic distress." Throughout our initial interview, socioeconomic status was clearly top of mind for Amelia, and defined many of her formative experiences within and beyond music.

For Amelia, band was more than a class; it was where she formed her closest friendships and experienced a strong sense of community. Because of her personal experiences with neurodiversity and financial instability, Amelia's definition of privilege was grounded in issues of access and inclusion. She believed that the most impactful ways she could provide support for students who are "less privileged" was "listening to them" and considering their interests in repertoire choices to create environments where they felt seen, heard, and represented in and through music.

As a member of the dominant White racial and cultural group in both U.S. society and her hometown, Amelia has experienced White privilege. Because she did not bring up race in our initial interview, it seemed that Amelia was not explicitly aware of the privileges she experienced based on her own Whiteness. However, she did acknowledge experiencing "a lot of privileges as a child" despite her socioeconomic struggles and acknowledged her own "implicit biases," which indicates some implicit understanding of the relationship between race and privilege. For Amelia, "a lot of privileges" served as coded language for Whiteness (Bradley, 2006). Amelia's race-evasive discourse (Chang-Bacon, 2021) in our conversation is consistent with Singleton's (2022) notion that White privilege allows White people to live race-neutral lives.

While Amelia shared a desire to incorporate her future students' musical interests into her curricula, it seemed that she regarded this practice as a tool to promote student engagement rather than a method of understanding the "challenges leading to inequities"

that her future students may experience (Teemant et al., 2021, p. 34). Teemant et al. (2021) described critical consciousness as the capacity to acknowledge, reflect on, and dismantle dominance to promote personal, social, and systemic change. To begin the process of dismantling dominance, one must first acknowledge "instances of privilege or marginalization that regularly produce advantages or disadvantages based on differences, such as race, language, class, culture, gender, religion, sexuality, etc." (Teemant et al., 2021, p. 34). At this point in her journey, Amelia had limited racial consciousness, and thus did not recognize her Whiteness as a racial difference (Singleton, 2022). Therefore, she was not yet able to acknowledge the privilege she received based on her own Whiteness or begin to interrogate systemic inequities that result in marginalization.

Research Question Two: What role, if any, did the collaborative learning experience play in the development of the participants' philosophies of teaching and learning?

Roxanne

The concepts that we discussed during the classroom component of our learning experience helped Roxanne recognize the structural nature of racism. Prior to our conversations, she understood her own racialized experiences as choices made by individuals rather than as the result of mindsets created by systemic racism. Notably, her definition of antiracism changed during our learning experience. In our initial interview, Roxanne defined antiracism as "breaking down pre-judgements," whereas during our fifth group meeting, she described antiracism as "advocating as well as not being outwardly discriminatory." Additionally, Roxanne's beliefs about the value of musical diversity and contextually situated curricula did not change, but she became aware of systemic challenges to enacting these beliefs in a classroom setting. In the following

section, I explicate these changes by presenting findings related to two emergent themes: recognizing structural inequity and real-world challenges.

Recognizing Structural Inequity: "I Have Definitely Been More Aware"

The exclusionary behaviors that negatively impacted Roxanne's life in her hometown were the main influences of the values she held about music education. Over the course of our group meetings, she became increasingly aware of how systems rooted in Whiteness, White supremacy, and Eurocentrism caused individuals within her school and community to perpetuate racism. Notably, her definition of antiracism developed after watching Barron's (2021) TEDx Talk. During our first meeting, Roxanne characterized racism as "systemic," adding "it's really hard to unlearn something." She brought up "people getting cancelled for parodies and Blackface" and indicated that systemic racism prevented meaningful conversations from happening. She stated, "the excuse is that [Blackface] is what was going on at the time" and "people say it's up for debate if they've changed or not, but if you're putting in effort at least that's a start. Advocating for more open dialogue about racist actions and stereotypes, she added, "if no one told them it was wrong then they wouldn't be able to change."

Hess (2021) "propose[d] some ways that music educators might become antiracist" by "explor[ing] the ways that Whiteness manifests in music education" (p. 14). Roxanne articulated her understanding of how "White supremacy operates in and through music education" (p. 15) through reflections on her own lived experiences. After we read about repertoire and Eurocentricity (Hess, 2021), Roxanne shared that the only time she could remember discussing composers outside of the Western classical canon was in her

conducting seminar, which is not a required course for undergraduate music education majors. She shared,

> I had to enroll in a graduate level [conducting] class for me to learn about non-White composers. We did this scavenger hunt assignment where I had to find my own examples of non-White composers. I had to spend my entire semester [in class] talking about the old White composers, but then I had to spend my own time researching a composer of color that I get to talk about for five minutes.

Roxanne elaborated on her perceptions of the "old White composers" who she said, "were involved in things that were racially not great." In line with her previous statements about cancel culture, Roxanne thought it was essential to "do more research on the music we perform" to understand the "rough history" behind some of the music that is part of the Western classical canon. She, again, emphasized that "if we don't learn from the past, we're bound to repeat it." Roxanne recalled that within her experiences in "the Western ensemble paradigm" (Hess, 2021, p. 15), she did not "remember playing anything by not a White person in band, which I was in through high school" and she "didn't know any background about the music we were playing." Additionally, she pointed out that a reliance on canonical repertoire perpetuates a mentality of, "if it's not Western classical, these White guys, then it's not great music." She noted that in the field of music education "we call anything else world music," which she pointed out "we don't even get one semester of" at her university. In actuality, Roxanne's university does offer a course on "world music", but it is an elective and not required for music education majors.

As a result of our interrogation of Whiteness in Eurocentric ensembles, Roxanne began asking questions about their role in public school environments. Her questions included: “Who has access to band and orchestra instruments?” and “Who is able to practice at home or take an instrument home?” These questions implied an understanding of the intersectional oppressions (Hess, 2022) students of color face within music programs dominated by Whiteness. Ultimately, Roxanne stated that “band can be elitist” and “needs to be more up to date or accessible” to dismantle some inherent exclusionary elements.

Hess’s (2021) writing also sparked Roxanne to identify manifestations of Whiteness in her music education courses. After reading about “the comportment we expect of our students in response to music,” specifically, directions that require students to sit still and listen quietly when music is playing, which Hess calls a “signal of Whiteness” (p. 17). Roxanne remembered watching a video in her elementary methods class that did not “give the kids a chance to be free in their musical journeys or just in the classroom in general.” She explained that it “felt like the teacher was creating little robots” and the activities “felt very calculated, like no room for error, and if there is they get kicked out of the room, is what it seems like.” Roxanne also spoke at length about the communities her professors chose to take their classes to on observation days. Roxanne shared that she and her classmates have “asked why we always visit specific communities for classroom observations and professors call them great programs, but we know most of us aren’t going to walk into these places. They’re showing us what they think are ideal settings.” Based on these experiences, Roxanne and her peers understand “great programs” to be music classrooms that are “well managed” with “students are sitting

still." She disagreed with the "micromanaged" elements of the "ideal settings" she saw, remembering that as a student,

> I don't wanna be getting yelled at the whole time, or told that I can't move. I don't wanna be told I can't chat with my friends sometimes. You can have fun in the music classroom and chat a little bit and still make great music.

In contrast, Roxanne believed that in the music classroom students should "promote their ideas without being shamed" for moving around the room. She thought that by dismantling traditional expectations for comportment "students become the leaders that they think they should be and take more active roles in the classroom", noting, "this can start really young." These realizations about repertoire and comportment led us to discuss the role of the teacher in conversations about race. Roxanne put herself in the shoes of the student, explaining,

> Teachers dance around [naming race] so much where at some points it's disrespectful in a way. If you see your teachers dancing around these subjects, at least for me, I'm gonna feel a certain way. Like, oh, they don't wanna talk about [race]? So you don't like it? Dancing around the issue leads to narratives. I don't know how this teacher is gonna feel about it.

She described this approach as "getting into that thing of 'we don't see color'" and emphasized that as a Black woman, "I want you to know who I am! I want you to see my color and know how to approach me in that way." In the classroom, she believed that teachers "need to see their students and their different colors, and when you see them know how to react to each one of them. Be aware of stereotypes that come up and know how to address them."

In our last couple of group meetings, we analyzed lesson plans that I had created over the first four years of my career. As a team, we looked for manifestations of Whiteness in activities, expectations, and curricular resources. Through this process, we discussed my reflective processes, my understanding of positionality, and my growth in creating approaches that "defund Whiteness" (Hess, 2021, p. 17). In these conversations, Roxanne named "solfege," "takadimi syllables," and "Western notation" as manifestations of Whiteness in a unit I created during my first year of teaching. When we analyzed more recent units I had created, which relied less on Western systems and notation, Roxanne pointed out that using the "state music standards" was an element of Whiteness she saw in a unit that otherwise used "culturally relevant songs" and "questions that are connected to the students." She started to ask questions about sequencing within a unit and how I structured a year of music units for one grade of students. Our final group activity before embarking on the field experience was a practice in creating culturally relevant and sustaining lessons. Using a list of songs that my music department colleagues and I created based on our students' interests, Roxanne chose a song by Karol G for her brainstorming activity. She talked about "pulling skills from the song" and "creating her own activities to learn the song on piano." During this process she noted, "I feel like there's a lot of variety on what you could do with one song over a course of time."

After her first day of observation in my classroom, Roxanne said, "I feel like it's a cop out that we're not being sent to schools like this because it's 'challenging [to teach here]'." In my field notes from this day, I described spending time in the calm corner with a third-grade student "figuring out what happened at recess" to get to the root of

emotional distress and "keeping our first graders safe" from "thrown materials." Roxanne shared, "half the stuff I've seen I'd never seen at my school [growing up], I wouldn't know how to react to that situation, so it's important that I do see it." She perceived that,

> A lot of [the students] have issues outside of the classroom that you can't do that much about. There're outside factors that you really can't control. Those issues that kids are facing are gonna be very different than issues kids were facing at my school. If a student doesn't have the social emotional skills to deal with their issues, there's only so much we can do.

Beyond responses to unexpected behaviors, Roxanne spoke about my curricular resources asking incredulously, "Wait! Did you come up with this piano system on your own?" She was impressed with the materials (see Appendix E) because they were both "accessible" and "engaging" for students, which led her to reflect on her own collegiate experience:

> I don't know, I feel like I wasn't learning how to teach. I have a hard time just talking about stuff and not doing it. You were talking about how we should be in the school earlier and I completely agree, I'm a hands-on learner. I have a really hard time just sitting there and talking. These keyboard worksheets and stuff, where was that!?

After being in my classroom for one day of observation, Roxanne recognized structural gaps in her own teacher education that led her to feel "Western classical trained" and limited by her institutional music experiences. She explained, "I only know how to teach notation and all this other stuff. But I also know my own history and I know how to teach that. That isn't from the school, that's from my own history and my own research."

Real World Challenges: "It Doesn't Seem like the Problem is Being Addressed"

The theme of real-world challenges emerged from Roxanne's responses to perceived difficulties she observed and experienced during her time in my classroom. The primary challenge that she identified was students' "emotional needs." Based on what she saw in the classroom, Roxanne thought, "some of the emotional needs of other students does hinder the music making in the classroom." She explained,

> So like, you know, if a kid's having a really hard day and their only way of expressing themselves is, you know, throwing things around or screaming, you really can't get music done. I feel like, you can't get music done depending on the activity. So, if it was a group game, or if they're doing ukuleles and they're doing a group song, it's kind of hard to do the group song if you need to talk to a certain student and there's not a bunch of teachers in the room that can continue doing the activity. So, you have to stop the learning and stuff.

In my field notes from the day Roxanne is referencing, I wrote that I had to "leave the rug for several minutes to support [a student], more than once." I also noted that during this time, Roxanne and Amelia "stepped in and continued to run the activity" with the rest of the class. Roxanne noted difficulties that arose from there only being one teacher in the classroom, saying "when the teacher is having difficulties figuring out what exactly is wrong with the student, the students aren't learning, and the teacher can't instruct." Similar situations occurred in many of the music classes Roxanne was in during the field experience. She noticed that "opportunities of the individual playing time or working buddies, like partner work and individual work did give good time for the emotional connections with the students." She perceived that prioritizing student work time over

direct instruction had a positive impact on the classroom environment. She also believed that the balance of these approaches in each lesson allowed me to support students' musical and emotional growth, explaining,

> I think the set-up of the individual work time was a nice time to work with students that were having like, specific struggles that you could one on one just work through with them. I even saw you, when it was an individual work time and a kid was struggling more emotionally, like you were able to talk with them, you were able to have that time to talk with them and get them to the piano and you still had the time to sit there and work with them and then as they were like calming down, you would say "Alright, now your working buddy can come over and also work with you." So, I feel like that set up is a good opportunity to work on the skills.

However, she also pointed out that at times, one adult was simply not enough, noting "it is hard to put your focus on one student the entire time." Roxanne believed that a "lack of resources" to address students' social emotional needs was a significant difficulty in our school. She shared,

> It doesn't seem like, I don't want to assume, but sometimes it doesn't seem like the problem is being addressed and it's just kind of waiting for them to calm down and then sending them back into the space. If there is a kid that they're not meshing with, or did kind of cause them to react, they're still there.

In her assessment, that the level of support within the school was not enough to provide what the students needed, and often asked me if I "feel supported by administration." She wondered whether there were "too many students that do have these needs" in the school for faculty to be able to provide the support that each child needed to engage in their

academics. When I asked her whether she thought the level of support offered at my school was what schools traditionally provided, she answered,

> There's already more support than before, because like, a lot of schools traditionally, I feel like you don't really have support, or have that many support staff and counselors, people that will come work with the students. I feel like traditionally there's not that many schools that have that, but at the same time, maybe there's just a higher need for students that need the support in the school and there's not enough faculty to meet that demand. That's what it feels like, or maybe not faculty, not enough, I don't know, resources. I'll just say resources or faculty. That's what it seems like from the outside.

While Roxanne shared questions and observations about student needs and available support within the school, she did not connect the level of student need to any experiences they may have outside of the school environment.

Roxanne shared that the field experience helped her "get better insight of how to approach certain situations" and spoke how about my actions in the classroom helped develop her beliefs about effective pedagogy. She explained that having patience is something I was "very good at" and observed that I "always wanted to hear a student out and understand where they're coming from." Roxanne shared,

> I'd say patience is something that I need to learn quickly. Patience and understanding, going hand in hand, like really pausing and reflecting before responding. It's like, you know, you can't just say the first thing that comes to mind.

She explained that seeing my responses to unexpected behaviors was very impactful for her because her music education classes "do not observe schools like this."

Summary and Interpretation

When I asked Roxanne where she perceived students' high levels of social emotional need came from, she said, "a lot of them have issues outside the classroom that you can't do much about, they're outside factors that you can't control," but did not provide any further specificity about these "issues." She did not make any explicit connections between the structural inequities that people of color experience in society and high levels of need within my school.

After one day of the field experience, I wrote a reflection in my field notes about our lack of race forward conversations,

> I'm afraid that Roxanne and Amelia are judging my kids. I'm worried that they're only seeing the result of their struggles and not the barriers that they face outside of school. I've been trying to model my approach to things and ask them questions, but I think I need to make sure that I am naming race in our conversations to model how to talk about these things in addition to showing them how I teach.

On the days following this reflection, I took a more active role in reflective conversations. I answered questions with information about individual students' lives outside of school and made sure to connect their experiences to unjust policies and oppressive systems. However, none of my field notes or recordings showed a noticeable shift in Roxanne's understandings of how systemic racism related to my student's perceived difficulties in school.

Teemant et al. (2021) defined critical consciousness as a value that acknowledges that "small and large ways one's choices and opportunities are constrained by circumstances within and also beyond one's control" (p. 34). While Roxanne did not suggest that students were *choosing* to behave in irresponsible and unsafe ways, she did not interrogate the sources of student's behaviors as problems that she could address through collaboration with other stakeholders. Instead, she characterized students' lived experiences as "factors that you really can't control" and wondered about resources that "the school" lacked to support students. Gorski and Swalwell (2023) situate this type of reflection within their exploration of deficit mindset. They explain that "when we are trapped in a deficit ideology… we are unlikely to imagine effective, equity-based responses to these disparities because we are not accounting for the conditions, biases, and inequities that actually do cause them" (p. 98). Rather than shift responsibility to another stakeholder within a system such as a counselor or administrator, teachers must engage in collaborative processes to dismantle oppressive practices (Teemant et al., 2021). Based on Roxanne's assessments of the "problems" she observed during the field experience (i.e. interpersonal conflict between students and unsafe behaviors), she did not yet understand that lagging skills and unexpected student behaviors are symptoms of systemic inequities, such as racism.

Amelia

Before engaging in purposeful conversations about race and racism, Amelia defined antiracism as "being unbiased towards people and subject matter." During our fifth group meeting, Amelia explained that antiracism is "making sure that you're participating in actions that contribute in a positive way to antiracism" and "providing

students with music their interested in." Although she was able to provide a more detailed definition of antiracism, Amelia continued to discuss oppression without explicitly naming race unless she was prompted to do so throughout our learning experience. Though limited, Amelia's beliefs about teaching and learning did change because of her participation in our learning experience. In this section, I present findings which explore the elements of the learning experience that contributed to Amelia's philosophical growth. The findings are presented within three themes: increasing awareness; preserving Whiteness; and practical examples.

Increasing Awareness: "I Am So Worried to be Judged"

During our first group meeting, Amelia, Roxanne, and I wrote down experiences that we would include in our own racial autobiographies (Singleton, 2022) and shared them with each other. Amelia called sharing her racialized experiences "scary and new," and explained, "I know we are being honest and vulnerable, but I am so worried to be judged. Being in a judgement free space and explaining my ideas was pretty new and scary." As part of her racial autobiography, Amelia shared about the first time she can remember being in a space with "that many people who were Black there." She said that "it felt good that I wasn't alone in having experiences related to race that weren't positive." The story Amelia shared sparked a conversation about what it feels like to be a member of the racial majority versus the racial minority. In her reflection, she repeated that this conversation felt "very scary," but she and "thought that receiving feedback was an interesting part of being in a discussion space." Overall, she found sharing her racial autobiography "to be a positive experience, even if being vulnerable was scary," and

indicated that "sharing and discussing personal experiences" was a valuable way of exploring her ideas about race.

In Amelia's later reflections regarding this racial autobiography activity, she explained that being in an interracial space and talking about race gave her "new insight into ways I've dealt with situations in the past and makes me think about the way I deal with situations in the future." She also shared that our conversation caused her to reflect on "the ways that I interact with students or kids that aren't my race and how that's different than the ways I interact with students who are [my race]." She expressed optimism for future interactions with students of color, adding "I find that being aware of my actions can help me be conscious of the way I act with students, and hopefully will allow me to work with students in a more appropriate and helpful non-racist way."

As our learning experience continued, Amelia's fear of talking about culture did not come up in reflections or informal conversations. Generally, she shared that she felt "intrigued" by the topics that we discussed in our group meetings. During our third group meeting, one of the vignettes in Hess's (2021) article prompted a discussion about cultural appropriation. In the vignette, a teacher perpetuated a harmful stereotype of Indigenous peoples and musics by uncritically engaging with her curricular materials. In response, Amelia wondered,

> Is it wrong to teach your students to play a traditional African song on bucket drums, like, if you don't have traditional instruments? It's not accurate, or like, a cultural representation, but you're teaching students a wonderful example of culture in the classroom, so is it worth it?

As Amelia was asking this question, I realized that this was the first time culture had come up in our conversations, and that we did not yet have a shared definition of culture. I wanted clarity on Amelia's understanding of culture and how it differs from race:

> **Emma:** What does culture mean?
>
> **Amelia:** I didn't mean to say culture…
>
> **Emma:** No, it's okay, we've just used it a lot, so what does it mean?
>
> **Amelia:** Culture is just like, culturing, like making somebody more cultured. Have you heard that?
>
> **Roxanne:** No, I haven't heard that. For me, like, university has a culture to it. Anywhere
>
> you go, like, figuring out the societal norms.
>
> **Amelia**: I would define culture as similar to what Roxanne said, but I would define *culturing* someone, or someone being uncultured —
>
> **Emma:** Can someone be uncultured? What does that mean?
>
> **Amelia:** I feel like I'm very familiar with that term. I think about culture as a verb and a noun. You can be uncultured, but culture is also something you can be taught. Uncultured means you don't necessarily have knowledge about other things that are outside of your own culture.

In her written reflection, Amelia shared that she felt "more put on the spot that meeting than I had been in previous meetings." She continued,

> With my definition of cultured/uncultured, I hadn't realized that I had such an opinionated stance on what I defined as cultured vs uncultured. It made me realize that that view may impact the way I view the discussions we have and made me

> feel very vulnerable and confused to be honest. I think I felt confused because I wasn't sure why I felt vulnerable, so I was just feeling a little overwhelmed by all of the new thoughts that I was having.

In response to this conversation, I included Brown and Keel's (2021) interview with Lorena Germán as a reading for our sixth meeting. Germán spoke about the role of culturally sustaining pedagogies in antiracist teaching, and I hoped that discussing a cultural framework a few weeks later would not make Amelia feel "put on the spot" the way she did during our third meeting. Amelia engaged in our conversations about this reading and did not say that she felt any discomfort during this meeting in her written reflection.

Culture did not come up again as a topic of conversation during our learning experience, but Amelia's willingness to engage in conversations where her thinking was being challenged did grow. For our last two group meetings, Amelia and Roxanne applied their increased knowledge of how Whiteness manifests in music education to a critique of units I had developed. We unpacked these resources chronologically, starting with one of the first units I ever wrote and ending with a unit from the current school year. Amelia named the concept of rest position as a manifestation of Whiteness, saying, "I definitely think it is [a White concept]. Your instinct is to, like, mess with things. It's a taught behavior to sit still." Internally, I disagreed with Amelia. Rather than simply telling her that I disagreed or challenging her further, I provided a rationale for using rest position in my classroom:

> When I give my students any instrument, the first thing they can do is play it. But before they get the instrument, they have to have somewhere to go to help

> maintain safety. No matter what race your students are, kids are kids, and they're curious — playing in order to figure things out. If we didn't have a rest position, I would have to tell them where to put the drum sticks every time. Rest position is still sticks in their hands, which I feel is showing that I trust them. I trust them to hold the sticks and I trust them to follow safety expectations.

Amelia replied, "that makes more sense," explaining, "I just thought that it meant in rest position whenever they weren't playing. That's how it was when I was in school. Sit still, don't touch the instrument unless the teacher allows you to." Amelia also shared that she valued my rationale, saying, "I like the place where you came from when you explained it, and that type of thing is definitely necessary when working with a group of kids."

Preserving Whiteness: "They Might Not Want those Topics to be Discussed"

I chose the word "preserving," rather than "perpetuating" for this theme because Amelia did demonstrate that she understood antiracism is action-oriented, and "more than just non-racist." However, she shared trepidations about taking an active stance on confronting racism in her future classroom. In one conversation we had about facilitating race forward discourse in the classroom, Amelia wondered, "how do you broach the topic [of race] with [students] without going to far? I worry that some parents might find those topics to be difficult and they might not want those topics to be discussed with their kids." She provided some rationale for this attitude, sharing:

> **Amelia:** I've heard some conversations about how it's not appropriate to have conversations about how race affects [kids] because you're supposed to treat all kids equally.

Emma: But does ignoring color ignore some of the experiences our students are having?

Amelia: Maybe, but sometimes parents feel like you're influencing their kid to believe in things they don't believe in.

She also added, "once parents start calling the school, then the principal is gonna come talk to you." While Amelia's mentality about taking a neutral stance on race discourse is not an outright racist act, it does maintain the current status quo of policies and practices that privilege Whiteness.

Although Amelia was still hesitant to engage in race forward conversations in the classroom at the end of our experience, her beliefs about using Western notation did change. Before visiting my classroom for our field experience, Amelia felt that, if she did not teach Western notation, she would "limit [students'] opportunities based on the curriculum that we have to have right now." Amelia identified the contextually relevant notation system my students learned as an antiracist practice. She explained,

> On the last day of Fun Friday when I was teaching [student] how to play Megalomania on the piano, he was so excited. He's like, 'I can do that'. I was like, yeah! And I even used the tools that we set up and scaffolded and I like wrote some crayons down on my paper and I just wrote little like spots and he was just able to do it. And I was like, there it is like, all he has to do is just like… I love the fact that all I had to do was write some colors down on a paper, and I showed him, and then I modeled it and he was able to do it. I taught him in like 10 or 15 minutes.

After this experience, Amelia recognized that relying on students' funds of knowledge (i.e. color and number identification) to learn a new musical skill had more value to the students than teaching them a decontextualized notation system.

Practical Models: "Not Everybody Understands How They Could Innovate"

At the beginning our learning together, Amelia believed that teaching students "how to be a musician" was defined by "how to read music off of a page" and "how to play correctly." By seeing examples of musicianship that do not rely on the availability of instruments traditionally played in bands and orchestras or Western notation and the Western classical canon (Hess, 2021), Amelia's views about music education changed. Early in our partnership, Amelia questioned whether the Western ensemble paradigm was always relevant: "I don't know why we need a concert band. Let's work on lyrics, let's make digital music." She gave these examples of creative musical endeavors but didn't have a framework for facilitating innovative opportunities. She noted that in her university's music education program students are "always told to cater to the students in our classrooms, but we aren't given examples of how to do that." Amelia perceived that "not everybody understands how they could innovate their education to make it more suited to their students." After she participated in the field experience, Amelia appreciated the use of pianos as the primary instrument in our classroom. She said,

> Piano is a tool that's really common in pop culture. You can hear it. Like, for example, when we sat down with the kids and we were like, oh, let's come up with songs that we want to play, and then they would come up with Golden Hour, and they're like, 'we can play that on the piano!' They got so excited.

In that vein, she also pointed out that learning familiar songs instead of the "childish music" that she remembers from music class had a positive impact on students' attitudes about music class. Amelia characterized our repertoire as "songs that are universally designed for everyone to enjoy and not just for children" and thought, "this is a music class that kids will remember."

Amelia realized that relevant musical experiences promote student engagement. She recognized that the opportunity to participate in relevant music making is dependent on the music teacher, saying,

> If educators aren't able to engage their students, administrators see that and withdraw support. That could be part of the reason why a lot of programs that are not as privileged or that have a student body that isn't White often receive less funding because majority White educators don't know how to connect with the students.

Notably, Amelia identified "privilege" and race as two separate elements of identity. Previously she used the term "privilege" as a race-evasive (Chang-Bacon, 2021) way to describe a variety of differences, including socioeconomic status and race. In this conversation, Amelia named racial difference explicitly as a barrier to providing relevant music experiences to students of color.

During the field experience, Amelia also highlighted the impact of values driven expectations in enacting an antiracist approach to music education. She noticed that in my classroom, "expectations are core values, not strict rules," which she felt "puts more emphasis on the student." She noted that in comparison to the examples she saw on university observation days where students were "well managed" and "sitting quietly,"

my classroom expectations gave "meaning to actions." Amelia said this approach "brings intentionality to the students" and allows them to take ownership of their learning. She explained:

> You're working *with* them to provide the music education that they can receive. I feel like the pianos, the way they were sitting *or* standing, or anybody can pick any piano — they're not assigned to pianos — I think that's a really important thing. Like, as long as they get their work done, it's perfectly fine.

In her initial interview, Amelia stated, "I think it's very important to keep a more strict hold on your class." She valued her own band director's "strict approach" and said it was a "good thing" that behaviors and interactions "had to be a certain way." Amelia shared that she was "not given the tools to set classroom expectations" in her collegiate program and emphasized the value of "being in the field" in this regard.

Summary and Interpretation

Many aspects of Amelia's teaching philosophy developed over the course of our learning experience, including beliefs about the role of Whiteness, notation, and classroom expectations. Our theoretical and empirical learning had a clear impact on Amelia's ability to identify methods of defunding Whiteness in music education. Many of her observations during the field experience were directly linked to concepts we discussed during the classroom component. She noted the positive impact of practices she perceived to be antiracist using Hess's (2021) framework on student's engagement and motivation in music class. Additionally, she was able to name racial difference between teachers and students as a systemic barrier in music education.

Notably, Amelia's beliefs about music education grew to include perspectives and experiences beyond her own. Before we started our learning experience, Amelia's philosophy of music education was based on the positive experiences and barriers she encountered during her time as a music student. During the classroom component Amelia was confronted with ideas about race and Whiteness that she had never thought about, and the field experience gave her an opportunity to apply and refine (Song, 2021) these new ideas in a real-world context.

While Amelia's demonstrated significant philosophical development during the learning experience, she did not yet feel confident enough in her beliefs to apply them as an agent of equity. Dialogue is a crucial element of "how agents of equity develop shared values, perceptions, and interpretations of the world" (Teemant et al., 2021, p. 31). Amelia's trepidations about engaging in race-intentional (Chang-Bacon, 2021) discourse would prevent her from engaging in systemic equity work. At this point in her journey, Amelia's reflections and realizations about race and racism were related directly to her own teaching practice.

Research Question Three: How do the participants perceive their philosophies and pedagogies to be impacted by the learning experience, if at all?

Roxanne

Roxanne's reflections on her own philosophical development indicated an increased understanding of the structural inequities students of color experience in pursuit of music education. During our final interview, she shared her thoughts regarding preparation to teach in our field experience classroom and practical elements of translating her musical knowledge to a real-world context. One theme emerged to answer

this research question: innovation and collaboration. In the following section, I present data in relation to this research question and interpret the data through the equity framework for family, community, and school partnerships (Teemant et al., 2021).

Innovation and Collaboration: "Think Outside the Box in Terms of What I Can Teach"

Before our field experience Roxanne felt restricted by her Western classical training. Regarding music outside of the classical canon, Roxanne felt that she "didn't learn this so I can't teach it." She shared,

> I do know a good amount of genres but feeing like I wasn't, since I didn't get taught specifically how to teach this genre, feeling limited or hindered into what I could do was stopping me from trying to teach something new and to actively work on being antiracist.

During her undergraduate classes and pre-practicum placements, Roxanne felt she had to "stay in my little bubble of what I know how to do, which is Western classical." After participating in our field experience, Roxanne had "more tools as to how I can effectively teach different genres of music and more resources to do that than I did before." She named the lesson plan format we used (see Appendix D), specifically, as a tool that helped her conceptualize the topics we discussed:

> Your lesson plan [template] gives me a little bit more creative control. And it's also easier on the eyes, it's easier to understand. At least in my brain I can understand a little bit better what a lesson could look like. Now with this lesson plan [template], it feels a little bit easier to think outside the box in terms of what I can teach.

Our discussions about how to plan and facilitate lessons using a template that included scaffolds and proactive, differentiated engagement strategies helped Roxanne understand how to create high-quality music lessons based on her own and her students' funds of knowledge rather than prescriptive methods or canonical repertoire.

Additionally, Roxanne shared that her mindset about the role of collaboration in the music classroom developed through our learning experience. In our initial interview, Roxanne said that she saw herself working in a "diverse" classroom, and we reflected on this goal in our final interview. Roxanne described our field experience as a "very valuable learning opportunity because I can say now I know how to deal with this environment of students." She contrasted our environment to classrooms she visited during observations in college, saying, "in a lot of those schools you're not hearing students swearing, you're not seeing students whose first reaction is to throw a chair across the room. It's a very different environment." Roxanne reflected on her role as a teacher in our field experience classroom, asking, "what can *I* do to meet the needs of the students?" She thought the answer to that question would be very different depending on the school culture and climate overall, and advocated for opportunities to visit schools with varied student demographics and community contexts, wondering, "how can I bring [music] into either one of those types of spaces?"

When I asked Roxanne if she would teach in a school similar to our field experience site, she answered, "I've been going back and forth about this question." She added,

> I want to say yes, but I think I would need more support from, I guess the administration or, I don't know, I think I would need certain things to be changed,

like the amount of support. I feel like it could get very overwhelming very quickly with like, the amount of students that do have some needs that are higher socially emotionally. Like, there's just not enough people in the room.

Throughout the field experience, Roxanne asked me if I felt supported by counselors and administrators. In addition to her thoughts about having "more support," these questions indicated that she perceived a teacher to be a member of a collaborative team to support students.

Summary and Interpretation

Roxanne became affirmed in her own musical funds of knowledge and gained practical tools for planning and facilitating culturally relevant lessons during our collaborative learning. As she stated, the skills and tools that she learned through our partnership increased her confidence in teaching outside of traditional canonical and prescriptive elementary methodologies. Notably, Roxanne's reflections on the role of the teacher in the music classroom indicated that after the conclusion of the learning experience she is beginning to engage in systems thinking. Teemant et al. (2021) described systems thinking as a method of "unpack[ing] the status quo and envision[ing] change" (p. 32). Agents of equity engage in systems thinking when collaborating with fellow actors in a system to enact change and dismantle inequitable practices and policies (Teemant et al., 2021). Reflection and inquiry are both key elements of systems thinking and can lead to change in individuals' "mental models" or implicit biases (p. 32). While Roxanne's reflections did not explicitly name our students' lived experiences and consequentially difficult social emotional experiences as a systemic inequity, she realizes

collaboration is integral to adequately supporting students' needs within and beyond the classroom.

Amelia

After participating in our field experience, Amelia perceived changes in her philosophy and pedagogy. During our final interview, she shared her reflections on music curricula and her personal journey toward antiracism. Two themes emerged from Amelia's thoughts on her own growth: empowering experiences and growth mindset. In this section, I present findings related to this research question and provide a summary and interpretation utilizing the equity framework for family, community, and school partnerships (Teemant et al., 2021).

Empowering Experiences: "It's Really Important for Them to Know They Can Reach"

In our initial interview Amelia spoke at length about the importance of musical fundamentals. She named "pitch and rhythm" as two fundamental concepts that all elementary students should learn to be prepared to access music in middle and high school. Amelia felt that if students did not learn these fundamental concepts, their musical opportunities would be limited. During our classroom component, Amelia developed an understanding that the concepts and skills she understood to be foundational were based in Whiteness and Eurocentrism. In our final interview, Amelia's thoughts on curricula and pedagogy had shifted drastically from her initial mindset. She shared, "part of my teaching philosophy is not just to teach music, but to teach how to bring music into all parts of our lives." She continued, sharing:

> For example, I feel like some [music] programs may aim to have their students lead into a band program. So, starting in third grade, they have the students reading recorder music and they're reading sheet music. But in my mind, I don't want to train kids into band. I want to train them into having a musical life and to use the tools that are commonly found around them to be able to express their musicality.

Amelia embraced the use of culturally relevant music in pursuit of these pedagogical goals. She reflected on our students' responses to hearing and learning music they know, sharing, "they love it so much and they get so excited."

During our conversation Amelia also emphasized using music that would be traditionally regarded as too difficult for elementary students to learn in music class. She said, "I want to focus on, like, finding sources that are sort of above what I think the difficult level of my students are," and expressed that accomplishing something that was difficult would feel rewarding to students. This view developed through seeing our kindergarten students sing a song that does not fit into established guidelines for vocal performance at age five or six. She explained:

> We sang "Into the Thick of It" with the kindergarteners. And I believe from my time in elementary methods, you're only supposed to do, like, so-mi songs with kindergarteners. It's like, hold on a second, I love "Into the Thick of It" with them. It's a really good musical example. It gets them speaking tricky vocabulary. And it's not just in a so-mi or five not pattern. But they did it, and they were successful!

On the impact of choosing "difficult" songs for students to sing, Amelia shared, "even if it's hard, it's really important for them to know that they can reach difficult goals and they can do anything. That's what I want them to get from the music program."

Amelia and I also discussed the role of proactive scaffolds to support students in meeting challenging musical goals; she said, "I think that it's really important to come with scaffolds." When reflecting on the resources I had prepared for the students, she noticed that "it gave the students a feeling that they really accomplished something when they could solve their own problems" in our classroom. Through this approach, Amelia believed students would "be able to create music that's significant to them" in the future.

Growth Mindset: "I Strive to be Antiracist, But Sometimes I Make Mistakes"

At the beginning of our collaboration, Amelia said she was as an antiracist teacher and characterized antiracism as being "non-racist." During our learning experience, her views developed as she gained an understanding of antiracism's active orientation. In our final interview, Amelia described herself as "a person who strives to be an antiracist music educator." She explained,

> Saying that I'm an antiracist music educator is like, I feel like you can get too confident. Then you don't check yourself. So I think it's important to be like, I strive to be antiracist. It is a goal of mine and I'll keep it a goal because you shouldn't let yourself settle and just say you're trying your best. I know that my own tendencies, my unintentional things, are not always antiracist. I strive to be antiracist but sometimes I make mistakes.

Amelia also reflected on her own Whiteness in this conversation. Related to her thoughts on implicit biases, she said, "I know as like, a White person who grew up in a primarily

White school, I may have racist tendences, which sounds weird to say, but it is just part of our culture."

When we discussed how she could enact antiracism in the classroom, Amelia stated, "it involves making or doing your curriculum through a lens of inclusivity." To her, inclusivity meant "representing the students and finding songs that the majority of students recognize and see themselves in." In our final interview, Amelia asked many questions instead of providing concrete answers to my questions. In line with her reflections on providing opportunities for students to feel empowered in the classroom, she wondered, "How can I help the students I work with to work toward bigger goals?" She also asked, "How can I make my curriculum antiracist?", and added, "I feel like it's easier to say that I *want* my curriculum to be antiracist than my curriculum *will be* antiracist." Overall, Amelia echoed her growth-oriented thoughts about being an antiracist person when talking about enacting antiracism in the classroom. She felt that she "still need[ed] time to grow as a person and create my curriculum with students."

Summary and Interpretation

In our final interview, Amelia did not reference musical fundamentals at all when reflecting on the musical experiences she saw during our time in the field together or when talking about her hopes for the future. Even though her musical experiences as a student were so positive and inspired her to pursue music education, Amelia's philosophy developed through our learning to acknowledge that traditional ensemble settings are not relevant or engaging for all students. Her definition and personal reflections on antiracism developed to acknowledge the action-orientation and consistent reflection necessary to create positive and empowering musical environments for students of color.

Importantly, Amelia spoke about what she saw during our field experience positively, but often emphasized that her future approach would be co-constructed with her own students.

Amelia's focus on including her students' voices in future curricula indicated that she acknowledged a "legitimacy of difference" between her own experiences and her students' (Teemant et al., 2021, p. 34). Teemant et al. (2021) named "legitimacy of difference" as an important facet of cultivating mutual respect (p. 34). They explained, "as part of a respectful process, stakeholders who have been positioned by society as having legitimacy and power in schools need to reflect upon and grapple with their own privilege, power, and biases" (p. 34). In our final interview, Amelia brought up her implicit biases and Whiteness on her own when we were discussing antiracism and curriculum. Her capacity to imagine processes for developing mutual respect with her future students grew immensely through our learning experience in this regard, as demonstrated by her comfortability with naming the impact of her Whiteness on her capacity to become an antiracist music educator. Additionally, with increased knowledge of hegemonic Whiteness in music education, Amelia considered mutual participation a value aimed at challenging inequities rather than promoting student engagement.

Based on Amelia's reflections in our final interview, she understood that racism is embedded within the system of music education. Over the course of our experience, she grew from a person who struggled to discuss race in any capacity to one who independently named Whiteness as a privilege (Teemant et al., 2021). Opportunities to articulate and apply her beliefs (Song, 2021) were highly impactful on Amelia. With continued opportunities to interrogate her own Whiteness and the role of race in the

classroom, Amelia will likely continue to refine her philosophy regarding race and antiracism.

CHAPTER 5

Overview

In this chapter, I review the purpose and research questions of the present study to inform the following discussion of the findings and implications of this project. Due to the personal nature of the phenomenon and exploration at the center of this study, I also provide insight on my own reflections regarding this research project (Moustakas, 1990). Finally, I make suggestions for future research that consider the findings and limitations of this project.

Purpose and Research Questions

The purpose of this study was to explore the impact of a collaborative learning intervention on preservice teachers' beliefs and pedagogy. Through heuristic inquiry, I sought to gain insight on participants' perceptions of teaching and learning with students of color after engaging in discourse, reflection, and observation through a lens of race and equity in music education. Throughout our collaboration, I sought to understand what elements of the experience, if any, influenced the participants' philosophies of teaching and learning to develop. The research questions guiding inquiry in this study were:

1. How did participants' lived experiences inform their beliefs about the role of race in music education?
2. What role, if any, did the collaborative learning experience play in the development of the participants' philosophies of teaching and learning?
3. How do the participants perceived their philosophies and pedagogies to be impacted by the learning experience, if at all?

Discussion

At the beginning of our collaborative learning experience, both Roxanne and Amelia relied on their personal experiences to inform their beliefs about music education (Barry & Caravan, 2020). While Roxanne and Amelia entered our partnership with different levels of racial competence, both considered music education through a lens of race and equity by the end of our collaboration. By developing increased knowledge of White supremacist ideology and Eurocentric ideals, Roxanne and Amelia's philosophies about music education developed to rely on their future teaching contexts and students in pursuit of increased equity (Stauffer, 2012). They both emphasized a desire to understand their students' circumstances and experiences to co-construct culturally relevant and sustaining music programs (Good-Perkins, 2021; Ladson-Billings, 1995, 2014; Paris & Alim, 2017). In the following section, I discuss the findings of the present study in relation to existing research on antiracism, reflection, and philosophical inquiry in education.

Research Question One: Beliefs Formed Through Lived Experience

At the beginning of our learning experience, Roxanne and Amelia's beliefs and goals were based on their own lived experiences in music education (Barry & Caravan, 2020). As a Black woman, Roxanne was forced to confront issues of race and racism much earlier than Amelia, and acknowledged the ways her life and musical experiences were influenced by her Blackness (Pollock, 2008). This caused her initial teaching philosophy to include more values accounting for racial "diversity." In contrast, Amelia's Whiteness allowed her to understand her experiences through a race neutral lens (Singleton, 2022). Due to her lack of experience engaging in racial discourse, Amelia's

beliefs were shared using coded and race-evasive language (Bradley, 2006; Chang-Bacon, 2021), such as "privilege" and "need." Amelia did not understand Whiteness as a privilege in the context of systems that utilize racial hierarchies and epistemological exclusion to oppress people of color (Kendi, 2019).

Research Question Two: Impact of the Learning Experience

During the classroom component of our collaboration, Roxanne and Amelia both reflected on their theoretical learning through a personal and practical lens (Bowne, 2017, Soccorsi, 2013). The new concepts that we learned about regarding the role of race in music education (Hess, 2021) prompted both participants to reflect on their experiences as music students in public school and collegiate classrooms. Additionally, our resources gave Roxanne and Amelia the language (Song, 2021) to name manifestations of Whiteness in music education (Hess, 2021; Singleton, 2022) and imagine ways of co-constructing relevant, sustaining, and place based musical experiences with students (Brown & Keels, 2021; Good-Perkins, 2021; Stauffer, 2012). Our time in the field provided a real-world context to consider during the reflective process (Bowman & Frega, 2012; Lee, 2005; Song, 2021). Roxanne and Amelia considered the implications of their new theoretical knowledge in light of the learning opportunities and student outcomes they saw (Lee, 2005; Stauffer, 2012) and their reflectivity helped them to refine the aspects of their philosophies that developed during the classroom component (Song, 2021). Their prior knowledge of traditional elementary music methodologies also allowed Roxanne and Amelia to determine what practices were relevant to my elementary students and imagine how they would go about creating similar environments

based on their beliefs and students' funds of knowledge in the future (Bowman & Frega, 2012; Stauffer, 2012).

After we engaged in the classroom component, Roxanne and Amelia both shared thoughts and reflections that indicated an increased understanding of how race and racism impact music education (Bradley, 2007; Hess, 2021, 2022). During the field experience, they interpreted pedagogy, resources, and repertoire through a lens of antiracism and considered how these elements of music education impacted student outcomes (Hess, 2021; Lee, 2005). Roxanne and Amelia also referenced their own experiences as music student less frequently during the field experience, and instead reflected on their observations through a theoretical framework (Barry & Caravan, 2020; Lee, 2005). In this vein, they used their foundational understanding of antiracism to analyze the impact of equity minded curricula and emancipatory pedagogy on students (Lee, 2005; Love, 2019). While neither participant demonstrated the capacity to lead transformative problem solving yet, both shared reflections that indicated they were more confident to continue to develop action-oriented beliefs and approaches to dismantling racist practices and policies in music education (Beatty et al., 2009; Gellerstein, 2021b; Hess, 2022).

Both participants shared reflections attributing their philosophical development to our elementary students' positive attitudes and consistent engagement in music class. In combination with our classroom component, the field experience helped Roxanne and Amelia conceptualize multicentric and culturally sustaining music education in a real-world context (Good-Perkins, 2021; Hess, 2015, 2021; Paris & Alim, 2017). During the field experience, the participants observed how I engaged students in repertoire selection and musical arranging. In subsequent conversations, they both expressed beliefs about the

importance of incorporating student voice to ensure the creation of curricula that values diverse forms of knowledge (Pollock, 2008). Roxanne and Amelia also spoke about incorporating opportunities to collaborate with students in their future classrooms. This finding demonstrates a link between their understanding of antiracist pedagogies, democratic participation, and place based musical opportunities (Stauffer, 2012; Teemant et al., 2021).

Research Question Three: Participants' Perceptions of Philosophical Development

Both participants perceived changes in their philosophies because of our collaborative learning experience. In particular, Roxanne and Amelia understood de-centering the Western classical canon and partnering with students to co-construct curricula as methods of challenging racial inequity (Hess, 2021, 2022; Pollock, 2008). Although they both named high levels of social emotional need in my classroom as a challenge to participation for some students, neither participant explicitly named race as a contributing factor to this barrier. This echoes Gellerstein's (2021a) finding that terms such as "poverty" and "high need" serve as codes (Bradley, 2006) for race in professional discourse. While both participants openly discussed race and Whiteness in the context of curricula and the role of the teacher, neither of them developed systemic race consciousness regarding social emotional need.

Amelia reflected on her Whiteness in our final interview and began to interrogate the impact of her race on her future students. However, she remained hesitant to engage in race-intentional discourse with her future students (Chang-Bacon, 2021; Hess, 2013, 2015). In spite of her trepidation to initiate race forward dialogue, Amelia's understanding of curricula as place-based (Stauffer, 2012) carries the potential for

students to ask racially motivated questions and lead conversations about topics such as erasure and appropriation in her classroom (Gellerstein, 2021a, 2021b). Amelia's growth throughout our partnership suggests that through future collaborations with students and colleagues, she could become more comfortable to have race-intentional conversations with her students.

Roxanne and Amelia still have significant potential to grow in their pursuits of antiracist music teaching and learning. Our learning experience equipped both participants with foundational skills to develop collaborative capacities toward equity-minded music education. For example, Amelia's reflexive and reflective thoughts about race and racism grew significantly through our partnership. In our final interview, she asked questions about how to provide empowering and emancipatory musical opportunities for her students, which indicates that she is engaging in philosophical reflection focused on the nature of musical knowledge and teaching (Bradley, 2012). Similarly, Roxanne's reflections that pointed toward preliminary systems thinking show that she is also interrogating the traditional elements of music education, such as the role of a music teacher (Bowman & Frega, 2012; Bradley, 2012). Both participants' capacities to articulate, apply, and refine their beliefs dialogically and in a real-world setting over a period of several months suggest that they will continue to engage in philosophical reflection going forward.

Limitations

The primary limitation in executing this project was time. During the fall semester of 2023 when the classroom component of the present study took place, each participant was enrolled in a course load of almost 20 undergraduate credits. This course load

included ensembles and private lessons, which often count for one or two credits, but require hours of practice outside of their dedicated time in the participants' schedules. Due to this constraint, Roxanne and Amelia requested to complete all our reading and reflections during our weekly meeting time. Therefore, a significant portion of each group meeting was spent reading or watching our resources, with little time for individual reflection before we engaged in discussion. Similarly, the field experience portion of this project had to occur during the university winter break to accommodate the participants' student teaching placements, which started at the end of January 2024. This factor limited the amount of time we could spend in the field.

Working with two participants in this study allowed us to form deep, meaningful relationships. However, I do acknowledge that the findings of this study are limited due by the low number of participants. Future research could replicate this study with a similar number of participants at different universities or a larger number of participants to increase the generalizability of the findings.

My positionality as a White researcher and educator was a factor that I considered at all stages of this research project. As previously mentioned, my deep relationships with participants allowed us to foster a safe and trusting environment in this study. I included participant voices in decisions throughout the implementation, interpretation, and writing process of this project. However, it is important to acknowledge that despite all personal reflection and input from participants it is possible that my Whiteness unintentionally impacted my interpretations of the data in this study.

Additionally, I was employed as a full-time elementary general music teacher and enrolled as a full-time graduate student while facilitating our collaborative learning

experience. My ability to review and analyze data during the university semester was limited by my full-time teaching schedule and university class schedule. With more time to reflect on data during the classroom component rather than after, I could have made decisions to alter study procedures in response to participants' experience. Because of this limitation, the participants had less opportunities to individually reflect on their observations during the field experience.

Reflections

The findings of the present study regarding the impact of the collaborative learning experience indicate that it did influence each participants' philosophical development. However, significant limitations on both my and the participants' time also had an impact on the findings of this project. In the future, I would structure a similar study to include a longer-term field experience and prioritize opportunities for participants to collaborate with more school stakeholders. I believe that a longer field experience would lead participants to form stronger relationships with school faculty and identify as part of the school community; in turn, they could develop more explicit desires to engage in collaborative capacity building with colleagues (Lawrence, 2005; Leonard & Woodland, 2022; Teemant et al., 2021). In particular, I would like to include more opportunities for preservice music educators to collaborate with bilingual paraeducators of color to gain an understanding of the intersectional experience of our multi-lingual learners of color in future research projects. I am also curious about the impact of observing more interactions between school personnel and caregivers (Piper et al., 2021) on preservice teachers' perceptions of antiracism.

Implications

The findings of this project illuminated implications for music teacher education. The findings of the present study suggest that, with intentional equity-focused opportunities to engage in philosophical inquiry, preservice music teachers can enter the field more prepared to enact antiracist principles and create culturally relevant and sustaining school music opportunities with students of color. Thus, professors of music education should restructure collegiate music education courses to integrate theoretical learning and long-term field experience placements that consider racial equity. This shift will allow preservice teachers to discover, articulate, apply, and refine their beliefs about teaching and learning with students of color in real-world contexts. Professors of music education should also set expectations for and model race-intentional discourse in the classroom; when necessary, professors should collaborate with colleagues who specialize in the areas of race and equity in music education. It is essential for preservice music educators to understand that Western philosophy, European colonialism, and racial hierarchies have had an undeniable impact on the education system in the United States (Bonilla-Silva, 2008; Bradley, 2012; Kendi, 2019; Mills, 1997). In that vein, music education professors must provide opportunities for preservice teachers to reflect on the role of race in music education specifically. Future music educators must understand how the historical foundations of music education are rooted in White supremacist ideology to develop equity-minded approaches toward dismantling oppressive practices and policies in their future teaching contexts.

Suggestions for Future Research

Future research in the field of music education should continue to explore the roles of race, equity, and philosophical inquiry in preservice teacher education. Findings of the present study suggest that future research projects should be integrated with undergraduate coursework to promote deep and sustained reflection during one's preservice career, rather than in addition to a typical course load. Researchers should also consider conducting similar research as longitudinal studies to explore the impact of learning about race and equity over the course of an undergraduate degree program and into the first years of in-service teaching instead of as an isolated intervention.

REFERENCES

Barry, N. H., & Caravan, L. R. (2020). Preservice music teachers' reactions to K-12 field experiences. *Contributions to Music Education*, *45*, 81-104. https://www.jstor.org/stable/10.2307/26974518

Beatty, J. E., Leigh, J. S. A., & Dean, K. L. (2009). Philosophy rediscovered: Exploring the connections between teaching philosophies, educational philosophies, and philosophy. *Journal of Management Education*, *33*(1), 99-114. https://doi.org/10.1177/1052562907310557

Bowman, W., & Frega, L. A. (2012). What should the music education profession expect of philosophy? In W. Bowman & L. A. Frega (Eds.), *The Oxford handbook of philosophy in music education* (pp. 17-36). Oxford University Press.

Bowne, M. (2017). Developing a teaching philosophy. *The Journal of Effective Teaching*, *17*(3), 59-63. https://eric.ed.gov/?id=EJ1175767

Burton, S. L. (2011). Perspective consciousness and cultural relevancy: Partnership considerations for the re-conceptualization of music teacher preparation. *Arts Education Policy Review*, *112*, 122-129. https://doi.org/10.1080/10632913.2011.566082

Bradley, D. (2006). Music education, multiculturalism, and anti-racism: Can we talk? *Action, Criticism, and Theory for Music Education*, *5*(2), 1-30. http://act.maydaygroup.org/articles/Bradley5_2.pdf

Bradley, D. (2007). The sounds of silence: Talking race in music education. *Action, Criticism, and Theory for Music Education*, *6*(4), 132-162. http://act.maydaygroup.org/articles/Bradley6_4.pdf

Bradley, D. (2012). Good for what, good for whom?: Decolonizing music education philosophies. In W. Bowman & L. A. Frega (Eds.), *The Oxford handbook of philosophy in music education* (pp. 409-433). Oxford University Press.

Brown, V., & Keels, C. H. (2021). What it means to be an anti-racist teacher. *Teaching Tolerance Magazine, 66*.

Chang-Bacon, C. K. (2022). "We sort of dance around the race thing": Race-evasiveness in teacher education. *Journal of Teacher Education*, *73*(1). 8-22. https://doi.org/10.1177/00224871211023042

Cochran-Smith, M. (2000). Blind vision: Unlearning racism in teacher education. *Harvard Educational Review*, *70*(2), 157-190. https://www.hepg.org/her-home/issues/harvard-educational-review-volume-70-issue-2/herarticle/unlearning-racism-in-teacher-education_140

Emmanuel, D. T. (2002). *A music education immersion internship: Preservice teachers' beliefs concerning teaching music in a culturally diverse setting* (Publication No. 3064224) [Doctoral Dissertation, Michigan State University]. ProQuest Dissertations and Theses Global.

Gellerstein, B. A. (2021a). *Daring to see: White supremacy and gatekeeping in music Education* [Doctoral dissertation, University of Massachusetts Boston]. ScholarWorks. https://scholarworks.umb.edu/doctoral_dissertations/647/

Gellerstein, B. (2021b). Scratching the surface: Confronting White supremacy in our music classrooms. *Massachusetts Music Educators Journal*, *70*(2), 28-20. https://drive.google.com/file/d/1z_IOYjhAVobo2uPsnzlYLx-HtLtkK9fi/view

Grisé, A. T. (2019). *Making it through: Persistence and attrition along music, education, and music education pathways* (Publication No. 27547271) [Doctoral Dissertation, University of Maryland]. ProQuest Dissertations and Theses Global.

Gorski, P. & Swalwell, K. (2023). *Fix injustice, not kids: And other principles for transformative equity leadership.* ASCD.

Hess, J. (2015). Upping the "anti-": The value of an anti-racist theoretical framework in music education. *Action, Criticism, and Theory for Music Education*, *14*(1), 66–92. http://act.maydaygroup.org/articles/Hess14_1.pdf

Hess, J. (2021). Becoming an antiracist music educator: Resisting Whiteness in music education. *Music Educators Journal*, *107*(4), 14-20. https://doi.org/10.1177/00274321211004695

Hess, J. (2022). Theory as the "north star": An introduction to race theories for music education. *Music Educators Journal*, *109*(2), 47-55. https://doi.org/10.1177/00274321221138547

Johnson Lachuk, A. S., & Mosley, M. (2012). Us & them? Entering a three-dimensional narrative inquiry space with white pre-service teachers to explore race, racism, and anti-racism. *Race Ethnicity and Education*, *15*(3), 311-330. https://doi.org/10.1080/13613324.2011.578123

Jorgensen, E. R. (2008). *Transforming music education.* Indiana University Press.

Kendi, I. X. (2019). *How to be an antiracist.* One World.

Koza, J. E. (2008). Listening for whiteness: Hearing racial politics in undergraduate school music. *Philosophy of Music Education Review*, *16*(2), 145-155. https://doi.org/10.2979/pme.2008.16.2.145

Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant pedagogy. *Theory Into Practice*, *34*(3), 159-164. http://www.jstor.org/stable/1476635?origin=JSTOR-pdf

Ladson-Billings, G. (2006). From the achievement gap to the education debt: Understanding achievement in U.S. schools. *Educational Researcher, 35*(7), 3-12. https://doi.org/10.3102/0013189X035007003

Ladson-Billings, G. (2014). Culturally relevant pedagogy 2.0: a.k.a. the remix. *Harvard Educational Review*, *84*(1), 74-84. https://doi.org/10.17763/haer.84.1.p2rj131485484751

Lawrence, S. M. (2005). Contextual matters: Teachers' perceptions of the success of antiracist classroom practices. *The Journal of Educational Research*, *98*(6), 350-365. https://doi.org/10.3200/JOER.98.6.350-365

Leonard, A. M., & Woodland, R. H. (2022). Anti-racism is not an initiative: How Professional learning communities may advance equity and social-emotional learning in schools. *Theory Into Practic*e, *61*(2), 212-223. https://doi.org/10.1080/00405841.2022.2036058

Love, B. L. (2019). *We want to do more than survive: Abolitionist teaching and the pursuit of educational freedom*. Beacon Press.

Maddin, G. (2002). *Philosophies of teaching: Can the web provide guidance?* [Unpublished master's thesis]. University of British Columbia.

McKinney, S., & Reeves, T. C. (2012). *Conducting Educational Design Research*. Routledge.

Moustakas, C. (2020). *Heuristic research: Design, methodology, and applications.* SAGE Publications.

Nieto, S. (2000). Placing equity front and center: Some thoughts on transforming teacher education for a new century. *Journal of Teacher Education*, *51*(3), 180-187. https://doi.org/10.1177/0022487100051003004

Patton, M. Q. (2015). *Qualitative research & evaluation methods* (4th ed.). SAGE Publications.

Piper, K. N., Elder, A., Renfro, T., Iwan, A., Ramirez, M., & Woods-Jaeger, B. (2021). The importance of anti-racism in trauma-informed family engagement. *Administration and Policy in Mental Health and Mental Health Services Research, 49*, 125-138. *https://doi.org/10.1007/s10488-021-01147-1*

Pratt. D. D. (2005). Personal philosophies of teaching: A false promise? *Academe, 91*(1), 32-35. https://doi.org/10.2307/40252734

Rampal, M. (2015). Practical pluralism: Toward anti-racist competencies in music educators. *Action, Criticism, and Theory for Music Education*, *14*(2), 25–53. http://act.maydaygroup.org/articles/Rampal14_2.pdf

Shukla, S.Y., Theobald, E. J., Abraham, J. K., & Price, R. K. (2022). Reframing educational outcomes: Moving beyond achievement gaps. *Life Sciences Education*, *21*(2). https://doi.org/10.1187/cbe.21-05-0130

Singleton, G. E. (2022). *Courageous conversations about race: A field guide for achieving racial equity in schools and beyond* (3rd ed.). Corwin.

Soccorsi, L. (2013). Instilling a personal teaching philosophy in pre-service teachers: Vitally important but not always easy to achieve. *Journal of Student Engagement: Education matters*, *3*(1), 21-28. https://ro.uow.edu.au/jseem/vol3/iss1/4/

Song, J. M. O. (2022). Strategies for the development of music education philosophy for preservice music teachers: A literature review. *Update: Applications of Research in Music Education*, *41*(1), 7-15. https://doi.org/10.1177/87551233211049542

Stauffer, S. (2012). Place, music education, and the practice and pedagogy of philosophy. In W. Bowman & L. A. Frega (Eds.), *The Oxford handbook of philosophy in music Education* (pp. 434-452). Oxford University Press.

TEDx Talks. (2016, December 9). *What Beyoncé taught me about race* | Brittany Barron [Video]. Youtube. https://www.youtube.com/watch?v=fDzj9vRw5yM

Teemant, A., Borgioli Yoder, G., Sherman, B. J., & Santamaría Graff, C. (2020). An equity framework for family, community, and School Partnerships. *Theory Into Practice*, *60*(1), 28–38. https://doi.org/10.1080/00405841.2020.1827905

U. S. Census Bureau (2020). *Explore census data.* United States census bureau. https://data.census.gov/

VanDeusen, A. J. (2019). A cultural immersion field experience: Examining preservice music teachers' beliefs about cultural differences in the music classroom. *Journal of Music Teacher Education*, *28*(3), 43-57. https://doi.org/10.1177/1057083718824729

APPENDIX A

University of Massachusetts Amherst Institutional Review Board approval letter

UMassAmherst

Human Research Protection Office

Mass Venture Center
100 Venture Way, Suite 116
Hadley, MA 01035
Telephone: 413-545-3428

LETTER OF EXEMPT DETERMINATION

Date: October 2, 2023
To: Professor Daniel Albert and Emma Rose, Music & Dance
From: Professor Lynnette Leidy Sievert, Chair, University of Massachusetts Amherst IRB

Protocol Title: *Exploring the Impact of a Collaborative Learning Experience on Preservice Teachers' Philosophical Development*
Protocol ID: 4823
Review Type: EXEMPT -NEW
Category: 2 (ii)
Review Date: 10/02/2023
No Continuing Review Required
UM Award #:

The Human Research Protection Office (HRPO) has reviewed the above named submission and has determined it to be EXEMPT from the federal regulations that govern human subject research (45 CFR 46.104)

Note: This determination applies only to the activities described in this submission. All changes to the submission (e.g. protocol, recruitment materials, consent form, additional personnel), must be reviewed by HRPO prior to implementation.

A project determined as EXEMPT, must still be conducted in accordance with the ethical principles outlined in the Belmont Report: respect for persons, beneficence, and justice. Researchers must also comply with all applicable federal, state and local regulations as well as UMass Amherst Policies and procedures which may include obtaining approval of your activities from other institutions or entities. All personnel must complete CITI training.

Consent forms and study materials (e.g., questionnaires, letters, advertisements, flyers, scripts, etc.) - Only use the consent form and study materials that were reviewed by the HRPO.

Final Reports - Notify the IRB when your study is complete by submitting a Close Request Form in the electronic protocol system.

Serious Adverse Events and Unanticipated problems involving risks to participants or others - All such events must be reported in the electronic system as soon as possible, but no later than five (5) working days.

Annual Check In - HRPO will conduct an annual check in to determine the study status.

Please contact the Human Research Protection Office if you have any further questions. Best wishes for a successful project.

APPENDIX B

Interview Questions

Initial Interview: Introduction and Origins of Philosophy

- Can you tell me about your elementary music class?
    - Community demographics
    - What types of music do you remember learning about?
    - What types of activities did your teacher facilitate in class?
    - Did you ever make connections between music and non-musical themes or events?
    - What stands out to you about your elementary music teacher?
    - Were you interested in music class? Why / why not?
    - Were your classmates interested in music class? Why / why not?
- Can you tell me about your middle school music experience?
    - Were you part of any ensembles?
    - Was general music offered? Was it mandatory or optional?
    - What did you like about your ensemble/music class?
    - What didn't you like about it?
    - What stands out to you about your middle school music teacher?
    - If music participation was optional: Can you tell me about the students who participated in middle school music?
- Can you tell me about your high school music experience?
    - Were you part of any ensembles?
    - Was general music offered? Was it mandatory or optional?
    - What did you like about your ensemble/music class?
    - What didn't you like about it?
    - What stands out to you about your middle school music teacher?

    - If music participation was optional: Can you tell me about the students who participate in middle school music?
- What factors lead you to pursue music in college?
    - Did you ever experience any challenges to music participation? If so, can you tell me about them?
- What would you say the role of music class is in elementary / middle / high school?
- Have you ever thought a musical "rule" or expectation was unfair? If so, can you tell me about that?
- Can you tell me about the type of music teacher you want to be?
- What does antiracism mean to you?
- What role do you think antiracism could or should play in music education? In the elementary music classroom?
- Can you define antiracism? (like a dictionary definition)
- Would you call yourself an antiracist music teacher? Why / why not?
- Have race, racism, antiracism, or equity been discussed in any of your collegiate music ed courses?

Final Interview: Reflections

- How would you define antiracism?
- What role do you think antiracism could or should play in the elementary music classroom?
- Do you define yourself as an antiracist music educator? Why / why not?
- What principles or characteristics of antiracism do you think benefitted or could benefit the elementary students you worked with (in the field experience)?
- What barriers to success in music would you say our students [in the field exp.] faced or could potentially face as they progress through their schooling?

    - How do you think we as music teachers could or should combat those barriers?
- Can you tell me about the impact our elementary students had on you (generally and as a teacher)?
- What are your dreams for the future of our students' music careers?
- As you continue your journey to becoming a teacher, how are you going to support those dreams for your students?
    - Does curriculum play a role?
    - Does pedagogy play a role?
    - What factors do you expect to act as barriers to these dreams?
- Would you teach in a school and/or classroom similar to our field experience environment? Why or why not?
- What would you tell yourself from five or six months ago about teaching and learning now that you've had this experience?
    - What would you tell fellow students at your university?
- How do you think we as a field (of music education) can better support the musical dreams and opportunities of all our students in the United States?

APPENDIX C

Reflection questions included in Google Forms

Reflection One

- What were you thinking and feeling while we were creating our group norms?
- How did it feel to share your racialized experiences with the group?
- How did it feel to respond to group members? How did it feel to receive feedback?
- Did you have any thoughts over reflections over the course of the week? If so, share them below.
- What types of learning experiences are most valuable to you?
- Any other feedback for me?

Reflections Two, Three, Four, Five, Six, and Seven

- What were you thinking, feeling, or wondering during our meeting?
- What have you thought about, felt, or wondered since our meeting?
- Any feedback for me?

APPENDIX D

The lesson plan template used during the collaborative learning experience.

This template was developed using learning from district professional development and contextual considerations such as the music class schedule. Traditional lesson plan templates include sections for curricular accommodations and modifications. This template includes differentiation as a proactive practice that is integrated in curricular and lesson development. This template also includes a daily purpose statement (i.e. what, why how) that is student facing rather than a lesson objective written using language from the standards. The section regarding positive behavior interventions and supports also ensures that classroom management is framed positively and is planned in advance.

Lesson Plan and Exemplar
Grade:
Topic:
Slides: link

Unit Objectives:

Standards:	**Purpose (student facing):** **What:** **Why:** **How:**

List of Materials:

Know	**Show**
-	-

	Showing	**Intervention (teacher move)**
Not yet		
Almost there		
Proficient		

Student Groups or Partners:

Group 1	**Group 2**	**Group 3**	**Group 4**	**Group 5**

Procedures

Day 1	**Day 2**	**Day 3**	**Day 4**	**Day 5**
What: **Why:** **How:**	**What:** **Why:** **How:**	**What:** **Why:** **How:**	**What:** **Why:** **How:**	**What:** **Why:** **How:**
Do Now/Warm Up **Work Time** **Closing/Cool Down**	**Do Now/Warm Up** **Work Time** **Closing/Cool Down**	**Do Now/Warm Up** **Work Time** **Closing/Cool Down**	**Do Now/Warm Up** **Work Time** **Closing/Cool Down**	**Do Now/Warm Up** **Work Time** **Closing/Cool Down**

PBIS / School Acknowledgement System

Fun Friday Goal:

Earn Dojo points by:
- Reflect and persist:
- Embrace empathy and kindness:
- Apply critical thinking:
- Communicate effectively:
- Help Ourselves and Others:

APPENDIX E

Sample curricular material

This curricular material is used during students' independent work time in music class. I develop curricular materials through a lens of accessibility. For example, using colors and numbers allows students to create visual and/or physical connections to the patterns they are learning. Additionally, color and number knowledge are usually existing schemas and ensures that new learning is facilitated by a reliance on existing funds of knowledge. The blank boxes on each sheet are a tool for students to track how many times they have practiced each pattern. The sixth box is checked by a "working buddy" who listens to their partner's performance when they have completed the five boxes for independent practice.