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**Assessment of Music Teacher Self-Efficacy and Work Engagement**

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**BY**

**Cletus A. JOHN, *Ph.D*  
Department of Music  
Freie Universität Berlin  
Kaiserswerther STR. 16-18  
14195 Berlin  
Germany**

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**ABSTRACT**

*The study sought to assess music teacher self-efficacy and work engagement. Self-efficacy is one's belief about his/her capabilities. And it has been seen to help enhance work engagement. The article reviewed the concept of self-efficacy and teacher's self-efficacy; work engagement; music education; teacher's musical self-efficacy and also correlate self-efficacy and work engagement. On the bias of the reviews, the paper concluded that self-efficacy is an individual's confidence and the ability to exert control over one's own motivation, behavior, and social environment. One of the recommendations was that, ministry of education should organize musical training/workshops for teachers to increase their level of musical self-efficacy.*

**KEYWORDS: Music Teacher, Self-Efficacy and Work Engagement**

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**Introduction**

Teaching in the 21st century poses a number of challenges for teachers (Firestone, 2014). Due to these challenges, teachers need to take on more roles in their schools to address the expectations of students, parents and the community. These expectations have brought about the need for lifelong learning, with competencies such as research, critical thinking, problem-solving, teamwork, and the use of information and communication technologies, which has considerably changed responsibilities of teachers. In addition, teachers' competence in certain fields and their engagement has become a must for organizational performance and productivity (Buluç and Demir, 2015). Work engagement is a motivational concept (Leiter and Bakker, 2010). Work engagement is of great importance for the teaching profession since it is the teachers to teach students. Teachers are influenced by individual, and contextual factors such as school culture. Alternatively, self-efficacy can also help enhance work engagement. Self-efficacy is one's belief about his/her capabilities. These capabilities are highly related to the perception of performance that could affect the results of events (Türkoğlu, Cansoy and Parlar, 2017). Teachers build up self-efficacy through achieving challenging tasks. This brings about motivation which is a unique remedy to overcome the feeling of failure. A review of the relevant literature shows that work engagement is associated with positive outcomes, for instance lower intentions of leaving the teaching profession (Demerouti and Cropanzano, 2010). Thus, a music teacher who is engaged to his/her teaching work will be absorbed in the work so that he/she will not be easily distracted during work and he will feel that teaching time was too short (Klassen, Yerdelen, Durksen, 2013).

### **Concept of Self-Efficacy and Teacher's Self-efficacy**

Carey and Forsyth (2009) defined self-efficacy as individual's confidence and the ability to exert control over one's own motivation, behavior, and social environment. These cognitive self-evaluations influence all manner of human experience, including the goals for which people strive, the amount of energy expended toward goal achievement, and likelihood of attaining particular levels of behavioral performance. According to Bandura (1986) cited by Türkoğlu, Cansoy and Parlar (2017) noted that self-efficacy is an individual's belief about his/her capability to manage responsibilities. More explicitly, teacher self-efficacy is about the desired learning objectives of a teacher to improve his/her students' learning (Ruble, Usher, and McGrew, 2011). Better educational outcomes depend on the level of teacher self-efficacy. Low levels of teacher self-efficacy may inhibit the level of achievement at school (Battersby and Cave, 2014). There are certain personal and environmental factors in developing self-efficacy. These include believing in one's capacity to accomplish a task, modeling successful people and getting support of others. Self-efficacy of teachers is also related to teachers' content knowledge in their classes (Marri, Ahn, Fletcher, Heng and Hatch, 2012), "students' academic adjustment, patterns of teacher behaviour and practices related to classroom quality, and factors underlying teachers' psychological well-being, including personal accomplishment, job satisfaction, and commitment" (Zee, 2016), and coping with behavioural problems (Egyed and Short, 2006). Moreover, teachers need motivation in their workplaces. A teacher's self-efficacy beliefs improve his/her motivation which may have a significant contribution to school society. Thus, teachers' self-efficacy has three dimensions, which are efficacy for student engagement, efficacy for instructional strategies, and efficacy for classroom management (Türkoğlu, Cansoy and Parlar, 2017). A teacher with a high level of self-efficacy is successful in student engagement, instructional strategies and classroom management by letting students participate in the lesson, improving teaching practices and carrying out a good orchestration of the learning environment.

### **Concept of Work Engagement**

Work engagement refers to a positive, fulfilling, work-related state of mind that is characterized by vigor, dedication, and absorption (Skaalvik and Skaalvik, 2009). Maslach and Leiter (2008) defined engagement as the opposite of burnout; engaged employees have a sense of energetic and effective connection with their work. Accordingly, engagement is characterized by energy, involvement, and professional efficacy – the direct opposites of the three core burnout dimensions. Bakker, Schaufeli, Leiter and Taris (2008) defined work engagement as a positive, work-related state of well-being or fulfillment characterized by a high level of energy and strong identification with one's work. In engagement, fulfillment exists in contrast to the voids of life that leave people feeling empty as in burnout. Vigor is characterized by high levels of energy and mental resilience while working. In essence, work engagement captures how workers experience their work: as stimulating and energetic and something to which they really want to devote time and effort (the vigor component); as a significant and meaningful pursuit (dedication); and as engrossing and something on which they are fully concentrated (absorption) (Gorgievski, Bakker and Schaufeli, 2010). Previous research shows that teacher engagement is positively predicted by teacher self-efficacy and negatively predicted by emotional exhaustion (Skaalvik & Skaalvik, 2014). Demerouti and Cropanzano (2010), and Bakker and Bal (2010) also evidently showed that work engagement is associated with positive outcomes, for instance lower intentions of leaving the teaching profession.

## **Concept of Music Education**

Music education is a field of practice in which educators are trained for careers as elementary or secondary music teachers, school or music conservatory ensemble directors (Abril and Gault, 2016). Music education is also a research area in which scholars do original research on ways of teaching and learning music. Music education scholars publish their findings in peer-reviewed journals, and teach undergraduate and graduate education students at university education or music schools, who are training to become music teachers (Fermanich, 2011). Music education touches on all learning domains, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and, in particular and the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music appreciation and sensitivity (Barrett, 2007). Many music education curriculums incorporate the usage of mathematical skills as well fluid usage and understanding of a secondary language or culture. The consistency of practicing these skills has been shown to benefit students in a multitude of other academic areas as well as improving academic performance. Music training from preschool through post-secondary education is common because involvement with music is considered a fundamental component of human culture and behavior (Oaklander, 2006). Cultures from around the world have different approaches to music education, largely due to the varying histories and politics. Studies show that teaching music from other cultures can help students perceive unfamiliar sounds more comfortably, and they also show that musical preference is related to the language spoken by the listener and the other sounds they are exposed to within their own culture (Barrett, 2010).

## **Teacher's Musical Self-Efficacy**

Teachers' musical self-efficacy has progressively gained an important role in school psychology research as a result of its implications for teaching effectiveness, instructional practices, and for students' academic achievement (Klassen and Tze, 2014). Within the extensive literature on motivation, Bandura's (1977) provides a distinctive framework in which self-efficacy is defined as judgments that individuals make about their own personal abilities to reach a specific level of performance (Bandura, 1986). Applied to teachers' music performance, self-efficacy can be seen as a result of one's awareness of one's own musical abilities. That is, in the process of achieving musical success, personal characteristics or musical abilities are important, but self-efficacy emerges as an essential element that exerts a profound influence on each individual's way of thinking, behaving, and feeling (Carbonero and Merino, 2008). Such success must be understood as the achievement of certain goals: an ideal common to all people and an intrinsic motivation that leads to specific behaviors (Prieto, 2019). However, being aware of these goals or the best way to achieve them is not sufficient. The perception of one's own ability is postulated as an important mediator for successfully developing the actions that lead to the achievement of one's personal goals. Obviously, competent functioning requires a systematic balance between actual capacity or effectiveness and the metacognitive processes that underpin one's personal beliefs. These are two different but reciprocal, mutually reinforcing elements (Gálvez, Chia and Valdez, 2005). As shown by McPherson and McCormick (2006), personal perceptions about one's capacity to perform a musical work in public are more important predictors of musical performance success than the amount of practice (McCormick and McPherson, 2003). In turn, the actual achievement obtained in such an interpretation will positively or negatively affect self-efficacy beliefs. Perceptions of self-efficacy affect not only one's choice of activities and behaviors, but also the effort invested in them, one's thought patterns, and one's emotional reactions (Tejada, 2005). Thus, understanding the main antecedents of musical self-efficacy

may have important payoffs in working for teachers' well-being and school effectiveness and improvement.

### **Music Teachers' Impact on Students Self-Efficacy in Music Education**

Self-perceptions of music ability have long been recognized as influencing music achievement. One type of self-perception is self-concept. Self-concept is described as a set of organized and consistent attitudes about one's characteristics and abilities. Over 40 years ago, Greenberg (1970) cited by Zarza-Alzugaray, Casanova, McPherson and Orejudo (2020) attributed the lack of success among music teachers to some type of emotional or psychological block. Greenberg stated, "continued out-of-tune singing and underachievement in music are primarily results of a low self-concept of one's ability to succeed in musical endeavors". In another study, Svengalis (1978) cited in Zelenak (2011) found out that self-concept of music teachers positively correlates with their attitudes about music. Recently, Randles (2011) discovered a negative relationship between grade level and music self-concept. As students' grade level increased, their self-perception of being a good musician decreased. As mentioned above, the self-perception of self-efficacy has also been found to influence music performance achievement. McPherson and McCormick (2005) found performance self-efficacy to be the best predictor of performance results among students aged 9-18 years. They stated that students who display high self-efficacy expectations will be more likely to achieve in a difficult performance area, such as a formal music examination, than their peers who display the same level of skill, but lower personal expectations. Furthermore, McCormick and McPherson (2007) verified the previous finding among a similar group of instrumentalists also aged 9-18 years. In this study, they extended their description of self-efficacy in music performance beyond performing on an instrument. They proposed that including judgments about the skill to perform in front of others was also an important part of music performance self-efficacy. Hendricks (2009) discovered that music students with high self-efficacy beliefs interpreted information related to the sources of self-efficacy differently than students with low self-efficacy beliefs. She found that students with high self-efficacy beliefs reacted strongly to information related to mastery experiences while students with low self-efficacy beliefs were more sensitive to vicarious experiences.

### **Self-Efficacy and Work Engagement**

Self-efficacy, as a personal resource, is considered as one of the important antecedents of work engagement (Tims, Bakker and Xanthopoulou, 2011). Self-efficacy fits well with a person's feeling of competence— an inherent psychological need within the self-determination theory (SDT; Deci & Ryan, 1985). According to the SDT, individuals' work has provided them with the opportunities to demonstrate their competence, which is essential to the development of work engagement (Timms and Brough, 2013). It was found that workplace buoyancy (i.e., "ability to effectively deal with setback, challenge, adversity, and pressure in the workplace setting"; Parker & Martin, 2009) predicted work-related engagement among a sample of 515 teachers in Australia. Teachers who rated themselves higher on self-efficacy are more engaged in their work, experience more positive emotions, and less negative emotions toward their students (Burić and Macuka, 2018). Longitudinal studies have also shown that teacher self-efficacy and work engagement reciprocally influence each other (Salanova, Llorens and Schaufeli, 2011; Simbula, Guglielmi and Schaufeli 2011). Høigaard, Giske and Sundsli (2012) indicated that teacher efficacy and work engagement positively correlated with one another in a sample of newly qualified teachers. In another study of 2,569 Norwegian teachers in elementary and middle schools, Skaalvik and Skaalvik (2014) also reported that self-efficacy significantly predicted teachers' work engagement. Latent profile analysis revealed that the

dimensions of teacher self-efficacy and work engagement differed meaningfully across four different personality profiles (i.e., rigid, ordinary, well-adjusted, and excitable), with well-adjusted teachers reporting the highest levels on all the outcomes (Perera, Granziera and McIlveen 2018).

### **Conclusion**

Self-efficacy is seen as individual's confidence and the ability to exert control over one's own motivation, behavior, and social environment. Applying it to teachers' efficacy, it is about the desired learning objectives of a teacher to improve his/her students' learning outcome. Work engagement has been seen to play an important role in teaching profession since teacher efficacy and work engagement positively correlated with one another. Work engagement has been viewed and defined by many experts as a positive, work-related state of well-being or fulfillment characterized by a high level of energy and strong identification with one's work. Thus, teachers' musical self-efficacy has progressively gained an important role in research as a result of its implications for teaching effectiveness, instructional practices, and for students' academic achievement.

### **Recommendations**

1. Ministry of Education should organize musical training/workshops for teachers to increase their level of musical self-efficacy.
2. In order for a teacher to be willing to use music in their academic instruction, the musical self-efficacy of the teacher must be at a moderate to high level.

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