

Processfolio

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Introduction

A processfolio can be defined as a collection of items that demonstrate steps taken to achieve a final product (Newalker, 2015), both encapsulating the final product and the process of its creation (McKay et al., 2015). A “silent mentor,” the processfolio can provide guidance and synthesis throughout an academic program (Torff, 1997). The guiding question of this processfolio is, “*How has this master’s program enhanced or altered my perceptions and approaches toward music teaching and learning?*” To answer this question, I will discuss the experiences and coursework that have shaped my thinking during my time in this program. The process I have undergone has been comparable to a digital image gaining both greater definition and dimensions. In several key areas which I will discuss, my thinking has gained more clarity and specificity, while also increasing in its scope. Therefore, this discussion will be framed by the metaphor of a digital image being both sharpened and enlarged.

When an image is blurry, an observer may be able to see its general form from a distance; however, upon closer proximity, details are not as sharp. This blur is due to a lack of contrast across a given spatial scale. When the contrast between these smaller units increases, the image appears sharper and more focused (Webster et al, 2002). As I discuss the sharpening of my perceptions and approaches to music teaching and learning, I am referring to items I once viewed as “small details,” similar to the small units of an image. These “small details” can refer to processes, information, and practices I previously thought of as tedious, but now see as important. The more “small details” I practiced, the more nuance, or contrast, I gained in my music teaching and learning. My “teaching image” gained clarity and precision, being sharpened throughout this program.

One of the benefits of adding more contrast and details into the smaller parts of a digital image is that it can also provide higher resolution, allowing the image to be enlarged

without quality compromise. When using Photoshop, for example, one can “upsample,” adding pixels to the image. This does not increase the details of the image; rather, it increases the number of pixels in each square inch of the image. The more pixels per square inch, the more the dimensions of an image can increase (Leurs, 2008). Similar to the process of “upsampling,” the skills and knowledge I have acquired have allowed the dimensions of my “teaching picture” to be enlarged. In this case, a wider body of knowledge, an increased skill set, and greater sense of possibility are some examples of an enlarged image.

Several key areas in my “teaching picture” have been sharpened *and* enlarged during my time at the University of Oregon. I came into the program with a smaller, slightly blurry teaching “image.” I had some basic knowledge and 13 years of music teaching experience in various capacities. I knew I was passionate about teaching and enjoyed it, and I had, alongside my previous experiences, received some mentorship and training from leaders in the field whom I respected. I possessed a general semblance of pedagogical practices, technological skills, teacher dispositions, and self-confidence; however, this master’s program has brought all four of these areas into focus and broadened them immensely. All four areas have been strengthened through increased precision and widened horizons. I will be describing the ways in which these four categories have been affected, which activities within the program have caused this shaping, and how each transformation includes “sharpening” and “enlarging.”

Pedagogical Practices for a Quality Music Education

I entered this program passionate about music and teaching but was not able to verbalize my philosophy of music education. The ideas I had were subjective and very general in nature. However, when I took the Music in School and Society course, I wrote a philosophy of music education which gave me the opportunity to pinpoint and verbalize what I found to be important as a music educator. One main value I formulated was that I believe music education should be well-rounded, involving all areas of musicianship. I desired my pedagogical practices to facilitate a high-quality experience. This was an idea I had prior to the program, but in the process of writing it out, I realized I had never defined it and identified its components, causing my practical application of it to be incomplete. My pedagogical practices were sharpened as I acquired specialized tools and practices to apply in my teaching with clear, precise purpose. They were also enlarged as I discovered the usefulness of practices I once rejected or did not have much experience utilizing. Now my perspective is broadened, as I am much more open and confident in these pedagogical practices which can support a quality music education. The ideas and skills supporting the value of a quality music education included: improvisation, rote teaching, and Orff and Kodály practice.

Improvisation

Improvisation through Arioso Land

I reflected on the idea of a quality music education, I was introduced to Feierabend's phrase, "tuneful, beatful, and artful," in the Early Childhood music course. (Feierabend Association for Music Education, 2022). These three words, in my opinion, encapsulated what a quality music education should accomplish. These words imply the student can not only accomplish the musical objectives of a singular lesson, but that they also possess general musicality in a long-term sense. The phrase "tuneful, beatful, artful" is now a phrase I

regularly use alongside of “quality music education” in conversations with parents and students, as it clearly and quickly communicates my short-term and long-term goals as a teacher.

One characteristic of a “tuneful, beatful, and artful” person is the ability to improvise musical ideas. Improvisation combines all three of these characteristics as the student utilizes melody, rhythm, and artistry to create new musical ideas. During the Early Childhood Music course I was introduced to the *First Steps* method by John Feierabend. Using the *First Steps* method gave me an organized manner with which to guide early childhood and elementary classes through the process of becoming tuneful, beatful, and artful, particularly challenging me in facilitating musical improvisation. In the past, improvisation seemed unattainable, but activities such as Arioso Land demystified teaching improvisation and made it enjoyable. I realized that improvisation was quite easy to facilitate, and that many children do it quite naturally. Facilitating these improvisational moments means that my students have increased creative opportunities as they demonstrate their tuneful, beatful, artful qualities. Incorporating these practices at a young age for students encourages a greater sense of creativity and student-generated ideas in the music classroom. It also can instill them with more confidence for solo-singing, as Arioso Land gives them regular solo opportunities. When these solo opportunities begin at a young age, there is a higher chance students will be willing to contribute in later years as well. I have also enjoyed the classroom rapport these activities can cultivate, as it requires students to listen to each other and appreciate creative contributions. I use Arioso Land constantly now, especially in lessons with young students.

Other Forms of Improvisation

Once I began using Arioso Land with younger students, I had no remaining excuses to avoid improvisation with any age group. My lessons now incorporate much more improvisational exercises and projects than they did before, and in new ways I had not

imagined prior to this program. Sometimes I use the vocal improvisation techniques of Arioso Land with older students; other times, I pull small motifs from repertoire or even technical exercises as a launchpad for these activities. For example, when a student is learning to clap and count a rhythmic exercise, I sometimes turn these into improvisational activities, asking them play it with three to five notes. Often this “improvisation with guideposts” lends itself to compositional ideas.

I believe sharpening and enlarging my improvisational facilitation skills have caused a burgeoning amount of independent creative musical output from my students of all ages. I am often presented with new side projects students have initiated. I see this as evidence that my newfound skills of improvisation pedagogy are encouraging more creativity, and students are making transfers they seem to enjoy.

Rote Teaching

Much of my teaching experience before this program was at a music school that had a “medal level” system: a set of standards and levels for students to achieve. While I appreciated these standards and the goals they provided for teachers and students, some of the demands of these standards caused me to reject rote teaching. I feared rote teaching would detract from musical literacy rather than enhance it. My first term in this program, however, I learned how to teach songs by rote using the whole-part-whole method. I also taught MUS 322, in which I provided many techniques for student teachers to facilitate music in their future classrooms. I learned rote teaching was an effective tool to quickly teach songs to children *and* adults, and it became indispensable to me. I also realized that it builds student memorization and ear-training skills, while giving them the ability to sing and play music they may not have the literacy skills for yet. When students are not consumed with the demands of symbolic notation, other opportunities emerge for practicing expression and furthered technique. The benefits of rote teaching are numerous, and I am somewhat ashamed

I snubbed my nose at it previously to this program. I continue to use rote teaching, facilitated by whole-part-whole in all elementary lessons I teach. I also use rote teaching in my private piano lessons. All of my private piano students have at least one rote song per quarter, alongside their notated repertoire. The “instant gratification” they experience seems refreshing for them, and the benefits I have observed are gratifying for everyone involved.

Orff and Kodály Practice

Folk Music

In 20th Century Music History, I wrote a paper on Carl Orff and Zoltán Kodály. I was familiar with their pedagogical approaches through prior experiences teaching Kindermusik and elementary music. However, I learned more about their biographical histories, as well as their connections to folk music. For example, I did not know Kodály and Bartok partnered in their music ethnography endeavors. This brought context to the methods I had used prior to the program and gave my understanding of them greater definition. Understanding the importance both composers placed on folk music caused me to think about folk music’s versatility and usefulness in the classroom. I used to learn heavily on contemporary music resources, such as Music K-8, but now I incorporate much more folk music in my classroom repertoire. While I still use contemporary resources, I use much more folk music now than I did before. I know the vocal range, playfulness, and simplicity of folk songs will be appropriate and useful. I also use them for dances, rhythmic exercises, singing, and instrument play. The simplicity of their rhythms, melodies, and harmonies is naturally bent toward classroom solo and ensemble activities. I especially appreciate John Feierabend’s collections of American folk songs in *First Steps* and *Conversational Solfege*, and I continue to look for more repertoire by conversing with colleagues and collecting new sources. I have found that one folk song can have numerous possibilities for many types of musical activities, which has made lesson planning simple and more streamlined. Using folk music with the

Orff and Kodály approaches not only gives me a greater library of repertoire to work with, but it also supports my goals toward a quality music education. As I incorporate more folk music into my lessons, my students get to learn songs in an enjoyable, diverse, and interactive manner.

Orff and Kodály Techniques

I had numerous opportunities to practice Orff and Kodály approaches through student teaching, MUS 322, Elementary Music Methods, and work-related experiences. The ability to practice these approaches and see them demonstrated by experienced professionals sharpened existing skills and enlarged my body of knowledge in these areas. I found more effective, efficient ways to provide these experiences by practicing them often. I also saw and experienced countless examples that provided me with a larger repertoire to use in classrooms. Some of this new repertoire is created by me as well, as the Orff approach simplifies the creation and teaching of simple ensemble music. Utilizing folk music within the Orff and Kodaly frameworks is my preferred approach in teaching, and I eagerly anticipate using these strengthened and expanded skills in my next elementary music classroom.

Technological Skills

I acquired numerous technological skills during my time in this program. Prior to this program, I would occasionally utilize a video, iPad, or digital application in lessons for the purpose of excitement in the classroom. However, learning the SAMR acronym (substitution, amplification, modification, and redefinition) gave my use of technology a greater purpose. I know how to assess and/or utilize technology for educational purposes, rather than simply using it haphazardly. For example, rather than merely using a music-related game in a lesson, I now tailor it to the learning objective, asking myself where it fits within the SAMR acronym. I also take more time searching for useful, relevant, and quality technological tools

for my classrooms. My technological skills have been sharpened through the SAMR acronym, as it has given my use of technology in the classroom specific purpose and clarity. They have also been enlarged, or stretched, through course projects, student teaching, and the challenges of remote learning.

One project in this program I found particularly useful was creating a virtual classroom in Contemporary Methods. The following term, I was able to practice some these virtual classroom skills through my student teaching and use of the SeeSaw platform. It was rewarding to see students enjoying online activities and sharing their creativity, and it helped me feel more connected to them in and outside of the classroom. Furthermore, I got to see individual responses from students who may have been absent or not as responsive in classes. I plan on utilizing virtual classrooms in future classrooms. My future students will have more opportunities to practice and reinforce skills and connect with me outside of the classroom because I value these forums.

It is difficult to discuss technology in the classroom without discussing Zoom. I was worried about student teaching on Zoom, but my cooperating teacher found ways of engaging students through Zoom I had never imagined. His utilization of space and each student's environment inspired me to do the same. We often encouraged students to dance around their homes, high-five "Zoom neighbors", and find toys with which to act out musical ideas. My experiences with him expanded my views of online teaching and how to engage students, as well as how to be resourceful. While I hope online teaching will not be required often in the future, I am grateful I feel equipped if that is the case. In the meantime, I am already utilizing many of these technological tools in online piano. My students often stand up and fill their screens, do "show and tells," and incorporate found sounds for rhythm practice. We make good use of online music games and shared whiteboards. I have also invested in tools such as

lighting, a webcam that provides better visuals, and subscriptions to online teaching tools, such as Kahoot.

Teacher Dispositions

I have always been a conscientious teacher: I desire to be inspirational and educational in my lessons and interactions with the students I teach. However, there were several areas that limited my efficacy and influence that were revealed to me throughout this program, either because I had never thought them important or related to my teaching, or I had not received the training to apply them in my teaching practice. I was so focused on lesson objectives and what I desired to accomplish within the classroom that I overlooked several beneficial investments of my time and energy. These will be categorized as “teacher dispositions,” a term defined by the National Council for Accreditation of Teacher Education as, “professional attitudes, values, and beliefs demonstrated through both verbal and non-verbal behaviors as educators interact with students, families, colleagues, and communities (IGI Global, 2022).” These teacher dispositions include values and practices that I did not formerly consider less important than classroom objectives, but have found that investing in them enhances the classroom experience and my experience as an educator. These dispositions were sharpened as their value came into focus. Some of them did not even exist prior to this program, but the more I experienced them and saw their worth, the more concrete they became. They were enlarged as I learned many ways to practice them, expanding my idea of how they could be accomplished. I learned creative methods and new resources in all four of these areas, which broadened my teacher disposition image. These teacher dispositions included: a flexible mindset, community involvement, and continued education.

Flexible Versus Fixed Mindset

While student teaching with Mr. Adee at River Road Elementary School, I observed the adeptness of his pedagogical improvisation. He challenged me to be more flexible as a

teacher, utilizing various instruments, found sounds, and online instruments quickly and according to student-generated input. In the past, my lessons contained more teacher-generated ideas, and I would follow pre-meditated plans carefully. However, in my student teaching, I learned how to both encourage and utilize student-generated ideas, balancing them with my own. I found that learning objectives could be met, and perhaps with even more memorability and personal investment when I practiced this flexibility. This made lessons more exciting for me, strengthened my adaptability as a teacher, and increased student ownership and excitement.

Part of my music education philosophy involves students having ample opportunities to create and play music while also feeling included and validated; now I feel I know how to provide these moments for students. If a student comes into a Zoom lesson with a special toy or object, sometimes I will make up a short melody about the object or use it to teach a concept the student is learning. Toys are not necessarily “enemies” of the lesson; they can easily be incorporated for singing echoes or practicing melodic contour. For example, one of my students recently was learning a rote song on the piano, so I improvised and added words to it that were Godzilla-themed. The student, an avid Godzilla fan, was extremely excited and seemed to learn the song and commit it to memory more quickly than usual. Having greater teacher flexibility means not only more musical improvisation and excitement, but also a greater sense of inclusivity in my classroom. When I validate student ideas, hobbies, and events, more students feel included and affirmed. I did not use to place high value on teacher flexibility through student-generated input, but it is integral to my teaching its social and academic benefits.

Community Involvement

Connections Outside of the Classroom

I have also learned valuable lessons regarding community involvement. Mr. Adee often demonstrated new ways of seeking and engaging the student, parent, staff, and neighbourhood communities. Sometimes this involved playing instruments in the student pick-up line or organizing a staff band that played for special events. It also involved utilizing events already occurring within the school community, such as Red Nose Day, which inspired us to do a short theme on musical comedy our classes. In the past, my music teaching experiences were more isolated, as I had never been part of a staff and felt more like a “visitor.” I learned, however, that community involvement, while it takes extra effort, is worthwhile, as it builds trust and rapport with teacher, students, staff, and the surrounding community. Not only are trust and rapport built, but ideas are generated, and creativity burgeons in these efforts. Now, I make more efforts to connect with students and families throughout the week. I create personalized playlists on Spotify and YouTube and send fun photos of things I know they would like to their parents. I also create videos that reinforce concepts or provide duets the students can perform at home. I communicate often with parents, reminding them of their value in their child’s education. I also work to stay connected to colleagues, both offering support and mutual resourcing.

Music Education Advocacy

Part of this community involvement also includes music education advocacy. While taking Music in School and Society, I debated relevant music education issues and discussed ideas such as Merriam’s functions of music, which caused me to value music education at a deeper level. Previously, I used more subjective statements when defending music education, but now, when the question of music’s place in schools arises, I can discuss how music education has served societies in many ways over the course of history. My arguments for music education are no longer limited to emotional ones, but are more well-rounded and grounded in history and social theory. These experiences, alongside my newfound value in

community involvement, have caused me to have more discussions with parents, teachers, and the general community about the importance of music education. Parents often share with me how they believe music is beneficial to other academic areas, to which I agree, but also add that it is a completely unique area of study unto itself. I often share these thoughts in conversations, correspondence, and on personal music education social media sites, in efforts to inform and raise awareness with parents, students, and the community.

Continued Education

Staying Informed

While writing my personal philosophy of music education, I realized that one's philosophy of music education should be a living document. I used to think it was a paper one wrote and kept indefinitely. Writing mine not only more concretely defined ideas and values I had never verbalized, but also made me realize that a music education philosophy is an ever-evolving subject which requires on-going education. I now seek to educate myself on a regular basis, through articles, community music education accounts, and future involvement in music education communities such as the National Association for Music Education and the Oregon Music Education Association so my philosophy continues to be strengthened and current. I follow more music education accounts online to gain fresh ideas and techniques in my teaching and musicianship, as well as network with music educators in other regions.

Instrument Practice

My philosophy of music education also caused me to pinpoint my value of demonstrating quality musicianship to students. In the past, I had been playing piano and singing casually, but not necessarily practicing technique or repertoire that challenged me. However, this program provided me several opportunities to take private lessons. The growth I have experienced through continued private lessons has given me a better model to present to current and future students and fueled my desire to continue practice and mastery of

instruments. As a result, students have a better model of musicianship and lifelong learning. My musicianship has been sharpened through improved skills and techniques for all instruments I play. It has also been enlarged: I can play and sing more genres and levels of repertoire within each instrument, which means I will be able to teach more students of varying levels, needs, and interests.

Although it had been over 15 years since my last private piano lesson, Dr. Ho gently re-ushered me into the world of classical piano, while also challenging me with techniques I had forgotten. I had previously spent much time teaching piano students using a beginner Taubman approach which involved larger, vertical movements of the forearm (Golandsky Institute, 2011). Dr. Ho reminded me that there is a wide array of techniques that can allow one to play more advanced repertoire. For example, playing notes from a slightly depressed key position can create different timbres and grant the pianist greater dynamic control. I utilize this technique often now and am able to relate it to my students when it is appropriate to the repertoire.

Another similar discovery caused by further education occurred in the Teaching Singing courses. While the class was practicing “hand models” of diaphragmatic breathing and lung expansion, I realized I had been taught incorrectly and was thus teaching elementary students incorrectly. Realizing that the ribcage expands in multiple directions while the diaphragm depresses changed the way I think about breathing and the way I teach it now. I actually use these hand exercises with elementary students now, which helps these somewhat abstract ideas become more concrete and focused. I would not have had this epiphany if I had not pursued further study.

Finally, I was able to expand my classroom instruments skills through further practice of the ukulele, recorder, and xylophone. While I was familiar with these and able to teach them at a basic level, the furthered education and discipline I practiced playing and teaching

them as a graduate employee expanded my knowledge and repertoire. Because of my ongoing practice and furthered education, I know more chords on the ukulele, I can read TAB and teach it more adequately, and I am confident teaching many notes on the recorder, as opposed to “only what the students need to know.” In the past, I was satisfied with this basic knowledge, but now I strive to continue to build my skills, as I have seen my teaching improve resultingly. I can not only play at higher levels with these instruments, but also teach more advanced students because of it. I am looking forward to offering more extensions for students who need them, and even teaching more advanced ensembles in the future.

Self-Confidence

My experiences in this program have been integral to the growth of my self-confidence. Sharpening and enlarging my pedagogical practices, technological skills, and teacher dispositions have caused me to trust my knowledge and skills more than before. Additionally, gaining both a degree and teaching certification, receiving assessment by respected peers and professionals, and performing well in this program have been validating. My horizons have been sharpened: I feel confident in my elementary music teaching skills. Credentials, assessments, and personal musicianship in this program have given me a new sense of certainty that I am capable in this field. Simultaneously, my horizons are widened. While I have an emphasis in elementary, my degree enables me to teach all ages music in numerous venues, and I know I am capable and credible.

Credentials

It has long been a dream of mine to achieve a graduate degree. I completed my undergrad in 2006 at a school that no longer exists. My final semester there, I had mononucleosis and had to drop “music education” from my degree, making it a general music degree for the sake of graduating in a timely manner. I also had several experiences with private lesson teachers in which I felt invalidated. For example, in high school, my piano

teacher refused to write a letter of recommendation for my college applications. I spent a little over 10 years teaching private lessons and three working as a contracted elementary teacher but was never officially on staff. My experience and educational background always felt a bit incomplete and unsatisfying, but I knew I loved teaching and felt I could do it well if I had more education and credentials.

Gaining my teaching certification was not only a necessity if I wished to teach on staff at a school, but also a symbol of credibility. For me, possessing a teacher's license meant I would have a "stamp of approval" from unbiased professionals who assessed me and saw me as capable. It also meant that the administration, students, other staff members, and the surrounding community at future schools would see me as an equal. They would know I had the training and experience required to have the title of "teacher." There is a certain level of credibility or trust that is bestowed with a teacher's license. Without trust, no one can hope to teach. If parents, students, or administrators do not trust a teacher, it does not matter how capable the teacher is or the quality of their methodology, purpose, or musicianship. A lesson will not be received if someone is not seen as credible. While having a teacher's license does not necessarily mean everyone trusts me implicitly, having that initial credibility is priceless and empowering. It not only empowers me to obtain employment but also empowers me to connect with my community and enable communication and the education process.

Assessments

Peer and Professional Assessments

Gaining feedback through informal and formal assessments from peers and professors has also been invaluable to my sense of self-confidence. When I felt unsure of my personal musicianship, I leaned on encouragement from my teachers and peers in my performance classes. When I was unsure about my pedagogical skills, assessments in methodology classes with reliable grading systems helped me believe I was not imagining my perceived skills. As

I write this, my GPA is over a 4.0, and I have taken far more than the required classes for the program. I recall some challenging classes in which I feared I would not perform well (20th Century music, History of Opera, Quantitative Research Methods in Music Education), but with perseverance and effort, I learned much *and* earned high marks.

One powerful experience I had was in the Teaching Singing class. We had an assignment teaching several private voice lessons, recording them, and sharing small segments with the class. I remember feeling very insecure teaching voice, somewhat apologetically presenting my lesson. The feedback I received was, “Don’t second-guess yourself. Your student improved during your lesson.” The next teaching segment I administered with greater confidence. As previously mentioned, I did not have my certification and I had some negative emotional concomitants regarding my former skills and education. These reviews and assessments made me feel that, while I was still learning, I also *presently* had the skills I needed to teach successfully. Having more self-confidence my teaching skills means I can teach and present myself as a teacher with more authority. It changes my words, my description of myself, and even my physical posture, resulting in a stronger presentation. Not only this, but it also makes me feel more calm and more self-assured. I do not spend as much time as I used to, anxiously anticipating lessons or second-guessing my skills. This has been invaluable in my communication with others and my personal mental and emotional health.

Crafting Behavioural and Academic Assessments

Alongside the assessments I received from peers and professionals, being able to craft student behavioural and academic assessments provided me an objective way to measure my efficacy and skills as a teacher, thus endowing me with greater confidence. Classroom management and student assessment were, in the past, areas I would approach subjectively. Because there was no quantifiable measurement of behaviour, it was easy for me to second-

guess my skills. Some days I would feel great about my teaching; other days I would feel unsure or even negatively about it, but I had no objective reasons for these feelings. In Classroom Management, however, I learned how to record individual student behaviour data, construct a plan of behaviour management, and then measure and graph its efficacy. I also learned how to construct rubrics that could measure students' achievements of national core arts standards and lesson plan objectives. I no longer guess or rely on intuition alone for behavioural and academic assessments; I record student data. When I set a learning goal for a student, I know how to measure their achievement and communicate that goal clearly. I choose my words more carefully when speaking to students for purposes of clarity and consistency. The ability to craft assessments has given me more confidence and clarity.

Personal Musicianship

As previously mentioned, I took several terms of private piano with Dr. Ho, which not only gave me new pedagogical skills, but also a greater sense of confidence. As I applied myself through practice and performance, I proved to myself that I was capable. During winter term of 2022, I approached Dr. Ho regarding the possibility of performing a piano recital. While this was not a required part of my degree, I wanted to prove to myself I could accomplish this and felt I had gained skills that would support my endeavors. The performance will occur in the summer of 2022, and I am eagerly anticipating this new milestone of accomplishment.

I also took several terms of private voice lessons. My four terms of voice with Dr. Phillips were especially challenging, as I have always experienced a lot of stage fright while singing. While I sing often, I have always considered it a secondary instrument, and singing technique has always been a source of confusion for me. Not only did my technique improve through these lessons, enabling me to sing repertoire at a level I had not before, but I also gained valuable experience performing and working through my nerves. Being able to

vocally perform with more confidence means I can teach with more confidence, but also with more empathy and tools to help students who have stage fright. I can tell them about my experiences, what worked and did not work with anxiety, and remind them that it can get better. The increased confidence in vocal presentation also causes me to feel more equipped to give presentations and workshops that require singing and speaking in the teaching community with greater ease.

With my new-found sense of self-confidence, I feel that I have reshaped my inner narrative of what I am qualified to do. I feel that I can “re-launch” myself into the world as an educational professional who has the experiences and education, the methodology, sense of purpose, and newfound confidence to teach music of all kinds to all ages. I am no longer allowing past negative concomitants or personal feelings of insecurity to dictate which opportunities are allotted to me; I am ready to go out and grasp them with my own two hands.

Conclusion

This processfolio began with the question, “*How has this master’s program enhanced or altered my perceptions and approaches toward music teaching and learning?*” My experience in this master’s program has sharpened and enlarged my perceptions and approaches toward music teaching and learning in the areas of pedagogical practice, technological skills, teacher dispositions, and self-confidence in numerous ways. This transformational process of sharpening and enlarging has ultimately resulted in a more defined sense of purpose and mission, higher emphasis on personal and professional disciplines, and greater precision and attention to detail that continuously fuels my efforts.

The “sharpening” projects me into a new career with more carefully constructed, purposeful plans toward professional and personal success. The “enlarging” gives me a wider audience of students of varying skills, ages, and disciplines, as well as a broader horizon of new personal music endeavors. I am inspired and take action to investigate, learn, and

practice new ideas, skills, and information that will continue to define and increase the dimensions of my music and music education experience.

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