

Shifting From Fear to Self-confidence: Body Mapping as a Transformative Tool in Music Teacher Education

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Fear and lack of self-confidence toward music teaching are frequently experienced by many Bachelor of Education teacher candidates when they imagine themselves as future elementary general music teachers. Integrating visual art body mapping in elementary music methods fosters a unique opportunity to identify and interrogate musical experience. Findings from a 2-year narrative inquiry reveal how body mapping provides a window into music teacher identity through understanding the role of musical experience in teacher candidates' daily lives. Body mapping becomes a transformative tool in music teacher education to move teacher candidates from embodied fear to increased self-confidence in shaping future teaching practice.

Lorsque les étudiants au programme de Baccalauréat en Éducation s'imaginent comme enseignants de musique au primaire, ils éprouvent souvent de la peur et un manque de confiance. L'intégration de la cartographie corporelle aux méthodes d'enseignement de la musique au primaire favorise la création d'une occasion unique d'identifier l'expérience musicale et d'y réfléchir. Les résultats d'une enquête narrative ayant duré deux ans révèlent dans quelle mesure la cartographie corporelle offre une fenêtre sur l'identité de l'enseignant de musique en révélant le rôle de l'expérience musicale dans le quotidien des étudiants en pédagogie. La cartographie corporelle devient un outil de transformation dans la formation des enseignants de musique, un instrument qui les éloigne de leur peur enracinée et augmente leur confiance face à leur pratique pédagogique à l'avenir.

When faced with the prospect of teaching music in the elementary general classroom, many teacher candidates (pre-service teachers) enrolled in a Bachelor of Education degree experience fear and trepidation (Adler, 2012; Hash, 2010; Stunell, 2010) toward their future elementary music teaching practice. Embodying fear often leads to lack of self-confidence (Battersby & Cave, 2014; Hallam et al., 2009; Russell-Bowie, 2009; Seddon & Biasutti, 2008; Teachout & McKoy, 2010) as teacher candidates navigate their way through the formative process of music teacher identity during their teacher preparation. Fear and lack of self-confidence toward music teaching are closely tied to the central topic of teacher identity (Anspal, Eisenschmidt, & Löfström, 2012; Isbell, 2015; Smith, 2007; Søreide, 2006; Trent, 2011) which has been frequently featured in music education discourse (Ballantyne, Kerchner, & Aróstegui, 2012; Ferguson, 2009; Jones & Parkes, 2010; Lamb, 2004; Lamont, 2011; Welch, Purves, Hargreaves, & Marshall, 2010). Accordingly, it is necessary to consider what type of tools (Taylor, 2011) music teacher educators (music education professors) utilize in general music methodology

courses to address this fear and lack of self-confidence toward music teaching. Internationally, many scholars note that there is a relationship between prior musical experience and the formation of music teacher identity (Bernard, 2009; Carrillo, Baguley, & Vilar, 2015; Dolloff, 2007; Ferm, 2008; Pellegrino, 2009; Wright & Kanellopoulos, 2010). Inviting students to consider their personal experiences of music, in both informal and formal contexts (Adler, 2012; Dogani, 2008; Richardson, 2012), can serve as an awakening in shaping music teacher identity.

In this article, I begin by providing the educational context of Ontario, Canada as a way to situate this important topic in music education. I turn then to discuss the origins of visual narrative body mapping (Art2Be, n.d.; Canadian AIDS Treatment Information Exchange [CATIE], n.d.; Crawford, 2010; Gastaldo, Magalhães, Carrasco, & Davy, 2012) as a tool to visually narrate and conceptualize embodied musical experience. I offer insights regarding body mapping through situating it as both a theoretical and methodological lens. I follow this by describing a two-year narrative inquiry (Barrett & Stauffer, 2009, 2012; Clandinin, 2007; Clandinin & Connolly, 2000) that I engaged in with teacher candidates at Brock University, St. Catharines, Ontario, to explore how the role of music in their daily lives might influence their music teacher identity. Guided by the research question, *How do personal music experiences shape teacher candidates' perceptions of elementary music education?*, I share words of teacher candidates who offer articulate insights into how fear and lack of self-confidence toward teaching are embodied in the formation of music teacher identity. Finally, I consider the effectiveness of body mapping as a tool to assist teacher candidates in understanding their narratives of musical experiences, in both informal and formal contexts, and how, subsequently, such experiences are central in shaping future teaching practice.

Ontario Perspective

The majority of teacher candidates in Ontario who are preparing to teach elementary school (K–8) complete a Bachelor of Education degree and become certified as generalist teachers who teach multiple curricular areas. This is also compliant with many countries around the world (de Vries, 2015; Garvis, 2013; Holden & Button, 2006). In Ontario faculties of education, there are inconsistencies in the number of curricular instructional hours as these vary from institution to institution, regardless of whether teacher candidates are in year 5 of a concurrent degree (obtaining an undergraduate degree plus a Bachelor of Education) or a consecutive degree (post baccalaureate).

In June 2013, the Ontario Ministry of Education announced plans to enhance initial teacher education programs in Ontario from two semesters to four semesters. This plan became effective in all faculties of education in September 2015. Through collaborating with the Ontario College of Teachers (OCT), the rationale and aims included to: 1) increase practice teaching time, 2) provide greater focus on mental health, parental engagement, and special education, 3) provide greater attention to diversity in Ontario classrooms and contexts, and 4) provide greater understanding of technology use (Ontario College of Teachers, 2016).

Whether Bachelor of Education teacher candidates are in a concurrent or consecutive program in Ontario, it is not uncommon for them to receive less than 20 hours of methodological and pedagogical instruction in elementary music education. The research discussed in this article took place prior to the implementation of the enhanced teacher education program. Therefore, at the time the research took place, the students in Brock University's eight-month program were either in year 5 of a concurrent or consecutive degree. At

this time, teacher candidates engaged in a total of 50 instructional hours in the Arts. This included a breakdown of 15 hours each for Drama, Music, and Visual Art, along with 5 culminating hours of Integrating the Arts across the Curriculum. The instruction was trimestered and each of these 15-hour segments was offered over a 6-week period. Although the enhanced program is now in effect, the instructional description above will continue to be the practice for Brock's concurrent program until the previously enrolled (prior to 2015) concurrent students graduate. As for the new enhanced program at Brock University, teacher candidates will receive an increase of 3 hours of instruction, for a total of 18 hours each in Drama, Music, and Visual Art, as well as Dance. While it is an improvement to increase instructional hours and have all four Arts disciplines included in Brock's Bachelor of Education degree, the minimal amount of hours in each specific Arts discipline make it very challenging to prepare teacher candidates adequately for involving children in meaningful experiences that promote engagement in and across the Arts within the elementary classroom setting.

For over 10 years, as a music teacher educator, it has been my experience that many teacher candidates experience fear and they lack self-confidence in their musical experiences which subsequently affect their teaching abilities. For many, it is so much so that they hope that they will not acquire a teaching position that requires them to teach elementary general music. As a professor who is passionate about elementary music education, this is disheartening. I have come to wonder about the origin of this fear and how I may allow space in my elementary music methodology courses to inquire more deeply into the musical lives of teacher candidates. It is through the process of body mapping that this has become possible. I turn now to describe the origins of body mapping, as a theoretical frame and demonstrate the significant impact it has had in treating illness through empowering the expression and narration of personally lived experience.

Body Mapping: A Theoretical and Methodological Lens

Body mapping has been integrated as an expressive form of narrative therapy practice in various contexts around the world. Although it began in the late 1980s (Ludlow, 2012), the foundation of body mapping is associated with the work of artist Jane Solomon and psychologist Jonathan Morgan (Crawford, 2010). In the early 2000s, Solomon and Morgan utilized the process as a visual means to help those suffering with HIV/AIDS in South Africa. Often facilitated through a workshop held over a series of days, body maps are created on large canvases and emerge as participants draw, paint, visualize, discuss, share, and reflect on their illness (CATIE, n.d.). Internal organs and external scars are often positioned in and around the body to help symbolize embodied experience of illness and pain. Through a meditative process in a confidential group setting, participants are guided in addressing a variety of questions during the development of the body map (Art2Be, n.d.). Samples of questions include those similar to the following: Where do you come from? How do you feel today? Where do you see yourself in the next three years? Where are you experiencing pain in your body? What is a slogan you live by? What is an image that represents you? The goal is to help individuals connect their physical and emotional symptoms of illness as a tool for educating, self-expressing, and sharing. Gastaldo et al. (2012) articulate a definition:

Body maps can be broadly defined as life-size human body images, while "body mapping" is the process of creating body maps using drawing, painting or other artbased techniques to visually

represent aspects of people's lives, their bodies and the world they live in. Body mapping is a way of telling stories, much like totems that contain symbols with different meanings, but whose significance can only be understood in relation to the creator's overall story and experience. (p. 5)

Body mapping has not been established within the field of education, but rather originates within the realm of health and medicine and most specifically in the treatment of HIV/AIDS (Art2Be, n.d.; Brett-MacLean, 2009; CATIE, n.d.; Coombes, 2011; Devine, 2008; MacGregor, 2009; McLay, 2006). Within the health and medical field, participants use the highly personalized visual narratives as an entry point to understanding, conversing, and narrating embodied experience. Body mapping approaches have also been used in other areas of the health field including the treatment of post-traumatic stress disorder—PTSD (Crawford, 2010; Meyburgh, 2006), geriatric inpatients with renal disease (Ludlow, 2012), and examining social exclusion and working conditions on undocumented (immigrants without documentation) Latin American workers (Gastaldo et al., 2012). In addition, body mapping has been considered for its potential usefulness in treating eating disorders and chronic pain (Brett-MacLean, 2009).

Various examples of body mapping offer insight into how its processes may be utilized as a narrative practice for making meaning. For instance, Crawford (2010), a psychiatrist with a background in psychotherapy, provides an example of how body mapping is used in a Canadian health context. Over a period of three to four psychotherapy sessions, she utilizes body mapping as a means of body therapy, allowing patients to make connections between the body and mind in ways that they may otherwise not be able to access. Crawford advocates that there is an inseparable connectivity of mind and body and envisions the body “as a site for registering and continuing to register traumatic experience” (p. 708). She also brings to light the significance that the visual art experience of body mapping offers something that the written word cannot. She cautions that verbal representation should not be privileged. It was through the collaborative conference presentation of Peterkin and Crawford (2008), that I was first introduced to the concept of body mapping, captivating an interest and provoking a curiosity to know more about this theoretical and methodological approach, and ultimately consider how it may be applicable to my own practice as a music teacher educator.

Another example of body mapping is through the Art2Be (Art Therapy for Positive Living and Social Change) project in Kenya, guided by the collaboration between Belgian visual artist Xavier Verhoest and German movement psychotherapist Annette Schwalbe (Art2Be, n.d.). This project focuses on art and creative therapy services for organizations engaged in arts and social development. Collaboratively, Verhoest and Schwalbe adopted a three-phase project which includes: participant recruitment and home visits, a 5-day body mapping workshop, and exhibition and documentation. As participants began to unravel their broken lives through body mapping, deeper issues of self-esteem, failure, shame, self-blame, isolation, depression, life, and death came to the surface (Art2Be, n.d.). The process of body mapping offered these individuals a window of opportunity into expressing their personally lived experiences, finding ways to move forward with hope, courage, strength, and renewal.

Gastaldo et al. (2012) also integrated body mapping into their Canadian research inquiring into the intersection of health, migration, gender, and contextual factors that influence health and well-being of undocumented (immigrants without documentation) Latin-American workers. Their scholarship points to the power of the body mapping process in aiding participants to move beyond the spoken word and thus arrive at a deeper understanding of self. Gastaldo et al. (2012) maintain that body mapping offers a creative and potentially visually-

compelling approach for the translation and exchange of knowledge. They note that the purpose of the body map analysis process is not to psychologically evaluate the participants through their artwork, but to gain insight into aspects of participants' lives. Importantly, Gastaldo et al. (2012) intimate that the lives of participants are in motion; subsequently the body map serves as a temporal understanding, influenced by context, time, and place. Despite looking at the image as a fixed nature, the lives represented are constantly in motion. The intricate nature of body maps requires oral and written interpretation as participants journey alongside them, narrating their lives through the images and emotions portrayed through the visual art.

Overall, the examples noted clearly indicate the power of body mapping as a reflexive practice, offering resiliency and strength to those engaging in the process. MacGregor (2009) states that it "offers a restoration of control over bodies and lives" (p. 94), particularly in contexts where participants are often attempting to negotiate the balance between fear and hope. Such an experience allows participants to heighten awareness and appreciation of the multiple threads and storylines that make up lives in motion. Body mapping offers renewed appreciation of influences that help sustain integrity and courage while walking with an illness or a life-challenging experience. In essence, it provides a conduit through which one may narrate his/her life in an alternate way, with authenticity and honesty.

Research Design: Body Mapping through Narrative Inquiry

My interest to adapt the concept of body mapping through exploring teacher candidates' narratives of musical experience became heightened as I witnessed a great deal of trepidation toward music teaching in my elementary general music education course. Thus, I began to consider possibilities to narratively engage teacher candidates in articulating and interrogating their embodied music experiences through identifying and exploring how their informal and formal music experiences played an integral role in their future teaching practice. It is through adapting the practices of body mapping that this became possible.

Over a two-year period, I drew upon the tools of narrative inquiry (Barrett & Stauffer, 2009, 2012; Clandinin, 2007; Clandinin & Connolly, 2000) to examine the informal and formal music experiences of teacher candidates enrolled in my course. As a relational form of inquiry, narrative inquiry honours the living, telling, storying, and restorying of lived experience (Clandinin & Connelly, 2000). The study of lived experience through story is a "result of a confluence of social influences on a person's inner life, social influences on their environment, and their unique personal history" (Clandinin & Rosiek, 2007, p. 41). Ciuffetelli Parker, Pushor, and Kitchen (2011) draw attention to the interwoven nature of narrative inquiry and teacher education. In their writing, they describe how teacher educators become curriculum makers alongside teacher candidates by helping them to see possibilities of how they may become curriculum makers alongside their future students. These ideas are all firmly grounded and rooted in the study of experience. "Thus, to understand curriculum ... is to understand yourself. It is one's personal lived experiences—school experiences and outside of school experiences—that make up the core of education" (p. 7). Taking these narrative ideas forward into my own research context, the research purpose was to explore how teacher candidates' experiences in their daily lives informed their teaching practices. In doing such work, as the professor and the researcher, it was important to attend to the ethics of doing relational research in narrative inquiry (Clandinin & Connelly, 2000; Josselson, 2007). There is a close relationship between the researcher and participants and it is necessary to acknowledge the sensitivity that is required

to engage in this form of research (Creswell, 2012).

Not all the details of the research study are included here in this article; additional information regarding the inquiry, analysis, and findings may be found in Griffin (2011; 2014) and Griffin and Ismailos (2015). Specifically, this article focuses on the personal music experiences of teacher candidates and the findings that illuminated how fear and lack of self-confidence toward music teaching are often manifested and embodied in the formative process of music teacher identity. Additionally, I center in on the conclusions that exemplify how body mapping becomes a tool for transformation to move teacher candidates from fear to increased self-confidence toward future music teaching. The research question guiding this is: *How do personal music experiences shape teacher candidates' perceptions of elementary music education?*

During the first hour of my elementary music education course, after teacher candidates participate in an opening musical activity where they engage in music making through singing and moving, teacher candidates worked in pairs to create their own individual body maps, using visual art and written text to narrate their musical experiences (see Appendix for questions posed to facilitate body mapping). I adapted the concept of creating life size portraits on canvas and had students use large chart paper with various utensils including markers and coloured pencils. Students shared the large piece of paper and simultaneously created their maps, each using a portion of the paper. They worked in pairs because I felt it was important for them to work in relation with one another as they created their visual narratives. As Gastaldo et al. (2012) note, I wanted the focus of the body mapping to be the emerging narration of embodied musical experience rather than the evaluation of visual art skills. Thus, I offered the students the option to also include text, as well as, images that evolved for them during the process. The activity was accompanied by some Celtic harp playing in the background. I did not direct the students' attention toward the background music; rather it was merely used to provide focus for the activity. Figures 1 and 2 are samples of body maps, distinctively crafted in a variety of shapes with unique colors, styles, and features.

Following the creation of the body maps, I invited students to orally reflect with their partner on the process. After a few minutes of discussion, students offered their thoughts on the body mapping experience with the entire class. Teacher candidates were invited to take their body maps home and create a 2-page written reflection to submit the following class. This



Figure 1. Alex's Body Map

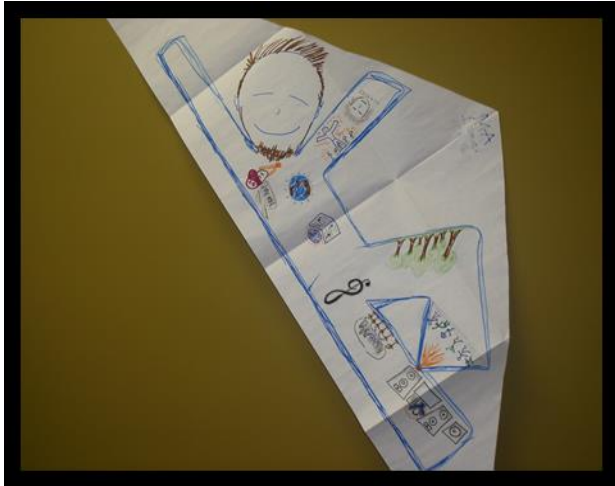


Figure 2. Dan's Body Map

provided opportunity for them to narrate their musical stories based upon their body maps. The body maps became the motivation for the narration as opposed to each question posed. Students were free to include whatever aspects they wished to share about their musical experiences. The body map and written reflection became an assignment that was part of the course requirements.

University research ethics was obtained and all teacher candidates in the elementary (K–6) strand were invited to participate in the research study so that the body maps and reflections may be used as data. In order to minimize any potential ethical conflict between the course assignment and the research, I was not aware as to who was interested to participate in the study until the course was complete. Once the course was complete and grades were final, I reviewed the consent for those interested and selected a sample of 10 teacher candidates each year (20 total) to participate in the conversational interviews. I based my selection upon reviewing the body maps and written reflections. I was interested to speak with those who had identified as having musical background, as well as those who did not. In addition, I wished to speak with both females and males. The individual, conversational interviews began once the course was over. Through a one-hour interview, the teacher candidates expanded upon their music experiences that influenced their perceptions about elementary music teaching. Each participant brought his/her body map and written reflection to the interview. Thirteen participants were female and seven were male. All participants were born in Canada and 19 were Caucasian. One participant indicated that although she was born in Canada, her heritage was Caribbean since her parents were from Trinidad and Tobago. The teacher candidates' musical backgrounds varied as they had diverse musical experiences. Their prior experiences impacted their beliefs and attitudes toward music and becoming a general music teacher. Some had vivid school music experiences, while others had limited memories. A number of participants utilized music for relaxation and enjoyment yet spoke of having limited out-of-school music experiences. Many participants spoke of their engagement with music in church settings. Some read music while others did not. Although specific age of participants was not gathered in the data collection process, participants ranged in age from approximately early twenties to early fifties. Seven of the participants were parents and some of them involved their children in musical activities.

Interview transcripts were shared with the participants and then manually coded by using various coloured sticky tabs to identify *resonances* (Conle, 1996) that emerged from the inquiry. The resonances were collapsed into larger thematic areas, one of which became *fear and lack of self-confidence toward teaching music*. This was evident through their body maps, as well as verbal and written responses. I focus on this theme in the research findings here as I share participants' words to best contextualize this powerful experience in reshaping and re-storying (Clandinin & Connelly, 2000) musical experience. Pseudonyms are utilized so as to protect the anonymity of the participants. A number of quotes (taken directly from the research transcripts) portray the sentiments held by teacher candidates in illuminating fear and lack of self-confidence toward teaching general music.

Fear: Feelings of Inadequacy

Music Knowledge

During the conversational interviews, descriptions of fear of music teaching and lack of competence with music pedagogy and instructional strategies were often woven into the dialogue. Teacher candidates expressed this by providing examples of how fear manifested itself. It was fascinating to reflect upon what teacher candidates envisioned, qualified, or counted as *music knowledge*. Frequently, music theory (reading music) seemed to be dominant as a defining source of music knowledge and competency. Teacher candidates equated musical knowledge with being able to read music. If one was competent with music theory, then one became knowledgeable, leading to less fear and increased self-confidence toward teaching music. Sophia strongly articulated this when she stated, "If everyone knew how to teach music, they would want to. Teaching music is fun so it's not a matter of not wanting [to], it's a matter of not knowing." Terri clearly indicated her fear toward teaching music when she maintained: "I'm still afraid and anxious by all means. The worst thing for me is teaching students something wrong." Krista, too, shared her fear when she reiterated, "I was very scared of it." Kara also described comparable emotions when she revealed her thoughts about music teaching. She uttered:

I was terrified. I was not excited about having to go into Music class because I had no background. I had no knowledge to go to. To ask me that first day what a quarter note was, I wouldn't have been able to tell you.

Sophia shared similar sentiments when she revealed, "First of all, I'll say that out of the three Arts [Drama, Music, and Visual Art], Music is the one I fear the most." She went on to say, "I'm excited to learn about how to teach it, but again, I'm nervous because of my lack of experience with it."

Looking Back on School Music Experience

In conversation with Alex, she disclosed that she had a negative experience in elementary school music which caused her to fear teaching music. Her family heritage was influenced by Caribbean culture and as a child, she was very interested to bring her cultural influences and music interests into her school experience. Alex frequently felt that her ideas were not welcomed by

her teacher and that her music was not “real music”. She indicated that, “It kind of made me feel like I didn’t belong.” Alex recollected a day where she went home crying to her mother about her experience. Although her mother brought Alex’s experiences forward during parent-teacher interviews, she was told, “It’s not the type of music we teach in schools.” As an adult reflecting back on this experience, Alex indicated that perhaps her teacher was fearful of the music because he simply did not know it. “I don’t think he was comfortable with the music to begin with, so it could be maybe fear in him that he couldn’t do his job as the music teacher if he didn’t have a really solid grasp on what his student was presenting to him.” Throughout her conversation, Alex continued to reflect on this experience as she was looking back on how this incident influenced her current knowing of what school music should entail. When Alex described some of her embodied fear of music, she explained, “I think that the fear of music, music instruction, and just music acceptance is something that can be ingrained in somebody’s mind at a really young age.” Alex noted that teachers have a very big influence on students and pushing personal opinions on students “can really damage their self-esteem,” although she indicated that is not something that any teacher would ever intentionally want to do. Alex went on to say,

If we’re scared of teaching something, the best way to be able to teach it is to educate ourselves in it ... Our students will amaze us! They will show us things that we would never have thought about and we have to be open to that in order for them to really grow and flourish right in front of us.

Experiencing Teaching Music

Both Alex and Ruth discussed how as teacher candidates, they were feeling overwhelmed by leading a music teaching activity in the general music education course whereby they engaged their peers in music curriculum concepts. When Ruth described her feelings, she noted that she was not very confident while singing. She had a prior negative experience singing in church when a friend laughed at her singing. From that time forward, Ruth felt very self-conscious about her singing. This memory continued to play out in her teaching experience. She disclosed:

I think that was kind of a scary, in the sense that how am I going to teach the class about music? I don’t know anything about music. Looking at the text [book] and sitting down with you [professor] definitely helps. Just to get up there and present it and at the end of our presentation to have someone say, “Oh, you sounded really knowledgeable. You knew what you were talking about!” was really encouraging. It was also kind of terrifying too. We were leading a song and I was kind of like, “Oh, I think that came back—the, ‘I can’t sing.’ ” I don’t mind singing when other people are singing and I can kind of blend in, but when you can hear me and me specifically, it kind of intimidates me—to actually do that and [singing] that first note was very hard to get out, but once I started, it was less intimidating. I think it was a great experience to have to kind of boost my confidence and say, “Yeah, you do know what you’re doing. You can do this!”

Over time, Alex’s fear began to subside and she began to learn more things about herself as she described how she found “some comfort in what I’m learning”. She noted her transformation when she explained how she was feeling about teaching children in the classroom:

I went through like really, really scared to feeling really defeated to just coming to the realization that I need to do this, not only for myself but for my future students. I need to do it so that they can really experience what the true meaning of musical instruction is about. By the end of the class, it was great. We were playing the instruments and I was just like, “Let go of all the fear, all the apprehension, all the bad memories. Leave it at the door.” When I come in, “Just do it and feel it how I would expect my students to do it and feel it.” Then I say, “You know what?” I can’t sacrifice my love for music just because I’m scared and just because I had one really, really, really bad experience over a span of a few years. It’s okay to feel a certain way, but I have to be open to different things.

In imagining herself as a future teacher, Krista revealed that part of her anxiety toward teaching music was tied to classroom management. She talked about her desire to have her students involved in interactive learning activities. When using the example of playing classroom instruments, Krista said,

I want to make sure I have control over the classroom, but it’s like a controlled chaos. Someone walking in might think that it’s nuts, but you know that it’s in the proper setting. It needs to happen. I’m just afraid of losing control with music because I’m unfamiliar with certain aspects of it.

Out-of-School Music Experience

In speaking about fear, Dan related his out-of-school experience as a disc jockey. He described how he saw many people fearful to dance and partake in musical activities. Dan noted that people are often “afraid” of music when he indicated, “I see it as a DJ all the time. I see people afraid to dance. I see them wanting to and they say, ‘I can’t dance!’ ” Further in his conversation Dan described, “I know that people are also intimidated by music because it is performance based. We focus a great deal on technical skills in our society.” While conversing about his own musical knowledge and self-confidence, Dan mentioned that he felt that his musical knowledge was still “somewhat limited”. He noted that although he was becoming more comfortable with music, he still wanted to envision himself as an “expert” if he was going to be teaching it. At this point, Dan did not perceive himself as such.

Professional Development

A number of teacher candidates recognized the importance of continuing on with professional development in music education so as to enhance their skills. Jesse described how he wanted to be able to “read it better”. He discussed his interest in taking bass guitar lessons.

I am going to make an effort to learn more about music because I like it so much and I feel inadequate as a teacher or a person. I feel inadequate for myself that I don’t know more about it. I wish I did.

Jesse went on to discuss that he might be more of a “musical director” as opposed to an “actual music teacher”. Jesse noted that without more knowledge, he could merely read and describe musical concepts from a book, but that is not necessarily how he wanted to envision himself as a future teacher.

Scott’s body map made his fear and insecurities of teaching very apparent. On an angle, on the right side of his body map, he wrote, “ ... I just hope I can pull it off.” Scott recognized that some children in school would need support in music instruction while others would need to be

challenged. When discussing this aspect, Scott described how if he was placed in the role of teaching music that he hoped he would be “as effective an instructor as I would like to be. I hope that I’m not stifling anyone. I hope that I am not overlooking anything. I hope that I can meet the expectations set out by the Ministry [of Education].” Despite these sentiments, Scott welcomed the opportunity to try music teaching when he said, “I feel like I will rise to the occasion.”

Krista noted that there are numerous resources available to assist teachers to help with gaining increased competence and confidence with the subject matter. She said, “Even if I’m not an expert at it, I’m able to pull [from] resources. I didn’t realize how much help was out there.” Krista described the usefulness of our class textbook, the internet, and that there were multiple places that teachers could turn to for assistance. Tim also concurred when he noted the usefulness of the internet. “Thankfully, we have the internet now so there are many websites you can go on and you can see how someone could teach it and then make it your own.”

Facing the Fear

It is clear from the many comments shared and images portrayed in the body maps, that teacher candidates were very fearful of the possibility of teaching general music. Interestingly, despite the fear, teacher candidates still felt they needed to face the fear as it was very important for children to have great opportunities for music education in school. As teacher candidates began to look at their past musical experiences through the lens of the body map, identifying their hopes and fears, their self-confidence in their abilities to be able to teach music began to increase as they imagined themselves as future music educators. While the body mapping process did not automatically reshape all embodied fear, the process *did* allow teacher candidates to begin to recognize how prior experiences were shaping their current perceptions toward music teaching. During this process, fear toward future teaching began to diminish and self-confidence in teaching ability began to increase. I turn now to their conversations which demonstrate the impact of the body mapping process and the increased self-confidence toward teaching that occurred over the 6-week elementary general music education course.

Self-confidence: Hope for the Future

Imagining Future Possibilities

After having completed the body map and the 6-week elementary general music education course, teacher candidates spoke of their increased self-confidence toward teaching music. They began to realize they, in fact, did have music background and music knowledge that could be integral to their future teaching. Over the course of time, musical experience led to increased confidence. As Krista imagined herself integrating music across various subjects, she said, “I feel like I’m more comfortable with incorporating music everywhere.” In her dialogue, Rianna discussed how she started to increase her confidence. She described this when she said,

I think that I’m less scared than I was at first because I feel like I do have some stuff to offer; “I could do this!” Even [with] the workshop and music classes that we took, I was thinking, “Oh I could do this, I can do this,” where[as] at the beginning I felt like, “I can’t do that—no, you have to have a music degree to do that sort of thing.”

Embracing Prior Music Knowledge

While conversing with Lara, she talked about her desire to have the opportunity to apply for teaching jobs and attain a position that has a great music program. She noted that the challenges of attaining classroom resources should not necessarily influence attitudes toward teaching. Lara was open to knowing that her prior experiences could shape her future teaching practice. She disclosed,

It doesn't mean you have [to have] \$5000 worth of instruments at hand. It's all about what you think you can bring in. I think that by making the [body] map it made me connect deeper to that. I do have a good musical understanding and now my 6 weeks of classes made me realize that I know how to apply it more. It just makes me realize that there's still a lot more growth that has to happen. That doesn't make me feel frightened of the experience any longer. So, my wiggly lines wouldn't be in there.

When Lara described her "wiggly lines", these were noted on her chest in her body map. They represented her lack of comfort about how she was initially feeling about teaching music. Lara shared that the body mapping process helped her to increase her self-confidence in her abilities as she came to realize that she perhaps knew more about music than she had previously thought. Lara shared this when she noted,

I do have ability. I didn't know if I had the ability to teach it so that was where I thought I was lacking. I now know that's not true. The body map really has given me an understanding to know that I do have the ability.

In continued conversation, Lara articulated that she became more competent with music theory over the 6 weeks as she had the opportunity to review prior musical knowledge. It began to feel more "automatic" for her and that has transferred into her music-making at church. Lara alluded to this when she noted,

So then the one thing within the 6 weeks is [that] I really had to seriously think about it [theory] again. Oh yeah, that's a quarter note and that's worth one because now I just do it automatically. When I'm singing in church, I sing it automatically. I know to hold that half note for two beats, but I'm not thinking about it anymore. The [body] map again made me think about all the dynamics and the actual structure of music that I hadn't thought about in a very long time. Again, the process has shown me that it's all there. It's just buried. I have to find it again.

Jumping In

When reflecting upon her feelings after the completion of the course, Terri discussed how in terms of music teaching, she had to "just do it," knowing that she would become more confident with increased practice. In her words, Terri said,

I'm a little less scared. It [fear] didn't go away. It didn't all disappear, but it's less and less. Like you said, the more you do it, the more you get used to it, the more you just get comfortable and you just do it and get it over with whenever you're nervous about something. Whether it's singing or playing an instrument or even doing a lesson in front of the class, you're not too sure how it's going to go. That's just part of it, so it's just how you deal with it. You just gotta take a deep breath and just do it! Feel the fear and do it anyways!

Terri went on to share that when she imagined herself walking children through processes of engaging in musical experiences she indicated, “It’s not impossible!” She described how she initially thought it might have been impossible for her to learn about music or the other Arts, but now she was increasingly open to learning. Terri recounted how she embraced more openness to the process of learning and leading children through the process as opposed to the product.

It’s not about perfection obviously. It’s about the process. It’s all about the process, not the final product, and that’s more obvious to me. Whereas before, because of the way I was raised and even in school in the ’80s and ’90s, everything had to be perfect. I would have had to erase these pencil marks here [pointing to her body map] because I went over it with a marker and I didn’t do it properly. That would have to be erased or I would have lost marks on the final product because I would have handed that in with pencil marks, but that’s different now. Now, you [as my professor] are interested in all the words that I wrote and how I did it and why. You don’t care about my little pencil marks that are there.

When Alex recalled her apprehension in integrating music into her classroom teaching within her teaching practicum experience, she was pleasantly surprised with the results. Despite her fear, Alex was overwhelmed by her positive experiences in the classroom:

I still kind of had that apprehension, that fear of going up in front of people and doing things. In my block [teaching practicum], it’s amazing the influence that children had on me. I was singing! My associate [cooperating teacher] taught me how to play a certain part on the piano. I started learning how to play the ukulele. I was just like, “Wow!” I want to incorporate it into the classroom. I see how students respond to music and it changes the whole dynamic of the classroom ... It’s not always about pen to paper. It’s about truly expressing kind of what’s in their hearts.

Sophia shared that she became increasingly confident with her musical knowledge and she began to apply that understanding in other contexts. In imagining herself as a future teacher, Sophia pointed to her body map that indicated “FEARLESS” across her chest. As she laughed, she described what she termed as an “embarrassing story”. Sophia disclosed that after we had reviewed some music theory in class, “I went home and I looked up some of my favourite songs and their music sheets on the internet and I tried to sing them. I’ve never done that before!” As Sophia reflected on her overall experience in the course, she commented:

I loved the course. I did. I’m excited to try some of the stuff. Thank you and actually all of the instructors in the Arts were really good. I was scared and I’m not so scared anymore so I guess, “Mission accomplished!”

Moving Toward Self-confidence

The teacher candidates thoughtfully articulated their challenges, hopes, and dreams that were prevalent in their musical experiences. As their musical knowledge began to be reshaped through the process of body mapping, their self-confidence toward future teaching began to increase. Teacher candidates who came in to the course believing that they did not possess any musical knowledge began to see a shift in their own music teacher identity as they deconstructed their musical background, realizing that all of their prior experiences were integral to the

formation of their image as teachers. They began to reconceptualize what it means to be musical, recognizing that their daily informal, out-of-school music experiences were an important part of their musical knowledge and music teacher identity. Their musical experiences could then be viewed as integral contributions toward informing their future teaching practices.

Body Mapping: A Unique Tool for Transformation

The informative body maps, written reflections, and conversational interviews shared here become a window to more deeply understand teacher candidates' perceptions of teaching elementary general music. These findings inform the guiding research question addressed in this article: *How do personal music experiences shape teacher candidates' perceptions of elementary music education?*

Ultimately, the body map served as a unique tool that invited teacher candidates to deeply conceptualize places of embodied emotion toward their future teaching practice. This became very obvious by their heartfelt sentiments shared. Despite the fact that the teacher candidates all came from differing music backgrounds and experiences which shaped their beliefs and attitudes, many of them carried with them pain from past experiences that they were not really even aware were affecting their present perceptions toward teaching music. This finding is in keeping with that of the Art2Be (n.d.) project in Kenya whereby broken lives were unravelled when the body mapping allowed the opportunity for participants to look at issues of self-esteem, failure, self-blame, isolation, depression, life, and death. For the teacher candidates, the heightened awareness of their prior musical experience and acknowledgement of previous music engagement was pivotal to their learning process. In some cases, teacher candidates needed to deconstruct their prior ways of music knowing in order to conceptualize their current understandings of music and music education. Therefore, heightened awareness, acknowledgement, and deconstruction were all key components of walking through the formative process of music teacher identity and becoming a classroom teacher of general music. Engaging in the process of body mapping allowed them the opportunity to do so. As teacher candidates looked closely at their body maps, through acknowledging their musical experiences, they came to an altered realization that, in fact, they did possess musical knowledge and musical background that could be utilized to help shape their future teaching practice. Prior to their engagement in the body mapping process, many teacher candidates considered themselves to be unmusical and not have any musical experience. The body mapping allowed them the opportunity to visually narrate their prior experiences and realize that these do count as musical knowledge which is an integral part of their identity formation as a general music teacher. Heightening awareness of the role of music in their daily lives assisted teacher candidates to understand the role that music plays in their everyday experiences, and ultimately how such experiences may be utilized to positively affect their future teaching practice. During this process, fear began to be transformed into increased self-confidence toward teaching.

Considerations for Music Teacher Education

These findings lead to considering the importance of how music teacher education programs are structured so that teacher candidates have the opportunity to become adequately prepared to engage children in musical experiences in the classroom. Given the importance demonstrated in this article for attending to personal music experience in shaping music teacher identity and

future practice, this may require a refocusing for music teacher educators in elementary general music methodology courses. This raises important future questions that are worthy of further inquiry such as: How well do generalists teach music? How much preparation do generalists need if they are to attempt to teach music? What role does informal music experience have on future teaching competence? What are some of the ethical considerations in doing narrative inquiry research with teacher candidates?

In my own experience as a teacher educator, the fear and lack of self-confidence is alive, real, and engrained within the hearts and minds of many students that cross the threshold into my course. Time needs to be allotted for attending to the magnitude of such issues. Teacher candidates require spaces in music education methodology courses that invite them to honour their personal music experiences through identifying and deconstructing them. Simultaneously, they need to wrestle with pedagogical knowledge and instructional strategies in ways that allow them to feel equipped for their future classroom experiences. A component of teacher preparation is facilitating the tools to help teacher candidates understand their own preconceived notions toward music and its instruction. Identifying how their own prior, personal informal and formal music experiences are embedded within this knowledge is vital to their formative process as music teachers.

The theoretical and methodological roots of body mapping also resonate within the larger discourse of teacher identity (Griffin, 2011). It is worthwhile to consider how the process of body mapping may be used more broadly in the field of teacher education to reveal depth and insight into teacher identity. I advocate that the process of body mapping is a central force in teacher transformation whereby teacher candidates may reshape musical experience so as to diminish fear and increase self-confidence for future teaching practice in music education. Thus, much can be gained in music teacher education by looking toward the integration of body mapping practices from the field of health and medicine. Subsequently, it is extremely beneficial to consider how body mapping can be incorporated as a fundamental, unique tool in the formative process of music teacher identity.

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Appendix: Body Mapping Facilitation Questions

1. Draw an outline of yourself.
2. Add features which indicate who you are (e.g., hair, eyes).
3. Where do you come from?
4. Describe a recent experience where you encountered music. Consider ... Where were you? Who was with you? How did it make you feel?
5. How would you describe your music interests?
6. What do you know about music?
7. What do you want to know about music?
8. How do you feel about being here ... in a class, learning about how to teach primary/junior music?
9. Who has influenced your musical experiences?
10. What is one of your most favorite musical moments?
11. Have you ever had a negative experience with music? If so, what do you recall about this?
12. What do you remember about music in elementary school?
13. Have you told this music story before?
14. What kind of music teacher would you like to be?
15. How can your prior knowledge help you succeed in this class?