In-service Music Teachers' Flow Experiences Between Teaching Music and Performing Music

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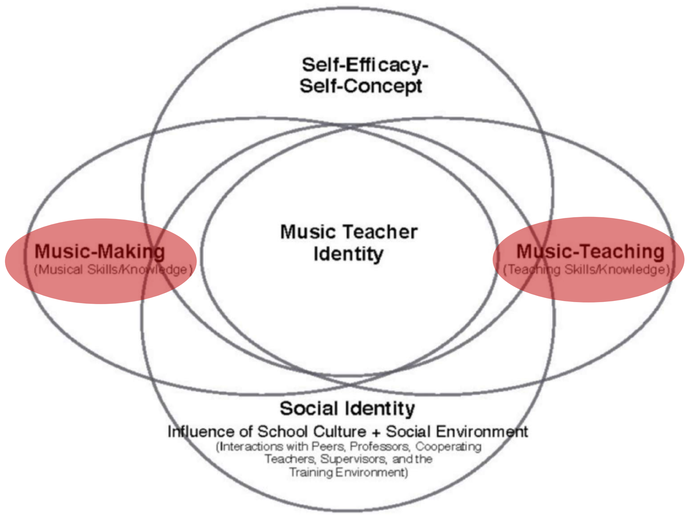
The Purpose of This Study

The purpose of this study was to compare in-service music teachers' flow experiences between teaching music and performing music.

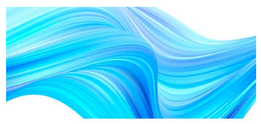
Performing Music vs. Teaching Music

Two pillars of music teachers' role identity:



McClellan, E. (2018). Communities of Practice that Contribute to Undergraduate Identity Construction: A Case Study. *Action, Criticism & Theory for Music Education*, *17*(3).

While these roles often compete, they can at times complement and enhance each other (Conway, Eros, Pellegrino, & West, 2010; Pellegrino, 2009).



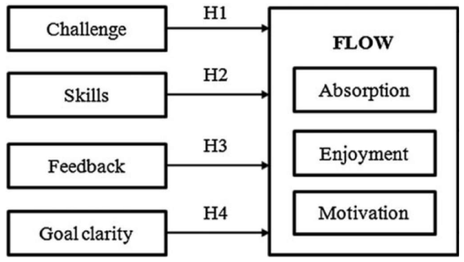
Flow

- Individuals' optimal experience of concentration and deep enjoyment
- "The holistic sensation that people feel when they act with total involvement" (p. 36).

Csikszentmihalyi (1990)

* The more a teacher experiences flow in their professional lives, the more their jobs and lives will have positive impact on themselves and others.

Flow Model (Buil, Catalan, & Martinez, 2018)



Research Questions

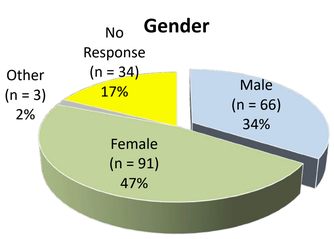
1) Is there a difference in music teachers' flow experiences between performing vs. teaching music?

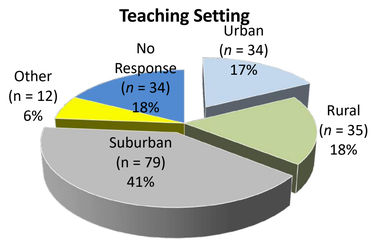
2) Is there a difference in pre-conditions to music teachers' flow between performing vs. teaching music?

Method

1. Participants (*N* = 194)

- Recruited from 32 states over 50 states in U.S.
- Age – 22 ~ 80 years old (*M* = 42. 2, *SD* = 12.3)
- Years of Teaching Experience – 1 ~ 48 years (*M* = 18.0, *SD* = 11.5)





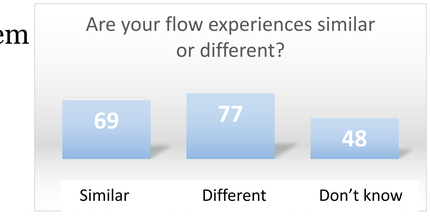
2. Procedure

- Music teachers completed The FEMTP scale (Flow Experience in Music Teaching and Performing), modified from Buil, Catalan, and Martinez (2017).
  - ✓ 7 sub-sections: challenge, Skills, Goal Clarity, Feedback, Absorption, Enjoyment, and Motivation.
  - ✓ Preconditions to arouse one's flow: Challenge, Skills, Goal Clarity, and Feedback.
  - ✓ Flow states: Absorption, Motivation, and Enjoyment.

Results

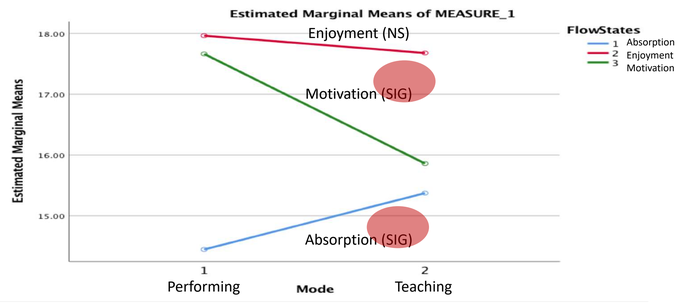
1. Difference in Flow States

1) Self-reported item



2) Ratings

- Two-way Repeated ANOVA with two within subject variables of Mode (Teaching vs. Performing) and Flow State (Absorption, Enjoyment, and Motivation) computed.
- A significant two-way interaction was found: Mode X Flow State [F(2, 384) = 68.805, p = .000, ηp2 = .264].



- Follow-up Dependent Sample T-Tests:

Source	*M*	*SD*	*t*	*df*	*p*
Performing vs. Teaching					
Pair 1. Absorption (P – T)	-.93	3.99	-3.23	192	.001*
Pair 2. Enjoyment (P – T)	.28	3.19	1.24	192	.217
Pair 3. Motivation (P – T)	1.80	3.93	6.37	192	.000*

2. Difference in Flow Preconditions

- A stepwise multiple regression analysis was computed using four flow preconditions as the predictor variables and a composite flow states score as the criterion variable.
- For Performing, all four variables were predictors of flow, but for Teaching, three out of four (except for feedback) were predictors of flow.
- Performing Music Preconditions:

Variable	Beta	r	R	R2	R2 Change
Goal Clarity	.938	.592	.592	.350	.350
Skill	.819	.583	.649	.421	.071
Challenge	.366	.377	.677	.458	.037
Feedback	.577	.522	.693	.480	.022

- Teaching Music Preconditions:

Variable	Beta	r	R	R2	R2 Change
Goal Clarity	1.265	.510	.510	.260	.260
Skill	.790	.496	.545	.297	.037
Challenge	.379	.258	.563	.317	.020