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Sources of Self-Efficacy Among Non-Music Major Teachers in Primary School

Nur Hawa Zainal Abidin¹, Juriani Jamaludin²

Universiti Teknologi MARA Shah Alam, Selangor, Malaysia

hawazainal91@gmail.com, juria914@uitm.edu.my
Tel: +60132754928

Abstract

This paper explores a qualitative study through semi-structured interviews with twelve non-music major teachers in primary school in Klang District, Selangor. The study suggests that teachers use various sources of self-efficacy to teach music. Verbal experiences in the form of lesson feedback appeared to be a particularly salient source for non-music teachers in this study. Based on the analysis, the non-music major teachers were influenced most by verbal persuasions, followed by vicarious experiences, physiological state, and mastery experiences. It comes together in conclusion, with verbal persuasion tending to override the other sources.

Keywords: sources of self-efficacy; non-music major teacher; primary school music education

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1.0 Introduction

Music education is a compulsory subject for children of age seven to twelve years old in primary schools in Malaysia. Malaysia's primary school music education contains levels one and two, known as the "Primary School Standard Curriculum" (Kurikulum Standard Sekolah Rendah, KSSR, 2017). Music teachers teach music education in school, including major music teachers and non-music major teachers. According to Hobbs and Torner (2019, p.5), many primary school teachers teach a minimum of one subject outside their specialization area. Hence, to teach outside of their specialization, a teacher must possess a high level of self-efficacy to make the teaching and learning process more creative and meaningful.

Bandura's (1977) self-efficacy stated that self-efficacy could influence how the individual approaches a task, goal, or challenge. As a result of various experiences, there are four defined sources of self-efficacy. The four sources of self-efficacy are mastery experience, vicarious experience, verbal or social persuasion, and physiological or affective state. The paper focuses on the sources of self-efficacy to teach music education by having 12 participants of non-music major teachers in primary school. It explores information from the participants regarding their experiences in teaching music based on the sources of self-efficacy.

2.0 Literature Review

Research on the sources of self-efficacy in education and other factors, such as teachers, and pupils toward playing music, have been conducted earlier. There is little research on sources of self-efficacy among non-music major teachers in primary school. Hence, this paper explores the sources of self-efficacy to teach music among non-music major teachers in primary school.

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2.1 Music Teachers in Primary School

Music teacher includes major and non-music major teachers. A non-music major teacher means a music teacher who has to teach music education in the school. A non-major music teacher may not have the basic knowledge about music as they did not take music classes while studying for their diploma or degree level. Abdullah (2007) mentioned that the school administration agreed to place any teacher who could teach music due to a lack of music teachers or a shortage of music teachers. As a result, there is the presence of non-music major teachers who teach music education in some primary schools. Major music teacher means a music teacher who completes the degree level in music education and teaches music in school. Major music teacher means a music teacher who completes the degree level in music education and teaches music in school. According to Malaysian Qualification Agencies (2021), teachers majoring in music that teaches in primary school had training in the Institute of Teacher Education Malaysia (Institut Pendidikan Guru Malaysia, IPG) for five years. The name of the program or qualification is Bachelor of Teaching (Hons) (Music for Primary Education). There are only several IPG in Malaysia that deliver the program of Music for Primary Education.

Education or musical experience in primary school significantly influences pupil music skills development (Hernandez, Cardona, and Hernandez, 2016). It was important for the pupils in primary school to get the proper education during these times. Hence, pupils can develop their musical ability, skill, and talents. They need the proper music teacher who understands the curriculum and delivers music efficiently. According to De Vries (2013, p.376), the questionable standard of music instruction provided by non-music specialist primary teachers is a worldwide issue. Many countries have coped with the same situation whereby non-music specialists taught music in primary school. Gubbins (2021) agreed that many non-music specialist teachers are still assigned to teach music education in primary school, even though the non-music specialist teacher had minimal training in the subject (p.10). Non-music specialists in primary school only possess a basic understanding of music education, including pedagogy and curriculum. Hence, they have difficulty in teaching and learning music education. Julia, Supriyadi, and Iswara (2020) explained that non-music specialist primary school teachers have difficulty teaching music education in line with the curriculum. The situation leads to a lack of proficiency in teaching and learning theory and music experience in the classroom.

2.2 The Self-Efficacy among non-major or non-specialist music teachers

There is research about self-efficacy among pre-service (Prichard, 2017) and in-service music teachers (Koerner, 2017; Regier, 2018). The study of teachers' self-efficacy is essential as it is a multidimensional teaching practice. Self-efficacy varies in actions and behavior as previous experiences influence them. Self-efficacy influences motivation to complete tasks and achieve goals. In other words, it can vary in level, generality, and strength. As Bandura (2016) explained, a high sense of self-efficacy leads to a high probability of succeeding even if the individual lacks skills in a particular area. A non-major primary music teacher may not have the requisite qualifications, but they will be able to teach music if they believe in themselves. Bandura (1997) stated that the four sources of self-efficacy provide essential information for refereeing whether a task's successful accomplishment is possible. The application of self-efficacy theory to education has inspired a plethora of studies on how teachers' self-efficacy beliefs are related to their actions and the outcomes they produce. As a result of various experiences, four defined sources of self-efficacy are mastery experience, vicarious experience, verbal or social persuasion, and physiological or affective state. According to Hofman (2017), the effect of self-efficacy will lead to a deeper understanding of how teachers will sustain their careers and enhance their perceptions of working conditions.

3.0 Methodology

This study explores the sources of self-efficacy from the perspective of non-music major teachers in primary school, which required the researcher to use the qualitative research design. Accordingly, the sample was chosen from the target population using purposive sampling due to the representation of the characteristics needed in the study. The criterion was a non-major music teacher who teaches primary school in Klang District, Selangor. The sampling was chosen for this study due to many teachers present in the Klang District, Selangor. Hence, twelve non-music major teachers in primary school are chosen as participants. The study used a semi-structured interview which consisted of the main interview and follow-up questions. The interview instrument was adapted from Kim's (2017) and Lewis's (2018) study of self-efficacy.

3.1 Data Collection

Data collection for this study was conducted online. Semi-structured interviews were conducted via videoconference due to the Covid-19 pandemic. The study conducted a semi-structured interview individually as every teacher perceived different experiences. Besides, it was to ensure all participants have their own space and truly feel free to share their experiences during the interview. The study featured prepared questions, but it was also possible to develop new ones based on the participants' responses. Before the interview, the researcher provides participants with information regarding the interview session. The researcher sent the interview question through email or the WhatsApp application for the participant to familiarize themselves with the interview content and allow them to reflect upon their answers. The participants who volunteered contacted to set a date for the interview session via email and WhatsApp apps. The semi-conducted interview is generally time-consuming (Adedoyin, 2020, p.3). Hence the time allocated for each participant was set at about an hour per interview.

3.2 Data Analysis

In data analysis, the process was conducted stage by stage. The three stages included were verbatim transcribing, coding, and synthesizing themes. The program used to process all of the data was ATLAS.ti 9, which provides a wide range of features and capabilities

used to collect, arrange, retrieve, and analyze data to draw significant conclusions (Rambaree, 2021, p.13). The ATLAS.ti 9 was used to pinpoint, code, and annotate the findings. The transcribing was written after the interview session ended, as it would take some time to transcribe each interview. The time spent for one transcription was about five to seven hours for each participant.

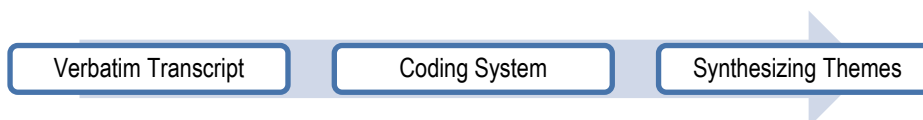


Figure 1: The process of Data Analysis

4.0 Finding

Of the 12 participants interviewed, various subthemes have emerged where they shared their life experiences as non-music major teachers in primary school.

4.1 Background of participant

The twelve participants in the study are non-music major teachers in public primary schools in Klang District, Selangor. The table below gives information on the non-music major teachers' backgrounds.

Item		Frequency	Percentage
Teaching Experience	1-3 years	7	58.3%
	3-5 years	5	41.6%
Level of Teaching	Level 1 (Year 1-3)	6	50%
	Level 2 (Year 4-6)	6	50%
	Levels 1 and 2 (Year 1 and 2)	0	0%
Education Background	Diploma	1	8.3%
	Degree	11	91.6%
	Master	0	0%

(Source: Nur Hawa Zainal Abidin, 2021)

Table 1 showed that the majority of non-music major teachers teaching in primary school in this study had the experience of one to three years with seven (7) or 58.3%, and five (5) or 41.6% with the experience of three to five years. Half of them teach Level One (Year 1-3), and the other half teach Level Two (Year 4-6). None of the participants taught both Level One and Level Two. Most teachers have degrees in their subject areas, have completed college, and know what they are supposed to teach. The non-music major teacher in this study had a degree of eleven (11) or 91.6% and a diploma of one or 8.3%.

4.2 The sources of self-efficacy among non-music major teachers in primary school

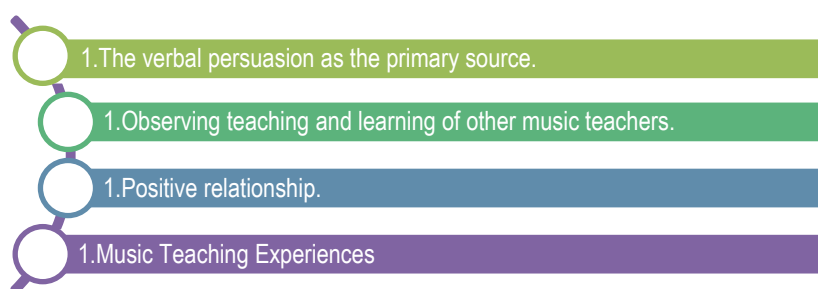


Figure 2: The sources of self-efficacy among non-music major teachers in primary school

4.3 The verbal persuasion as the primary source

Based on the interview's data collection, participants received feedback from within and outside the school setting. All the participants needed were some verbal persuasion, such as feedback, encouragement, and review to support their teaching and learning. All the participants received verbal feedback from many people, such as their music teacher, administration, parents, and pupils. Receiving the feedback motivated them to do better in teaching and learning music education. The participants mentioned that the primary support and sources were from the music teachers. This primary support helps give feedback on providing the material, support, sources, and ideas in teaching music education. For example, music teachers like to share ideas, assessments, and activities for music education. During the first three years of teaching music, the participants depend on the head of the music panel, major music teachers, and senior music. All the participants had similar attitudes towards using the music teacher to give feedback when first teaching music. All of them indeed needed a guide. They want to receive guidance and feedback on the materials and how to deliver music education in the classroom.

Concisely, when the participants could not obtain assistance from teachers at their school, they reached out to the music teachers from different primary schools. One participant mentioned getting feedback and information from the music teacher of a different school.

Accordingly, this results in a healthy network of support in music education. A major music teacher from a different primary school contributed to giving feedback on teaching and learning music education. Hence, having one major music teacher who is an expert in the music field is important. Some participants mentioned getting feedback and information from the Telegram Channel and YouTube channels. The participants found support, sources, information, and feedback from the Telegram channel such as "Guru Muzik Sekolah" and "Pendidikan Muzik Malaysia." The channel supports and encourages music teachers to ask in the group, and the members will guide them. The participants pointed out that they used the Telegram channel to ask for clarification about music education. Some participants pointed out the openness between teachers from different schools and emphasized the importance of sharing the material with the school's fellow music teachers.

Some participants stated that they received positive and negative feedback from the head of the music panel, music teacher, administration, parents, and pupils. All the positive and negative feedback gives strength and motivation to the teacher. As they received the feedback, they were trying to reflect on it. Most participants mentioned that the negative feedback, such as criticizing their teaching and learning, helped them. This feedback helps and motivates to offer and improve relevant teaching and learning. The feedback is beneficial with guidance on improving their teaching and learning methods. This way, it helps the participants and guides them to improve their teaching and learning. The participants also mentioned receiving feedback from the pupils. As the pupils enjoy the music class, it encourages the participant to improve and create more meaningful and creative classroom activities. The participants stated that the feedback they desire is the type of feedback that gives motivation and advice in their teaching and learning.

4.4 Observing Teaching and Learning of Other Music Teachers

Vicarious experiences are influenced by observing the actions of others and how they impact the individuals. In this study, the participants elaborated that observing other music teachers helps to improve their teaching and learning. The lesson observation is a picture of the teacher's performance. In this context, the observation suggested was how participants observe others deliver the classroom's teaching and learning. Some observations were watching and observing other music teachers in the classroom and watching the YouTube and Telegram channels. Some participants consider searching on YouTube for how to teach music education.

The participant pointed out that observing music teachers who are already experts in teaching music and teachers in the learning process is beneficial. Observing both music teachers can help the participant develop ideas and point out mistakes while teaching and learning. On the other hand, some participants stated that looking at the expert in teaching music is more beneficial than looking at the one with the same level of experience and knowledge. It justified them to be preferred to observe the expert rather than a music teacher that is currently in the process of learning. One participant mentioned having in-house training provided by the *Pejabat Pendidikan Daerah* (PPD). The observation from the in-house training helped provide the participant with information on music education and learn much from the course. It helps the participant apply the learned teaching and learning methodology in the classroom.

4.5 Positive Relationship

The physiological or affective state showed that the positive relationship between teachers and pupils is important. All participants emphasized the importance of creating positive relationships with pupils as it affects both the teachers and the students. Teachers who build positive relationships with their pupils create more conducive learning environments and address their developmental, emotional, and academic requirements. In this context, teaching through positive relationships refers to the social setting in which pupils and teachers speak, share experiences, and engage in activities that enhance creative teaching and learning.

While delivering the content of DSKP, the positive relationship helps in understanding their pupils. The participants build the relationship by adhering to the pupils' ideas, giving much more importance than being an autocratic teacher. The openness toward the pupils helps her in moving toward more relevant and meaningful learning for her pupils. It is essential as they can deliver more engagement and understand the knowledge for the next class. Hence, the participants acquire necessary information from the pupils. For example, the pupils are to choose the activity in the classroom. Pupils also may offer their opinions on which song should be chosen and suggest to the teacher to use that song. It aided in the development of interest and made them comfortable with the teaching and learning.

Teachers who build positive relationships with their pupils create more conducive learning environments and address their developmental, emotional, and academic requirements. In this context, teaching through positive relationships refers to the social setting in which pupils and teachers speak, share experiences, and engage in activities that enhance creative teaching and learning.

4.6 Music teaching experiences

The participants believed their experiences helped enhance music education's teaching and learning. The participant showed broad experience from different aspects and perspectives that helped them in developing their teaching and learning. In some cases, the participant uses the experience of teaching the same syllabus in the next year's teaching and gets comfortable. The experience continuously allowed them to try the new pedagogy in music classes, using the same syllabus or curriculum. The experience of teaching the same syllabus or curriculum gives ventures to new pedagogy. Some teachers try new pedagogy by referring to the curriculum and mentioning what needs to introduce first.

On the other hand, three participants, who worked for a year as a music teachers, claimed that their experiences insignificantly influenced their teaching and learning. Lacking experience enabled them to adapt to other sources such as feedback or observation from a model. Thus, they continuously need help from their models, such as the Head of Music Panel and other music teachers, to guide them well.

The participants agreed that experiences helped them develop their knowledge, deliver creative teaching and learning, and make them more confident in teaching music education. The experience from the first year until the fifth year builds confidence and develops the

knowledge of their music education. The experience in teaching and learning music education develops from their performance in the classroom during everyday teaching due to the enormous percent of time spent directly instructing the pupils. The participants thought of the experience of teaching music as a practicing medium to find new pedagogy. As they conduct the music lesson, they will encounter mistakes and learn from them. They teach different classes, which made it necessary that the participants find relevant pedagogy to suit different classes as each class does not possess the same acceptance level.

Other experience, such as teaching other subjects, listening to music daily, and receiving musical training during college, helps teach music education. Some participants emphasized the experience of singing during teaching English education and how it helped them deliver music lessons. Although both had limited experiences, the experience of teaching other subjects did help a little. The other participants mentioned that their teaching experience had helped them manage, control, and organize the class more effectively.

5.0 Conclusion

All the participants mentioned having used verities of sources of self-efficacy. Based on the analysis, the non-music major teachers were influenced most by verbal persuasions, followed by vicarious experiences, physiological state, and mastery experiences. It comes together in conclusion, with verbal persuasion tending to override the other sources. Due to the absence of other sources the first time, verbal persuasion served as the main source. As time goes on, they will be able to rely on themselves as they gather familiarity from different sources. However, they still require assistance from other music teachers regarding the teaching and learning of music lessons.

The major sources mentioned were verbal persuasions such as feedback, encouragement, and review to support their teaching and learning. Besides, all the participants had received verbal feedback from many people (i.e., music teachers, administration, parents, and pupils). The participants accept all feedback and commit to improving, particularly in developing creative teaching and learning music education. Both positive and negative feedback helps them improve to be a better music teacher. The feedback from music educators such as the Head of Music Panel and music teacher beneficially influences the participants. Their feedback, positive encouragement, and suggestions motivate them to improve their music education. The most important person to be in charge of the non-music major teacher is the major teacher who is an expert in music education. They can give direction to guide in writing lesson plans to improve, particularly in developing creative teaching and learning music education.

Vicarious experiences are influenced by observing the actions of others and how they impact the individuals. The study also discovered that in the first two years, participants depended more on the experience of others to help them construct creative teaching and learning. The participant tried to find someone reliable. In vicarious experience, they used to watch and observe other music teachers in the classroom, watching the YouTube and Telegram channels. It showed that observation of the model delivers the classroom's teaching and learning help in learning to teach music lessons. As time passes, the participant becomes more comfortable with the approach and thus benefits both pupils and teachers as they acquire new skills and knowledge in teaching music.

Physiological or affective states create more conducive learning environments and address pupils' developmental, emotional, and academic requirements. The study showed that teaching through positive relationships in which pupils and teachers speak, share experiences, and engage in activities enhances creative teaching and learning. The participants mentioned that being recognized by the pupils and the music teacher makes them feel contented, appreciated, satisfied, and respected. The compliment words received from the pupils and the music teacher help to soothe the state of mind a little.

Mastery experience is the least used by the participants. With five years of experience teaching music education, the participants feel relaxed, and confident and enjoy the music lesson with the pupils. As they gain more experience and feel ready to teach music, they can deliver it more appropriately. Participants have certainly encountered such experiences due to time spent teaching music education. However, all participants stated that they continuously need the help of an expert or the Head of Music Panel to guide them well in presenting the new syllabus of music education to the pupils. Even though the participants had experienced successes and failures in presenting creative teaching and learning, they still needed guidance from others.

In conclusion, the study showed that verbal persuasion played a major role early in learning when there are minimal mastery experiences. While other sources provide less, verbal persuasion frequently takes precedence over it. Participants become more independent as time passes, but they still require the guidance of the other music teachers because the curricula are constantly changing.

6.0 Recommendations

For future research, the researcher would like to make recommendations based on the analysis and discussion of the different subjects or participants and issues raised throughout this study. Completing a phenomenological case study with three or four different school districts is recommended for future studies regarding this topic. The researcher recommends using a larger sample population by integrating another non-music major teacher from different districts. Due to the researcher's study involving only one school district, expanding future studies to three or four additional school districts would allow for more information and opinions. Non-music major primary school teachers in other districts may have different opinions than non-music major primary school teachers in one district. These

differences could contribute to different conclusions on the sources of self-efficacy among non-music majors in teaching music education in primary school.

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Paper Contribution to Related Field of Study

The primary purpose of this study was to discover the sources of self-efficacy in teaching music among non-music major teachers in primary school. Based on the Malaysian Education Blueprint 2013-2025, the goal and purpose are to equip Malaysian pupils holistically and reach their full potential to meet 21st-century challenges. There are few numbers of non-major music teachers that had to teach music in primary school with little to no experience in music. It can negatively impact the course of music education if no interventions occur. Hence, the Malaysian Ministry of Education, the school, the head of the music panel, and school music teachers need to help them teach music. This study's contributions to the related field of study include non-music major teachers and head panel of music education in primary school, exploration of the sources of self-efficacy, and teacher professional development. The sources of these contributions included music, primary school, and behavioral science.

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