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Evaluating Bachelor of Culture and Arts Education Pre-service Teachers' Level of Self-efficacy in Teaching Music and Arts

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Abstract

This study delves to the level of self-efficacy of pre-service teacher in teaching music and arts. Employing mixed-methods explanatory sequential design, there are a total of 40 pre-service teachers selected through random sampling for quantitative phase. Quantitative result shows that the bachelor of culture and arts education pre-service teachers has a high self-efficacy in teaching music and arts, there are no significant difference found in self-efficacy when the data are grouped into gender. This shows that pre-service teacher can teach the class with a high self-efficacy. The qualitative results improve the quantitative results by providing insights and opinions on their self-efficacy in teaching music and arts, showing how efficient they are in teaching these subjects. The study highlights the importance of self-efficacy to achieve one's goal to perform task successfully in teaching music and arts.

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1. Introduction

1.1 Background of the study

Self-efficacy refers to an individual's belief in his or her ability to perform a task successfully (Torres & Alieto, 2019). This belief is crucial for motivation, as it influences a person's persistence in achieving their goals despite challenges. People with high self-efficacy are more likely to remain committed, even when faced with obstacles. Self-efficacy plays a key role in fostering resilience and determination in the pursuit of success (Bandura, 1997). Several researchers have discussed how self-efficacy influences individuals' performance (Liu et al., 2017; Puente-Diaz et al., 2017; Royston et al., 2019). People with high self-efficacy are most likely to participate in tasks (Beghetto et al., 2017; Hallack et al., 2018). Self-efficacy can also be a form of interpreting capabilities into four sources: mastery experience, vicarious experience, verbal persuasion and psychological and affective states (Bandura, A., 1997). The connection between self-efficacy and goal practices shows that the higher their self-efficacy is, the greater the degree to which the goal sets (Bandura & Locke, 2003). Individuals with high self-efficacy have a higher tendency to complete a task rather than fail because they know how to handle problems rather than worry about it.

In the teaching profession, teachers perceive their ability to perform teaching tasks (Pendergast, et al., 2011). This indicates that the teacher's goals reflect the student's academic achievements. According to Hoy et al. (2006), the greater the self-efficacy a teacher has, the more it can improve students' academic achievements and outcomes (Jungert et al., 2019). Self-efficacy is implied for teachers and students, and it is good for educators to develop their self-efficacy in teaching during preservice teaching courses. Self-efficacy also develops values and attitudes through interactions within the community and cultural expectations and values (Jensen, 2015). As a person develops more, it becomes a measurement of success and achievements and can also contribute to one's self-efficacy.

Self-efficacy among teachers has a considerable effect on classroom practices, especially for students. Low self-efficacy means that more manifestations come to a person in finishing a task (Bandura et al., 2015). In teaching arts, low-efficacy is more likely linked to an individual's past experiences since the arts is primarily based on mastery of practical skills, and individuals who do not master these practical skills are more likely to experience a negative impact and low-efficacy traits (Pendergast et al., 2011). One approach we can take to ensure that our educational goals have been achieved or succeeded, we can measure self-efficacy to know and address if there are any issues in the preservice teacher stage. In arts, low self-efficacy is linked to past experiences, and educators can use quantitative measurements to determine how we can implement activities that can help students master

their practical skills and boost their self-efficacy, such as creating high self-efficacy, the more the students can perform the task well. (Pendergast et al., 2011).

In music education, self-efficacy plays an important role in teaching and learning (Burin et al., 2017) and motivates students in their musical curiosity. According to (Chen, 2024), students who lack self-efficacy are more likely to face challenges in learning or even frustrations and setbacks in their musical attempt. (Muñoz, 2018) Self-efficacy plays a vital role in improving growth and development, as musicians achieve greater proficiency. Self-efficacy and self-engagement are both one of the prescribe educational behaviors that one observes (Evans, 2015), as they contribute not only to students' success but also to high self-efficacy (Hu, 2024). Self-efficacy and motivation are among the factors involved in achieving musical performance, and their importance is emphasized in the performance outcomes of musicians (Jian, 2022).

A previous study suggested that further research should be conducted with preservice teachers across a range of courses, not just the one-year graduate diploma of education (Avanzi et al., 2013). A larger sample would also minimize the potential for model misspecifications (Schmitt, 2011). To determine how reliable and valid it is despite the course differences or demographic data. Furthermore, validity can also be established with the addition of qualitative data collected from preservice teachers to better understand perceptions of self-efficacy and to understand how preservice teachers find a way to motivate themselves to teach. Additionally, this study aims to determine how consistent and reliable this instrument is. The researcher decided to explore the topic, integrating Bachelor of Culture and Arts Education preservice teachers to be the respondents of the study.

2. Research questions

The objectives of the study are to evaluate Bachelor of Culture and Arts Education degrees. Preservice teachers' perceptions of self-efficacy. This research aims to answer the following research questions:

1. What is the respondents' level of self-efficacy in teaching music and arts?
2. Is there a significant difference on the level of self-efficacy in teaching music when data are grouped according to gender?
3. Is there a significant difference on the level of self-efficacy in teaching arts when data are grouped according to gender?
4. What factors contribute to students' perceived on self-efficacy in teaching music and arts?

3. Methodology

4.1 Research Design

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The researcher employs an explanatory sequential mixed-methods design. A quantitative methodology has been adopted to systematically collect and analyze the necessary data used to deepen the understanding of the initial quantitative results. This design aims to evaluate the self-efficacy of preservice Bachelor of Culture and Arts Education teachers in teaching music and arts. In the qualitative phase, the researcher conducts multiple shots to determine the factors affecting self-efficacy in teaching music and arts. Both quantitative and qualitative methods can be incorporated. This design determines if there is a significant difference between the variables and facilitates in-depth and detailed analysis for this study to gain a better understanding of this study.

4.2 Respondents of the Quantitative Study

The respondents of this study consisted of teacher aspirants of Bachelor of Culture and Arts. Education students were the 2nd and 3rd Years of Bachelor of Culture and Arts. Education students were male and female, and the 4th year was not included in the survey because they have their preservice training. A total of 40 students of Bachelor of Culture and Arts education who participated in the survey. The study employed a random sampling technique, which involves selecting participants randomly from the population.

4.3 Respondents of the Qualitative Study

The respondents of this study consisted of five college students who also participated in the quantitative phase of the study. The informants were purposively selected by the researcher to ensure that they met the necessary requirements of the study.

4.4 Quantitative Research Instrument

In the quantitative phase, music teaching efficacy and arts teaching efficacy are the instruments used, and a normally distributed test is demonstrated. The Cronbach value was 0.866 for music teaching efficacy and 0.819 for the art teaching efficacy. The questionnaire was designed to collect empirical data, and the survey was divided into 2 sections. The survey consists of the demographic profile of the respondents, including their sex, year level and age. All the responses were collected and evaluated via descriptive frequency. There are 30 items that measure respondents' Music Teaching Efficacy (MTE), which was developed by Enoch et al. (2000). The researcher employed a Likert scale to score the items ranging from 5 (Strongly Agree), 4 (Agree), 3 (Uncertain), 2 (Disagree), and 1 (Strongly Disagree). Another 30 items that measure respondents' Art Teaching Efficacy (ATE) were developed by Riggs et al. (1990). The researcher employed a Likert scale to score the items ranging from 5 (Strongly Agree), 4 (Agree), 3 (Uncertain), 2 (Disagree), and 1 (Strongly Disagree). The researcher used IBM SPSS statistics and descriptive analysis to analyze the respondents' data.

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4.5 Qualitative Research Instrument

In the qualitative phase, the researcher used another instrument, a semi structured interview, to collect data. The researcher developed another instrument to collect data: a semi structured interview. The researcher developed a semi structured interview consisting mainly of points on how students feel efficient in teaching music and arts. The interviews were directed only to 5 students who participated in the qualitative phase. The semi structured interviews aimed to explore students' feelings toward the efficiency they have in teaching music and arts.

4.4 Ethical Consideration

In this study, the researchers prepared a letter of consent given to the target respondent with regards to their participation in the research study. Ensuring that their participation and the information gathered will be kept and highly confidential.

4.5 Quantitative Data Gathering Procedure

The data gathering process in the quantitative phase was conducted through a survey questionnaire. The researcher used a random sampling technique with 2nd-year and 3rd-year college students as the respondents of the study, as Bachelor of Culture and Arts Education students were given a chance to answer the questionnaire presented to the program. In gathering the data, the researcher went to the respondent's classroom, presenting the letter of consent attached with the survey questionnaire. The respondents took 8–10 minutes to complete the survey questionnaire, and the survey questionnaire was collected after they answered it.

4.6 Qualitative Data Gathering Procedure

The data-gathering process in the qualitative phase was conducted through a one-on-one semi-structured interview lasting 15–30 minutes. Informed consent was obtained from the informants, and the researcher explained the purpose of the study. The interviews were conducted face to face to obtain efficient and direct communication. During the interview, the researcher posed the main question and asked follow-up questions based to the informant's response. The interviews were audio-recorded with the participants' permission to ensure the accuracy of the data collected, and the recordings were kept confidential, ensuring the participants' privacy and anonymity. Five respondents participated in the survey. Participation was entirely voluntary, and participants were reminded that they could withdraw from the study without consequences. After the data gathering, the researcher gives a small token of appreciation to the respondents, thanking them for the time and participation they gave.

4.7 Quantitative Data Analysis

In the quantitative phase, the researcher used SPSS version 20 to analyze, interpret, and compute the data. The respondents were coded for the analysis. The researcher employed the Shapiro–Wilk test.

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Since the p value for this study is greater than the standard level of 0.05, it is not significant, with a large sample size of 40 respondents and a fairly distributed number of respondents of 20 students per year. For the male, I used 1 and 2 for the female. The responses are coded as 5 for strongly agree, 4 for agree, 3 for uncertain, 2 for disagree and 1 for strongly disagree. To analyze the descriptive statistics, the frequency, mean and standard deviation were used. To infer and draw conclusions for the population on the basis of the data, the researcher used inferential statistics. Specifically, independent t tests were used.

4.8 Qualitative Data Analysis

In the qualitative phase, the respondents' audio recordings of the interviews were transcribed and translated into English. The researcher analyzed the key themes that reflected the respondents' knowledge and self-efficacy. The findings from the quantitative and qualitative phases provide an overall result of pre-service teachers' self-efficacy in teaching music and arts.

4. Results and Discussion

Results of Data Analysis (Quantitative phase)

The researcher used descriptive statistics, particularly the frequency, mean and standard deviation, to analyze and measure the level of self-efficacy in teaching music and arts.

Table 1. Students' level of self-efficacy in teaching music and arts

Variables	Mean	SD	Interpretation
Music teaching efficacy	4.19	0.36	High

The table above shows the overall level of self-efficacy in teaching music among the respondents. For music teaching efficacy, the respondents mostly answered "High", with a mean percentage of 4.19 and a standard deviation of0.36.

Table 2. Students' level of self-efficacy in teaching the arts

Variables	Mean	SD	Interpretation
Arts teaching efficacy	3.65	0.38	Moderately High

The table above shows the art teaching efficacy. Respondents answered "moderately high", with a mean percentage of 3.65 and a standard deviation of 0.38. This shows that most of the BCAED students have sufficient knowledge and confidence to teach music and arts in a classroom. This can also mean

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that students from BCAED have the mastery, skills and knowledge to teach music and arts in the classroom (Garvis, 2008).

Table 3. Significant difference on the level of self-efficacy in teaching music when data are grouped according to gender.

Variables	Gender	Mean	SD	t-value	p-value
Music teaching efficacy	Male	3.99	0.37	-0.43	0.66
	Female	4.41	0.35		

The table above shows the results of the significant difference in the level of self-efficacy in teaching music when the data are grouped according to gender. The variable Music Teaching Efficacy has a p value of 0.66, which is greater than the standard p value of 0.05 for Arts teaching efficacy, which has a p value of 0.14, indicating that there is no significant difference in the level of self-efficacy in teaching music. According to Hecther, 2011, preservice teachers are expected to achieve high outcomes in teaching music to students.

Table 4. There was a significant difference in the level of self-efficacy in teaching arts when the data were grouped according to gender.

Variables	Gender	Mean	SD	t-value	p-value
Art teaching efficacy	Male	3.55	0.42	-1.50	0.14
	Female	3.73	0.33		

In the arts (Morris et al., 2014), high self-efficacy is needed to teach arts. The results still show that art teaching efficacy is still high, whereas art teaching efficacy has a p value of 0.14, indicating that there is still a significant difference across genders in art teaching efficacy.

The thematic analysis revealed three key themes: (1) training workshops and seminars, (2) the ability to develop students in a creative way of teaching, and (3) skills and experiences.

Results of the interview analysis (qualitative phase)

Theme 1: Training workshops, and seminars

The first central theme that emerged from the interviews, the students from the Bachelor of Culture and Arts Education, emphasized that they felt efficient in teaching music and arts because the

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training workshops and seminars they attended improved their skills and knowledge to teach. Thus, 3 students from the 3rd year considered that they feel efficient in teaching music and arts:

Respondent 1:

"*I feel efficient in teaching music and arts because I am knowledgeable enough to contribute to education. As well as the experiences I have from the workshops and seminars, trainings that helped me hone my skills.*"

Respondent 2:

"I believe that I am efficient in teaching music and arts, because of the things I taught from the workshops and trainings I attended that hone me to be more skillful and to be able to teach and share it with my students."

Respondent 3:

"I feel efficient in teaching music and arts, I hone myself to be able to teach a quality of teaching to students, the workshops, seminar, and training I've been attended makes me the perfect fit to be able to teach this subject."

According to Holland (2018), mentoring teaching can develop skills as they advance to faculty positions or related careers. It has clear benefits, such as increasing knowledge, skills and understanding, and improving confidence to be able to teach students a high-quality, engaging and fun classroom setup. These students have high self-efficacy in teaching, as the three respondents say the training they gained from the workshops and seminars they attended encouraged them to be efficient pre-service that can cater to the needs of the students.

Theme 2: The ability to develop students in a creative way of teaching

Another theme that emerged from the interview result is about the ability to develop students in a creative way of teaching. Thus, 4 students 2 from the 2nd year and 2 from the 3rd year. 2nd year students mentioned of the ability to connect to students and develop them while the 3rd year mentioned that they want to develop student in creative way matter to learn.

Respondent 1:

"I feel efficient in teaching because I have a strong passion to teach students in a creative way. I want to use what I learn to make lessons easier and to make class more engaging for students."

Respondent 2:

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"I feel efficient because I see my students are improving and understands well in terms of music and arts. And I love to adapt and create things through creativity and skills."

Respondent 3:

"I believe that I am skilled in arts as well as in music, I want share and develop students using my knowledge and skills to this subject and I want to contribute to the education."

Respondent 4:

"I have a bountiful knowledge about music and arts and I want to share and develop students to be the most creative person they want to be."

According to (Vansteenkiste et atl., 2020) students thrive in a class when a teacher supports it with a high-quality teaching method, as it increases students' competence and relatedness. This finding shows that they have high self-efficacy and can cater to students in a higher standard, which truly shows their desire to teach a kind of education that engages and supports diverse creative ways of teaching. Thus, what a student says, "I love adapting and creating things through creativity and skills," shows that this student has knowledge of this subject.

Theme 3: Skills and experience

Another theme that emerged from the interviews was the skills and experiences of the Bachelor of Culture and Arts Education. Thus, 2 students from the 3rd year stated the following:

Respondent 1:

"I have skills and experience in teaching both music and arts. I'm skilled in using art tools and organizing performances and exhibits that helped me understand the field of teaching."

Respondent 2:

"I have skills related to music such as, I can sing and play instruments and understand theory. For arts, I can paint, I can draw and sculpt. With this I can demonstrate to students a real time experience that can help them boost their interest."

There are important teaching skills, characteristics and experiences that a preservice teacher should have (Terhart, 2002). Education aims to determine whether students can develop teaching skills that can be successful both in academic studies and in professional development. As what the respondents say their skills and experience help them to qualify themselves to be able to teach students in real time, this can also increase the interest of the students.

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Conclusion

This study aims to evaluate pre-service students' levels of self-efficacy in teaching music and arts both quantitatively and qualitatively. In terms of the quantitative results, the findings of the study show that the respondents have self-efficacy in teaching music and arts, regardless of gender. This finding shows that gender is not significant, as it matters only for each individual**.** There might be factors that lead them to have high self-efficacy in teaching music and arts even if it is male or female. This means that students from different years of age have similar experiences and confidence in teaching music and arts.

For the qualitative analysis, the researcher performed a transcription in which the researcher conducted a three-shot interview in which some follow-up questions were added to ensure that the response was reliable. The researcher highlights some key points in the interviews: a) training workshops and seminars, b) the ability to develop students in a creative way of teaching, and c) skills and experiences. This shows that in the qualitative phase, it explains why the respondents have high self-efficacy in teaching music and arts.

These findings should be further investigated and analyzed (Schmitt, 2011), as the number of respondents limits the ability of the study to acknowledge that the factors and effects are limited. Another limitation of this study is that only a few studies were used (Tschannen-Moran et al., 2001), resulting in limited information on the level of self-efficacy in teaching music and arts, making it difficult to support the findings of the study.

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