5-12-2022

Early career music teachers and trauma: A mixed methods study

Tiffany N. Sitton
James Madison University

Early Career Music Teachers and Trauma: A Mixed Methods Study

Tiffany N. Sitton

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

For the degree of

Master of Music

School of Music

May 2022

FACULTY COMMITTEE:

Committee Chair: Dr. William M. Dabback

Committee Members/Readers:

Dr. Amy B. Lewis

Dr. Lisa M. Maynard

Acknowledgments

I feel truly blessed to have completed this document and this degree, and I am grateful to God for His help and direction as I left a job I loved and pursued graduate work at JMU, and as I went through and processed my own trauma. I would not be where I am without Him.

Thank you to Dr. Dabback, Dr. Lewis, and Dr. Maynard for guidance and encouragement throughout this process. You all are absolutely wonderful and I am grateful. Also, thanks to David Stringham and Thomas Hassett for helping me work through the early stages of this concept before it became my capstone project.

Thank you to my undergraduate professors who encouraged me to go to grad school (Patti Watters, Dr. Owens, Mr. Zeisler). Your voices really mattered in my decision-making.

Thanks to my first boss who took a chance on a newbie, and to all my colleagues, mentors, and friends who helped me through the very beginning of my music teaching career.

Thank you to my family and friends who have supported me through this program and through life in general—Mom and Dad, Aunts and Uncle, Erin, Sherley, and more. Thank you to my roommates Hannah, Megan, and Gabby for cheering me on.

Contents

List of Tables

List of Figures

Abstract

Existing research rarely directly addresses individual trauma experiences of early career music teachers, despite copious research on adjacent areas such as stress and burnout. Early career music teachers have seldom had the opportunity to share stories of their trauma in the literature. Following an explanatory-sequential mixed method (Creswell, 2015), the researcher surveyed 250 music educators about their self-reported trauma experiences and then interviewed six of those participants to gain explanation of the survey data and to further illuminate their stories. Participants evaluated their own experiences using the definition of individual trauma from the Substance Abuse and Mental Health Services Administration (SAMHSA, 2014). The most common type of trauma they reported was non-life threatening emotional, and the least common was life-threatening physical. The coded interview data revealed the interconnections between various factors that influenced and were influenced by trauma. The researcher explored the topic of attrition as it applied to those who have experienced trauma in their early careers, and concluded with recommendations for continued research and advocacy regarding the trauma experiences of teachers, in addition to a call to action for leaders to strengthen mentorship structures and teacher preparation programs.

Introduction

Researchers have documented high rates of early career teachers leaving the profession before their thirties (Hancock, 2008; Gruber et al., 2002). The existing literature has established that early career music teachers face a variety of concerns as they adjust to the demands and responsibilities of their jobs (Conway & Zerman, 2004; Conway, 2001; DeLorenzo, 1992; Jones, 1978). Beginning in 2020, the COVID-19 pandemic further negatively affected teachers (Diliberti et al., 2021). Many have reached their breaking point and have left the profession entirely. Yet, while the pandemic has increased teacher stress levels and influenced career choices (Diliberti et al., 2021), COVID-19 is not the only reason for concerning levels of teacher attrition. Are trauma experiences of educators contributing to their career decisions? While researchers have studied trauma in education (Bradley & Hess, 2021; Smith, 2021; Mayor, 2021; Schepers, 2017), no one has studied whether trauma might directly affect attrition.

In 1999, Merrow wrote an article for *Education Week* entitled "The Teacher Shortage: Wrong Diagnosis, Phony Cures." Merrow reported that 30% of teachers—and 50% of teachers in cities—leave the profession within the first five years. The author compared attrition to a hole in a pool, with water pouring out. Rather than patching the hole to stop the leak, various stakeholders had focused their efforts on adding more water to the pool (Sack et al., 1999). Merrow was concerned that stakeholders focused on teacher recruitment at the expense of teacher retention.

Why do teachers leave their jobs? Diliberti et al. (2021) found stress was a large contributor, noting that 40% of teachers in their survey (N=723) who left said they did because "the stress and disappointments of teaching weren't worth it" (p. 6). This idea seemingly reflects an effort-reward imbalance (Siegrist, 1996). In their analysis of the National Center for Education Statistics Schools and Staffing Survey (SASS) from the

2012-2013 school year (n.d.), Carver-Thomas and Darling-Hammond (2017) from the Learning Policy Institute (LPI) reported that 66% of teachers who left their job reported that dissatisfaction was a significant cause of their attrition. Twenty-seven percent cited financial concerns. The authors also cited the SASS 2011-2012 and the Teacher Follow-Up Survey from 2012-2013 (National Center for Education Statistics, n.d.; Goldring et al., 2014), reporting that 25% of teachers who left were dissatisfied "with assessment and accountability issues" and 21% "with administrative issues" (p. 7).

Researchers have also investigated this phenomenon of attrition as related to music education. Russell (2012) found that more than half of the music teachers (N=321) he surveyed planned to leave their position within five years. Gardner (2010) reported that concerns regarding administration affected music teachers' career decisions. Hancock (2008) examined data from the Schools and Staffing Survey (Gruber et al., 2002) in order to identify commonalities linked to music teacher attrition and found that music teachers younger than 30 years old were highly susceptible to attrition, especially women and those in minority groups. Baker (2007) examined the job satisfaction of choral music educators and found that 13.7% of the study population intended to leave the profession. Of those, the most frequently cited reasons for attrition were "lack of student motivation," plans to "pursue [an]other music career," "job stress," "attend graduate school in music," "lack of student discipline," and "inadequate administrative support" (p. 88, Table 3). Researchers have explored many issues as they relate to music teacher attrition, but there is a lack of discussion of the issue of trauma.

Many researchers have examined the effects of secondary trauma—i.e. the effects of student trauma on teachers (Lucas, 2007; Mayor, 2021; Lawson et al., 2019; Smith, 2021). The Administration for Children and Families (*Secondary Traumatic Stress,* n.d.) based their definition on information from Osofsky et al. (2008) and Figley

(1995), and defined it as "a set of observable reactions to working with people who have been traumatized and mirrors the symptoms of post-traumatic stress disorder" (para. 1). Secondary trauma (ST) is also termed vicarious trauma or compassion fatigue (Osofsky et al., 2008). Lucas (2007) studied ST of teachers in La Casa, a program for students affected by HIV. Mayor (2021) studied ST in teachers who worked with refugee students. Lawson et al. (2019) reviewed the topic as it related to teachers and advocating for greater education on trauma in schools. Smith (2021) examined secondary trauma in education in order to distinguish it from burnout. Smith claimed that much of the existing music education literature on burnout included victim-blaming language and neglect of discussion of ST.

Others have examined various trauma-informed approaches (Isobel et al., 2020; Carello & Butler, 2015; Brunzell et al., 2015; Plumb et al., 2016; McEvoy & Salvador, 2020; Hess, 2021). According to the Substance Abuse and Mental Health Services Administration (SAMHSA), a trauma-informed approach encourages sensitivity and understanding toward trauma for the safety and betterment of the individuals therein (SAMHSA, 2014). Researchers have studied this concept in a variety of contexts. Harris and Fallot (2001) discussed the concept of trauma-informed care, the goal of which was to bring awareness to trauma in mental health settings. Isobel et al. (2020) studied how psychiatrists perceived the implementation of trauma-informed care into their practice. Carello and Butler (2015) advocated for the trauma-informed concept in education, as did Brunzell et al. (2016) in their development of the framework Trauma-Informed Positive Education (TIPE). Plumb et al. (2016) also recommended Trauma-Sensitive practices. McEvoy and Salvador (2020) advocated for Trauma-Informed Pedagogy in the elementary music room. Hess (2021) promoted "a compassionate trauma-informed music education" (p. 20).

Researchers have also studied other issues in education adjacent to trauma,

such as burnout (Hodge et al., 1994; Bellingrath et al., 2008; Bellingrath et al., 2009), emotional exhaustion (Klusmann et al, 2008; Philipp & Schüpbach, 2010; Keller et al., 2014), teacher-targeted bullying (Pervin & Turner, 1998; De Vos & Kirsten, 2015; De Vos, 2013), and mental illness (Burak & Atabek, 2019; Carlotto & Gonçalves Câmara, 2015; Lee et al., 2008; Francis & Lankshear, 2019). Some also studied mentorship as it affected early career music teachers (Baker, 2007; Conway & Zerman, 2004; Benson, 2008).

While researchers have studied attrition, job satisfaction, stress, and a number of other concerns of teachers, and some have examined secondary trauma and trauma-informed practices as they apply to the classroom, very few have examined primary trauma experiences of educators. Bradley and Hess (2021) identified primary trauma, or trauma that affects a person through direct exposure, as a concern in the field of music education and an under-researched area.

Critical Framework

Trauma Definition

The critical framework for this study was based on two sources—a trauma definition and a trauma framework. Psychiatrists in Isobel et al.'s study (2020) noted the lack of standardization for the concept of trauma, although the American Psychiatric Association's *Diagnostic and Statistical Manual of Mental Disorders (DSM)* (1994; 2000; 2013a; 2013b) provided specific diagnostic criteria. Researchers and practitioners (Brown, 2000; van der Kolk, 2014) have critiqued the *DSM* for not being inclusive of all trauma experiences.

The Substance Abuse and Mental Health Services Administration (SAMHSA, 2014) explained individual trauma as "result[ing] from an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's

functioning and mental, physical, social, emotional, or spiritual well-being" (p. 7).

SAMHSA's definition of individual trauma was broader than that of the *DSM* in that it

covered both physical and emotional concerns. The focus on long-term negative

consequences rather than trauma as life-threatening provides a more useful definition

for an exploratory study.

Carlson and Dalenberg's Framework

I examined the data in this study through the lens of Carlson and Dalenberg's "A

Conceptual Framework for the Impact of Traumatic Experiences" (2000). Carlson and

Dalenberg outlined previously identified criteria (Carlson, 1997; Carlson et al., 1997) that

they believed contribute to the formation of traumatic experiences. The three main

characteristics listed were "suddenness, lack of controllability, and an extremely negative

valence" (p. 5). Suddenness is a necessary part of traumatic experiences, and according

to Janoff-Bulman (1992), if a negative event does not occur abruptly, it is unlikely to

result in a trauma disorder. Lack of controllability refers to the inability of the victim to

control their circumstance. Lastly, a negative valence refers to the victim's perception of

the trauma. If two people experience the same event, but only one of them perceives it

to be extremely negative, the other is unlikely to experience it as a traumatic event or be

traumatized as a result of it.

Carlson and Dalenberg (2000) also discussed trauma responses. The immediate

responses are "fight or flight" (Cannon, 1929; Lorenz, 1966), and a "freezing response"

(Nijenhuis, et al., 1998), both of which Carlson and Dalenberg explained as innate

responses to danger. When danger arises, one can actively either fight it or flee the

situation, or freeze in the moment, avoiding motion. In terms of longer-term effects, they

referenced the *DSM-IV's* "reexperiencing" and "avoidance" (American Psychiatric

Association, 1994, p. 424, 428, criterion B & C) referring to experiences such as

flashbacks, anxiety, and aggression, and an attempt to avoid this reexperiencing through

a variety of means such as emotional numbing, amnesia, depersonalization, and avoidance of circumstances similar to that of the trauma experienced.

The authors discussed what makes one more susceptible to trauma responses, depending on both internal and external factors. Contributing characteristics could include biological factors such as genetic tendencies (Davidson, 1992a, 1992b), previous trauma experiences, or developmental levels. It could also include the level of intensity of the traumatic event, and the social perceptions of the event. They concluded by discussing "secondary and associated responses to trauma" (p. 20). Secondary responses are those that occur because of the *DSM-IV* responses of "reexperiencing" and "avoidance" (American Psychiatric Association, 1994, p. 424, 428, criterion B & C). Associated responses to trauma are responses to not the trauma itself, but the context in which the trauma occurred. These secondary and associated responses included concerns of mental and physical illness, relationships, and self-perception, as well as abuse of substances and self-blame.

In this study, I explored primary and secondary trauma experiences of music educators through an explanatory-sequential mixed method study (Creswell, 2015). The research comprised two phases: a quantitative survey followed by individual participant interviews. The purpose of this study was to explore early career music teachers' experiences with trauma and to bring their stories to light. Through this research, I sought to answer the following questions:

1. How have early career music teachers experienced trauma?
2. What do early career music teachers perceive as the causes and effects of trauma?
3. What stories arise from trauma connected to early career music teaching?

Positionality Statement

In *Finding Meaning: The Sixth Stage of Grief,* Kessler (2019) advocated for

finding meaning as a way to heal, and shared that, "trauma always has grief mixed in" (p. 14). He explained that meaning provides a way to "make sense of grief" (p. 2) and can help "transform grief into something else—something rich and fulfilling" (p. 2). He cited *On Grief and Grieving* in which he and Kubler-Ross published the five stages of grief (2004). He noted that these stages were not meant to be all-inclusive of every part of the grief process, and that finding meaning can be an important part of healing as a sixth step. Kessler said that there is no singularly correct way of finding meaning. For me, one of the ways I have found meaning was in conducting this research.

After leaving my first job teaching music in which I experienced trauma, I entered graduate school and immediately began to explore research on mental health, stress, burnout, and other similar issues in early career music teachers. I sought to contribute to the field by illuminating issues and stories from early career music teachers whose experiences are often overlooked.

After much reading about issues pertaining to early career music teachers such as stress, mental health diagnoses, attrition, burnout, and more, I struggled to identify a term that felt all-encompassing enough to describe what I experienced in my first job. I came upon the word *trauma* in relation to career when I was scrolling through my "For You Page" on the *TikTok* app (*How TikTok Recommends Videos #ForYou*, 2019). The video was of a young woman in her early career candidly talking about how difficult her job was and labeling her experiences as a form of trauma. I have spent hours trying to find this video again without success, but that was the moment I realized that the word *trauma* rang true to my own experiences and that I could potentially use the term in relation to the topics I had been exploring.

Definitions

For reference, I have provided definitions of terms that are used repeatedly throughout the study:

- **Trauma:** The Substance Abuse and Mental Health Services Administration (SAMHSA, 2014), explained individual trauma as "result[ing] from an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's functioning and mental, physical, social, emotional, or spiritual well-being" (p. 7).

- **Secondary trauma, vicarious trauma, compassion fatigue:** According to the Administration for Children and Families (*Secondary Traumatic Stress,* n.d.), secondary trauma is "a set of observable reactions to working with people who have been traumatized and mirrors the symptoms of post-traumatic stress disorder" ("What is Secondary Traumatic Stress?," para. 1). They based their definition on information from Osofsky et al. (2008) and Figley (1995). According to Osofsky et al. (2008), these three terms refer to the same thing.

- **Trauma-informed approach:** According to the Substance Abuse and Mental Health Services Administration (SAMHSA), a trauma-informed approach encourages sensitivity and understanding toward trauma for the safety and betterment of the individuals therein (SAMHSA, 2014). Bradley and Hess (2021) related this to music education, using the term **trauma-informed music education.**

- **Explanatory-sequential mixed method:** This design, as explained by Creswell (2015), is the use of two kinds of methodologies, one after the other, in which the data from the latter provides greater understanding of the data from the former. In the case of this study, qualitative data from a set of interviews provided elaboration on the quantitative data from surveys.

- **Effort-reward imbalance model:** Siegrist (1996) designed this explanatory

model to describe the tension between the amount of workers' effort and reward in the workplace, and how that affects one's health.

- **Burnout:** Maslach and Leiter's (2016) definition was "a psychological syndrome emerging as a prolonged response to chronic interpersonal stressors on the job" (p. 103). Burnout included three main elements: "overwhelming exhaustion, feelings of cynicism and detachment from the job, and a sense of ineffectiveness and lack of accomplishment" (p. 103).

- **Work-life balance:** Kalliath and Brough (2008) defined work-life balance as, "the individual perception that work and non-work activities are compatible and promote growth in accordance with an individual's current life priorities" (p. 326).

Literature Review

Teacher attrition rates in the United States are concerningly high (Merrow, 1999). Without acknowledging trauma, it is difficult to gain a full perspective of the difficulties early career music teachers (ECMTs) face. As Smith (2021) shared, researchers who have investigated burnout have neglected the topic of trauma. Smith noted that it is important for music educators to acknowledge trauma, to not accept sole blame for mental health struggles, and to advocate for change. Similarly, Hess called for music educators to become trauma-informed (2021).

The purpose of this study was to explore early career music teachers' experiences with trauma and to bring their stories to light. For this study, I used the definition of trauma from The Substance Abuse and Mental Health Services Administration (SAMHSA). SAMSHA (2014) stated that "individual trauma results from an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's functioning and mental, physical, social, emotional, or spiritual well-being" (p. 7). This definition broadly encompasses experiences with trauma while also drawing attention to the long-term effects of that trauma, yet many definitions of trauma exist outside of this one. In this chapter, I will explore multiple definitions and perspectives on the word *trauma* and discuss trauma-informed practices; trauma in education and in music education; and adjacent issues in education and music education including stress, emotional exhaustion, burnout, mental health, bullying, attrition, and career commitment.

Trauma Definitions

DSM Criteria

The American Psychiatric Association (APA) recognizes eight trauma-related diagnoses in the *Diagnostic and Statistical Manual of Mental Disorders, 5th edition, Text*

Revision (*DSM-5-TR*, 2013). In the diagnostic criteria for these disorders, the manual describes trauma as "exposure to actual or threatened death, serious injury, or sexual violence" (F43.10 & F43.0) which could mean experiencing the exposure oneself, witnessing someone else's exposure, or learning of the exposure of a loved one. While this is the diagnostic standard definition, some authors and researchers critique it as not inclusive enough.

Critiques of the DSM

Brown (2008) dedicated the fourth chapter of the book *Cultural Competence in Trauma Therapy: Beyond the Flashback* to expanding the definition of trauma. In this chapter, she discussed the limitations of the criteria in the *DSM-IV-TR* (American Psychiatric Association, 2000). Brown highlighted each part of the *DSM* definition and discussed their ambiguities and provided extensions. For instance, what does it mean to experience a threat of death or physical harm? She gave the example of thrill-seeking experiences, such as racing cars or bungee jumping, which people generally experience as exciting rather than traumatic, even though they can be dangerous. Brown also wrote about the use of racial slurs and how they can evoke a historical and very personal sense of danger, and about sexual harassment, which even without assault can create fear of impending harm to the victim. She explained, "a psychic wound need not occur in close proximity to a physical one to be very deep and terrifying" (p. 98). This suggested that emotional trauma could be significant even if it was not physical, in line with the SAMHSA definition.

Brown discussed other definitions of trauma outside of the *DSM*, as well. She cited Janoff-Bulman's (1992) book *Shattered Assumptions: Towards a New Psychology of Trauma* in which the author based their conception of trauma on the idea that most believe the world to be a relatively good place, and that trauma occurs when one learns otherwise. Brown referenced microaggressions (Sue, 2003) also known as insidious

trauma (Root, 1992), which referred to when many small offenses add up and create a larger effect of trauma. Brown gave the example of Sara, a woman with a physical disability who was driven to attempt suicide by negative societal messaging about disability. Sara perceived this negative messaging as an accumulation of messages over time rather than as one single event.

Nadal et al. (2019) used a survey to better understand the links between racial microaggressions, racial trauma, and PTSD. The researchers cited previous work that suggested racism, including microaggressions, was a possible cause of racial trauma (Bryant-Davis, 2007; Bryant-Davis & Ocampo, 2006, Comas-Díaz, 2016) as well as research that showed that racial trauma can cause symptoms of PTSD (Carter & Sant-Barker, 2015). Nadal et al. acknowledged that the *DSM-V* would not classify these symptoms as PTSD unless the causes were of an acute nature (American Psychiatric Association, 2013). The researchers' survey included four main sections: demographics, the *Racial and Ethnic Microaggressions Scale* (REMS-45; Nadal, 2011), the *PTSD-5 Checklist* (PCL-5; Blevins et al., 2015), and "racially- or culturally-related trauma" (p. 7). In the survey results, they found that a greater number of racial microaggressions corresponded with a greater number of symptoms of trauma. Additionally, experiences with microaggressions were linked more often to trauma symptoms in this study than they were to depression in an earlier study by Nadal et al. (2014).

Microaggressions are not the only way in which trauma may connect to identity. In the effort to advise practitioners on cultural competency, Brown (2008) spoke to multiple identities in the book's second chapter. She defined identity as "an enduring phenomenon that eventually comes to transcend social locations, to represent how the person knows her- or himself to be, and to reflect core values held by the individuals" (p. 49). Brown said that trauma either "shap[es] identity" or "challenges identity," depending on when it occurs in life (p. 50), and one must view trauma through multiple identities.

Brown cited Root's (2000) approaches to identity formation for victims of trauma. Some of these approaches included accepting societal expectations, and some included rejecting them. The way that someone includes trauma in their identity varies per individual.

In the book *The Body Keeps the Score*, Bessel van der Kolk (2014), a practicing psychiatrist and researcher, discussed the history of trauma disorder psychology, psychiatry, and diagnostics, and provided critiques of the *DSM*. Van der Kolk began his experiences working with Vietnam war veterans prior to clinical understanding of post-traumatic stress disorder (PTSD), and throughout the book, he discussed his work with both adult and child victims of other traumas. He said that 82 percent of children served by the National Child Traumatic Stress Network were traumatized but would not be diagnosed with PTSD under the *DSM-V* criteria (Cook et al., 2005). Van der Kolk compared the *DSM*'s criteria with the approach of 19th-century doctors, saying that doctors used the *DSM* to examine superficial symptoms, like fevers or boils, rather than examining the cause of the symptoms. He provided the example that diagnosing a child with Oppositional Defiance Disorder (ODD) may not be useful if the child has experienced trauma that caused the symptomology of the disorder. Van der Kolk believed it better to treat trauma foremost, in contrast with treating ODD.

In *The Body Remembers,* Rothschild (2000) made an important distinction between post-traumatic stress and PTSD. She noted that individuals may experience stress following a traumatic event without developing the symptomology of the disorder (Rothschild, 1995). This does not mean they will not have difficulty because of the traumatic event. Rothschild also affirmed that not all who experience traumatic events will recall them, but their body still responds to the trauma as a threat, hence the title *The Body Remembers.* She noted that trauma comes in three phases: events leading up to the trauma, the trauma itself, and the events that follow. All three phases are significant

in treatment. Additionally, the Connecticut State Department of Children and Families (n.d.) outlined three types of trauma on their website: chronic, acute, and complex. The state department referenced Cook et al. (2005) for the latter of the three terms. Cook et al. explained that victims of complex trauma meet the symptomological criteria for PTSD in the *DSM-IV*, even though the trauma experiences do not align with the *DSM* definition (American Psychiatric Association, 1994).

Perceptions of Trauma

How can music educators best understand trauma? Blair et al. (2020) studied the perception of the word among trauma doctors, first responders, trauma patients, and community members in Bolivia, with the purpose of providing data to help with the trauma registry and systems and safety efforts. Participants had experienced trauma or had a trauma-adjacent experience. The researchers showed participants images of possible traumas such as a person drowning and a gunshot wound, and then asked them which images they thought were considered trauma and why.

The coding of the study resulted in five themes: "trauma definition, mechanism, physical injury, management, and psychological trauma" (p. 1370). Under the definition of trauma, there were four sub-themes that ten or more subjects mentioned: "varying severity," "accident," "temporality of trauma," and "external agent" (p. 1372). Many participants stated that trauma must be severe and is not just an accident. As stated by a physician subject, "it's an acute occurrence," (p. 1372) which represents the theme of temporality of trauma. One first responder distinguished trauma as something that happens *to* someone, caused by something external: "some use the concept of trauma as something produced by an external agent. So, if something external has affected you in some way, it is a trauma" (p. 1372).

In terms of the psychological elements, the researchers acknowledged the issue of translation when it came to the word *trauma* since the interviews were conducted in

Spanish. Blair et al. referenced Ferrer et al. (2006) and Gjersing et al. (2010) regarding the particularities of translating the word *trauma,* acknowledging this as a possible concern with Bolivian participants according to another study by Boeck et al. (2016). Many of the participants claimed that certain images represented trauma because of long-term psychological outcomes. Regarding the drowning image, a layperson said "This is a trauma because he is suffering in this, and is traumatized with a bad psychology experience. They are always going to have a fear of the water" (p. 1373). The researchers summarized that medical professionals perceived trauma as mostly physical and laypeople viewed it from an emotional or mental perspective.

Boals (2018) studied trauma definitions in terms of subjectivity and objectivity, meaning whether a trauma is identifiable as such on an objective scale (objectivity) or by an individual (subjectivity). To determine this, the researcher used an instrument to define objective trauma titled the *Traumatic Events Questionnaire* (TEQ; Vrana & Lauterbach, 1994). He found that while the objective traumas led to PTSD more often, non-objective traumas still resulted in negative outcomes for the mental health of the participants, including more stress and depression and "lower life satisfaction" (p.86). Boals admonished practitioners to acknowledge non-life-threatening trauma as still significant.

Blair et al. (2020) and Boals (2018) stated that laypeople may view the concept of trauma differently than professionals. Despite the difference that sometimes exists between individuals' perceptions of trauma and established definitions and criteria, Boals found that both can have a negative effect, and therefore, professionals should be wary of ignoring perceived traumas regardless of whether they fit established criteria or definitions.

Secondary Trauma in Education and Music Education

Research on trauma in education has largely focused on secondary trauma or on

trauma-informed practices rather than on trauma experiences unique to educators. The Administration for Children and Families (*Secondary Traumatic Stress,* n.d.) defined secondary trauma as "a set of observable reactions to working with people who have been traumatized and mirrors the symptoms of post-traumatic stress disorder" (para. 1).

Lucas (2007), the program director at La Casa, a children's program for those affected by HIV, studied the effects of secondary trauma on the teachers and caregivers serving there. Students and teachers became very attached to one another, which proved especially problematic when students were moved out of the home. Some of the teachers even worked to adopt the students. Lucas also studied the levels of burnout of the participants, using the Maslach Burnout Inventory (MBI), prior to and after they completed a training session on "the coping strategies of reframing and goal-setting" (p. 89). According to the MBI measurements after the training, all five of the teachers and caregivers experienced a greater sense of "personal accomplishment," and four out of five tested lower for "emotional exhaustion" (p.89).

In another study on secondary trauma, Mayor (2021) detailed two narratives from teachers of Syrian refugee students in Ontario, Canada regarding their reactions to students' disclosures of trauma. The themes included: "being unsettled by unexpected disclosures, being disturbed by students' lack of affect, experiencing tension between emotional expression and containment, and engaging in meaning making when hearing stories students want to tell" (p. 132). The researchers acknowledged that the sample size was too small to be representative and that more research on this is needed, but that overall, the study was useful for gaining an understanding of teachers' experiences with their students' disclosures of trauma.

Investigations of secondary trauma extend beyond the field of education and the role of teacher. Osofsky et al. (2008) explored secondary trauma as experienced by professionals in healthcare, law enforcement, child welfare, and mental health as well as

judges in the juvenile court system. Močnik (2020) studied the secondary trauma of trauma researchers, Pihkala (2020) did the same for environmental researchers, and Costa et al. (2020) did the same for interpreters.

Smith (2021) wrote on the topic of secondary trauma and burnout as they relate to the music education literature. Her perspective was that secondary trauma was too often neglected, and that the focus of the literature was on burnout. She felt that this resulted in a lack of information on the effects of trauma on music educators. It also diminished the serious nature of teachers who were coping with trauma responses and not just burnout. Smith advocated that the field consider the significance of secondary trauma in music education.

Trauma-Informed Practices

How could understanding of trauma inform music education practice? A trauma-informed approach is a proactive approach for a variety of professional settings that includes sensitivity and understanding toward trauma for the safety and betterment of the individuals therein (SAMHSA, 2014). Menschner and Maul (2016) explained in their paper for the SAMHSA that trauma-informed care involves "acknowledg[ing] the need to understand a patient's life experiences in order to deliver effective care and has the potential to improve patient engagement, treatment adherence, health outcomes, and provider and staff wellness" (p. 1). Carello and Butler (2015) argued for integrating this concept into education as trauma-informed educational practice to address safety issues in the classroom, as a variety of factors such as content, teacher and student behaviors, and physical environment could trigger traumatic responses in individuals. Carello and Butler cited Harris and Fallot (2001) as the originators of the trauma-informed care concept, who discussed the necessity of addressing trauma in patients rather than jumping straight to the immediate symptoms, much as van der Kolk (2014) promoted in his book years later.

Brunzell et al. (2015) developed a framework called Trauma-Informed Positive Education (TIPE) as a result of their literature review on trauma-informed practice in education. The researchers called this model a "healing approach" (p. 66) because it focuses on rebuilding internal processes for students who have experienced trauma. Brunzell et al. discussed the healing of issues with attachment, stress management, and relationship, and also focused on the building of relational and emotional skills. The researchers believed that students in the classroom would benefit from these trauma-informed ideas.

Isobel et al. (2020) sought to understand how psychiatrists perceived the Trauma-Informed Care (TIC) movement and how it affected their treatment. The researchers interviewed thirteen psychiatrists working in New South Wales, Australia, and then sorted their data into four main themes: conflict between TIC and psychiatry, intersection of trauma and mental illness, trauma as a concern in treatment, and trauma processing.

In the discussion of the first theme, the authors noted that the definition of trauma varies between professionals, and they discussed the hesitations of adopting Trauma-Informed Care (TIC) in psychiatry. Some participants felt it could potentially undermine the work of psychiatry, "fostering cultures of blame and criticism" (p. 4). The researchers found that because the campaign for TIC is coming from an outside field and not from psychiatry itself, that individuals may be skeptical and even see it as a "threat" (p. 4). The authors said that tension regarding TIC was partly due to these hesitations, but also due to the overall lack of agreement on a trauma definition. One participant described trauma as "deeply divisive" (p. 5).

The second theme referred to how trauma and mental illness co-exist. There were differing opinions among participants but also a hesitancy to name causation. The next theme explained the complexities of trauma in psychiatry. Most psychiatrists did not

change their treatment based on their patients' trauma because of lack of time and resources, as well as fear of triggering trauma response without having the ability to resolve it.

In the discussion section, Isobel et al. again acknowledged that the varying ideas of trauma among psychiatrists influenced their practice. The researchers noted that Australia did not have a standardized method of treating trauma, and they were concerned that this lack of structure would lead to false assumptions about trauma and, as a result, inappropriate treatment. However, participants felt they did not need more training in trauma.

Plumb et al. (2016) made a case for the implementation of Trauma-Sensitive practices in schools while providing resources and suggestions. The authors cited Wolpow et al. (2009) who said that with trauma comes a higher chance of dropout and difficulties in schooling. Additionally, they presented the "Logic Model" (p. 46) which included requirements for schools to be considered trauma-sensitive, including ideas such as creating a unified understanding of trauma throughout the building, and implementing trauma education for faculty and staff. The National Child Traumatic Stress Network Schools Committee published a "Child Trauma Toolkit for Educators" in 2008. This PDF resource contained information on trauma in children of various age ranges and a brief page on "Self Care for Educators." On this page, they noted that working with students with trauma could result in secondary traumatic stress. The authors also elaborated on ideas for coping, including caring for one's own needs and working through personal traumas, reaching out for help, and acknowledging secondary trauma as a real concern associated with the workplace.

McEvoy and Salvador (2020) discussed the current research on Culturally Responsive Pedagogy and Trauma-Informed Pedagogy and recommended methods for implementation in an elementary general music setting. In this study, the researchers

used the SAMHSA (2014) definition of trauma. The authors recommended activities such as playing games with student names, allowing students to choose how the teacher greets them, and room for students to discuss their thoughts. McEvoy and Salvador believed that if teachers better understand these pedagogies, they can better serve diverse groups of students.

Hess (2021) stressed the importance of music educators understanding trauma and trauma-informed pedagogy. She framed this with the chapter title "Rethinking Bad Behavior," opening with the idea that defiant behavior often comes from a place of trauma (Caruth, 1995). She provided strategies and information for teaching music with trauma in mind, including means of how music can be beneficial, and considerations for how to use music safely. Her goal was to integrate the trauma-informed concept into music education.

Mental Health in Education and Music Education

While little exists in terms of references to the individual trauma of music educators (Hess, 2021), there is research on the mental health of educators. Burak and Atabek (2019) studied depression in pre-service music educators by using a survey to examine levels of depression, career satisfaction, and stress within a group of preservice music teachers in Turkey. Researchers determined through ANOVA analysis that though there was no perceived correlation between a student's year in school and stress or depression, there was a decline in career satisfaction in later years of school. Stress and depression did not cause a decline in career satisfaction; however, the rate of occurrence of stress and depression among music education majors was found significantly higher than that of all college students. It is congruent with that of professional musicians, and it is consistent from entering the program up to the final year.

Carlotto and Gonçalves Câmara (2015) examined the occurrence of common

mental disorders (CMDs) in 679 teachers throughout 37 elementary schools in Porto Alegre, Rio Grande du Sol, Brazil using a survey method. According to the surveys, 34.8 percent of subjects suffered from CMDs. The researchers drew attention to mental health risks, including lack of clarity of role, a poor perception of one's own capabilities, lack of support, and overwork. The researchers called for greater support for teachers. Overall, this study provided supportive data for the argument that mental health disorders should be a concern for the profession.

Lee et al. (2008) studied occurrences of Generalized Anxiety Disorder (GAD) and Major Depressive Episode (MDE), specifically, in a group of about two-thousand teachers in Hong Kong during a period of education reform (The Committee on Teachers' Work, 2006; Hong Kong Education Commission, 2000). The authors utilized experienced interviewers who were well-trained in the psychological content at hand to conduct individual phone interviews and one focus group. Data revealed that 15.5 percent of participants pursued professional mental health help within six months of the survey, but only 8.5 percent of those with GAD and/or MDE sought help. Subjects communicated concern of being "found out" by students, parents, administrators, and/or colleagues for seeking help.

Francis and Lankshear (2019) studied the mental health of teachers in Wales, and they purposed to understand if people with different personality types experienced different psychological benefits and drawbacks from teaching. The authors used two evaluative scales from the ministry field, the Scale of Emotional Exhaustion in Ministry and the Satisfaction in Ministry Scale (Francis et al., 2005), and applied them to teachers. Francis and Lankshear also used the Francis Psychological Type Scales (Francis, 2005) to assess Jungian personality types (Jung, 1961). The use of ministerial scales in relation to teaching set a focus on the many social and emotional aspects of teaching, and the findings revealed that different personality types in their study did have

different psychological responses to teaching. Introverts found themselves more easily exhausted than extroverts, and intuitive types found more satisfaction in teaching than sensing types. The authors concluded that such knowledge could help the field recognize who may need supportive interventions sooner than others and could provide understanding for personal benefit as people consider their personalities and their work.

Stress, Exhaustion, and Burnout

In a 1994 study, Hodge et al. surveyed music and math teachers about stress and burnout at work. They wanted to find out if music teachers experienced more stress than the math teachers, and the data suggested that overall, they did. The survey had four components: demographics, stressors at work, health questions, and the Maslach Burnout Inventory (Maslach & Jackson, 1981). Music teachers scored higher in all areas of stressors at work, and they scored significantly higher in measures of emotional exhaustion and depersonalization than the math teachers did. In terms of emotional exhaustion, their average was also significantly higher than the average of teachers according to Maslach and Jackson (1981). To improve this situation, Hodge et al. suggested increasing teacher learning on the topics of classroom management, relaxation, and stress management. The researchers called for more administrative understanding and support, including mentorship, school-wide discipline programs, and appreciation for teachers of all subjects.

Klusmann et al. (2008) researched emotional exhaustion in teachers as related to their teaching contexts. The researchers presented the data through the Job Demands-Resources Model (JD-R), a framework developed by Demerouti et al. (2001) that represents the balance between a job's demands versus its resources, and how this balance affects workers. In an effort to focus on specific school contexts, Klusmann et al. made a distinction between two types of demands and resources, *general* and *differential*, with *general demands* defined as "challenges faced by all teachers; they

may explain differences in psychological functioning between teachers and members of other professions" (p. 131) and *differential demands/resources* defined as "conditions that may vary between classes and schools; they may explain interindividual differences in teachers' psychological functioning" (p. 131). Klusmann et al. also distinguished between *teacher* versus *school* factors. In other words, how does the school environment contribute versus how do the teacher's characteristics contribute? They found that differences in school-specific factors were minimal, so they recommended further research focus on individual-specific differences instead.

Philipp and Schüpbach (2010) examined emotional labor through two modalities—surface acting and deep acting. The researchers defined these terms as follows: "deep acting refers to a change of the inner emotional state (regulating feelings), while surface acting refers to a superficial expression of an emotion which is not actually felt (regulating expressions) (Grandey, 2000; Zapf, 2002)" (p. 495). Phillipp and Schüpbach sought to find out what the effects of surface and deep acting would be over the course of a year. This survey study determined that "good emotional labor can prevent emotional exhaustion of teachers" (p. 502) and that more deep acting results in lower levels of emotional exhaustion over time.

Keller et al. (2014) researched emotional exhaustion and emotional labor in teachers. The authors quoted Morris and Feldman's (1996) definition of emotional labor, "the effort, planning, and control needed to express organizationally desired emotion during interpersonal transactions" (p. 987). Keller et al. justified this study by claiming a lack of existing research on data collected during teaching activities. The researchers studied 39 teachers in Germany, monitoring them with short surveys during their lessons via Palm Pilot devices. Results showed that teachers felt enjoyment in 99 percent of lessons, anxiety in 9 percent, and anger in 39 percent. Emotional exhaustion correlated with the frequency of anger, and inversely with the frequency of enjoyment. Additionally,

they concluded that anger brought about the need for emotional labor. The researchers acknowledged that the study may not have monitored low levels of anxiety very well, which could be a topic for future research.

Bellingrath et al. (2008) studied the physiological effects of stress and burnout on teachers. The researchers examined the hypothalamic-pituitary-adrenal (HPA) axis regulation ("a key stress-responsive endocrine system," p. 104) of over 100 teachers to determine correlations to three conditions using psychological and physiological measures. The researchers based their description of burnout on information from Maslach et al. (2001), saying that burnout is a syndrome characterized by "emotional exhaustion, work-related cynicism, and feelings of work inefficacy or reduced productivity" (Bellingrath et al., 2008, p. 160). Vital exhaustion refers to prolonged tiredness associated with cardiovascular concerns (Kop, 2004) while effort-reward-imbalance emerges when stress comes from work conditions that are high in effort and low in reward (Siegrist, 1996). Researchers measured participants' cortisol levels via saliva samples on two workdays and on one rest day. The researchers used surveys to measure burnout, vital exhaustion, effort-rewards imbalance, anxiety, and depression. Bellingrath et al. found what they deemed "subtle dysregulation" (p. 108) in teachers' HPA axis regulation in those who experienced burnout, vital exhaustion, or effort-reward-imbalance.

A year later, Bellingrath et al. (2009) published another study that connected psychology to biology using McEwen's allostatic load model (AL) (McEwen and Stellar 1993; McEwen 1998a, 1998b). AL is defined as "a summary measure capturing the cumulative physiological burden exacted on the body through attempts to adapt to life's demands. It is considered to reflect the wear-and-tear on the body and brain resulting either from chronic over-activity or inactivity of physiological systems that are involved in the adaptation to environmental challenge" (McEwen 1998b). This measure includes the

examination of cortisol in addition to other measures such as blood pressure and cholesterol (Seeman et al., 1997b). Using AL and various questionnaires to extensively measure both psychological and biological factors to reflect various kinds of work-related stress in a group of over 100 female school teachers, the researchers concluded that female teachers who experience high levels of ERI and exhaustion exhibit "slightly but significantly higher AL scores" (p.42). The researchers noted as a limitation that the subjects in this research were young compared to many in AL studies, and that in their youth, this study detected factors that could potentially lead to other health problems in the future. This study was more specific than their previous study as it narrowed in on female teachers using the allostatic load model, encompassing more biological factors than just cortisol measurements.

Eyal et al. (2019) sought to identify coping strategies for teachers related to trauma-related stress, which they defined as "the accumulation of the demands on the teacher that could be attributed to stressful student behaviors and emotions arising from their trauma" (p. 205). The authors implemented an intervention called the Mind-Body Group for Teacher Stress to provide teachers with information and skills to understand student behaviors caused by trauma as well as to cope with stress that comes from teaching. Based on concepts of trauma-informed care and mind-body work, the goals of the program were to teach "mind-body skills" (p. 209), lower stress levels, and educate the teachers on trauma as it relates to students. Through surveying, the researchers found overall positive perceptions of the program with multiple participants noting that they favored the teacher-focused components over the discussion of student behavior. The authors noted that this program was in a fairly early stage of analysis and that it was important to run more programs for continued benefit and feedback.

Bullying

Workplace bullying is another relevant topic of study. Farley et al. (2015)

surveyed 158 doctors in training about cyberbullying, and 46.2% of participants reported experiencing it. The researchers also concluded that cyberbullying experiences may lower job satisfaction and that more research needs to be done in this area. Boudrias et al. (2021) performed a literature review and thus developed "a conceptual model of workplace bullying outcomes" (p. 10). They found connections in the literature from workplace bullying to both psychological and physical health outcomes, as well as occupational and family-related outcomes.

Specific to teachers, there are also studies on bullying of teachers by students, administrators, co-workers, and parents or community members. Pervin and Turner (1998) studied Teacher-Targeted Bullying (TTB) in an inner-city school in London. Their purpose was to elucidate the experiences of teachers and TTB in this school, with hopes that awareness could result in efforts to reduce TTB. The authors began their paper with an important distinction between TTB and regular classroom disruptions, followed by the explanation that if professionals treat TTB as a unique issue apart from regular misbehavior, they might be able to reduce teacher stress and emotional exhaustion. The results showed that 91 percent of participants had experienced TTB during their career, and at the time of the study, the administration had not formally recognized TTB as a concern. The authors advocated for recognition of this problem and further research and effort to try to diminish it.

De Vos and Kirsten (2015) studied the results of teacher bullying, including biological, psychological, and sociological. They interviewed 24 teachers in South Africa. They found that the most commonly described bully for teachers was a male principal, who sometimes manipulated other teachers to bully the victim as well. Some of the bullying tactics included verbal maligning, manipulation of workload, over-managing, and cyber-bullying (De Vos, 2013). The researchers referenced De Vos's prior research in which many victims of workplace bullying considered it a "highly stressful and traumatic

experience" (p. 4), and many of them experienced symptoms, both physical and otherwise, of mental health diagnoses (De Vos, 2013; American Psychiatric Association, 2013a). The researchers expressed concern over the long-term effects of teacher bullying both on the health of the individual and on the attrition rates in the field of education.

Attrition and Career Commitment

In Ingersoll's (2002) study on the contemporaneous teacher shortage, he cited data from the Schools and Staffing Survey (SASS) and the Teacher Follow-Up Survey (TFS) (Whitener, 1996). He concluded that leaders in education should not solely focus on teacher recruitment to mediate the teacher shortage, but also on teacher retention. He then discussed ways to improve retention, including increasing teacher pay, increasing teachers' power to influence change, and increasing administrative support.

Buchanan et al. (2013) studied early career teacher attrition and retention in a multimodal study of early career teachers in their first, second, and fourth years of teaching. The researchers collected both interview and survey data and found that the perspectives of the participants were influenced by "collegiality and support, student engagement and behavior management, working conditions and teaching resources, professional learning, workload, and isolation" (p. 118). The authors acknowledge that they are powerless to change the system and suggest focusing on preparing preservice teachers to handle these issues.

Jones and Youngs (2012) discussed burnout and career commitment of beginning educators. The authors drew on the Affective Events Theory (AET; Weiss & Cropanzano, 1996) to study the emotional changes of early career teachers on a daily basis and how those feelings affect their job perception. In this longitudinal study, they surveyed participants in addition to monitoring them with devices that requested frequent small survey responses throughout their workday. Jones and Young suggested that the

emotional experiences and job perception of early career teachers probably affect career trajectory and retention.

Career Support and Mentorship

Baker (2007) studied the connection between perception of administrative support and job satisfaction in early career choral educators. The author sought to understand attrition in music education. She referenced attrition statistics that Merrow developed (1999). Merrow's statistics say that 20 percent of new teachers leave in the first three years and 50 percent in the first five. With this information in mind, Baker surveyed a group of early career choral music teachers (n=74) and interviewed a select group of those participants (n=9), asking about their level of satisfaction with their position and their intentions for the future. She found that 13.7% of the study population intended to leave teaching altogether and that 17 out of 74 intended to change positions within the field. This study also affirmed that the most common reason teachers are satisfied or unsatisfied with their positions is because of support systems; one of the common reasons for attrition was lack of administrative support. Limitations of this study were its localization to one region of the country and its restriction to only choral educators.

In an editorial piece published by Education Week (1999), Merrow discussed the then-teacher shortage from the perspective of retaining teachers in the profession rather than increasing recruitment efforts. "Simply put, we train teachers poorly and then treat them badly—and so they leave in droves" (para. 10). In this opinion piece, Merrow used the analogy of a hole in a swimming pool. To fix the leak, the hole should be repaired; however, rather than addressing the real problem (the issue of retention), the government at the time focused its efforts on recruitment (Sack et al., 1999), continuing to add more and more water to the pool (recruiting more and more teachers).

Others have studied mentoring as a part of the early career experience. Conway

and Zerman (2004) did a study in which Zerman journaled through her own first year of teaching as a music educator. Conway and Zerman examined Zerman's experiences with mentorship, administration, and new teacher induction. Their data collection included interviews, emails, and observations; and they gave the reader a sense of depth regarding what Zerman found beneficial from her mentorship experience.

Benson (2008) explored the existing literature about mentoring new music teachers. After evaluating the current state of new teacher mentorship programs, they noted an absence of standards and requirements for these programs across the country. Benson then identified literature in which researchers explored feelings of isolation in music teachers and factors that separate music teachers from others in their school communities, as well as new teachers' feelings regarding the mentorship relationship. Benson presented Smith's (1994) study on a successful mentorship program for new music teachers, and they concluded with a call for change. Benson asserted that the issue of effective music-education-specific mentorship must be a priority for those in positions of power.

Gosnell (2020) advocated for self-care interventions for refugee teachers in Malaysia. She interviewed several teachers on their views of stress, mental health, and self-care. The researcher described the tumultuous situation that the teachers lived and worked in because of their status as refugees, and she found nine common themes in her interviews. Regarding teaching, one theme was "teaching is meaningful, but demanding," (p. 90) acknowledging both the stressors and satisfaction that came with the profession for them. One was that participants viewed mental health relative to family, not solely to self, and was seen as a physical phenomenon. Another theme was that "self-care was simple" (p. 103). Different teachers described contemplative religious activity, playing music, and other cost-effective activities because of lack of available time and finances.

Summary

Researchers and practitioners have explained trauma in a variety of ways that do not always fall within the *DSM* criteria, and some have expressed more skepticism toward the *DSM* criteria than others. Discussions of trauma that falls outside of the diagnostic guideline included microaggressions, racial trauma, and complex or insidious trauma. Van der Kolk expressed concern (2014) that trauma may be the cause of symptoms that are diagnosed under a different label. From laypeople to medical professionals, people perceived the word trauma differently, and psychiatrists had varying opinions on the benefits and drawbacks of trauma-informed care implementation their practice.

Education researchers have studied the effects and management of secondary trauma in educators, and the trauma-informed approach has made its way into the classroom as trauma-informed practice. Some have applied these principles to the music classroom for the benefit of students. Other relevant discussions connected to trauma experienced by early career music teachers included mental health, stress, exhaustion, burnout, bullying, and attrition.

Methodology

The purpose of this study was to explore early career music teachers'

experiences with trauma and to bring their stories to light. I utilized an explanatory-

sequential mixed methods design which included a quantitative phase and qualitative

phase. Creswell (2015) explained that mixed methods approaches are appropriate when

"the use of quantitative research or qualitative research alone is insufficient for gaining

an understanding of the problem" (p. 15). Mixed methods allowed the use of both

quantitative and qualitative data collection methods and "integrat[ing]" (p. 164) the

results. Specifically, I sought to answer the following research questions:

1. How have early career music teachers experienced trauma?

2. What do early career music teachers perceive as the causes and effects of

   trauma?

3. What stories arise from trauma connected to early career music teaching?

Given that few researchers have explored the topic of trauma uniquely experienced by

music teachers, a quantitative approach provided "breadth" of information (Leavy, 2017,

p. 101). Interview data and storytelling (Creswell, 2015) provided a "depth" of insight into

such a personal topic (Creswell, 2015; Leavy, 2017, p. 9). Leavy said that qualitative

study is useful when the purpose is to "illuminate" or "explore" the data (Leavy, 2017, p.

128).

Creswell (2015) distinguished two types of integration that were relevant to this

study, including the research practices of "merging" and "explaining" the two datasets (p.

8). Merging involved comparison between the survey and the interviews, and explaining

meant that each dataset would explain the other. This project also used an explanatory

sequential design (Creswell, 2015), meaning that the interviews provided explanation for

the earlier survey portion.

Safety and the IRB protocol

Due to the sensitive nature of the topic at hand, JMU's institutional review board required a full board review. The board raised concerns regarding the storage of sensitive information as well as the well-being of participants after disclosure of trauma. After discussion and revisions, the board approved the study and its procedures. I provided a consent form, located in Appendix A, as the first question on the survey. It clearly informed participants that they could drop out at any point in time before submitting the survey without penalty and that I would not publish identifiable data. Additionally, the consent form acknowledged risks of trauma disclosure and said that participants were responsible for their decision to participate or discontinue. In the survey debrief, I noted that I as a researcher was not qualified to make therapeutic referrals, but I did list resources for participants' voluntary pursuit. I included two national resources from the Centers for Disease Control (*People Seeking Help*, 2021) and from the U.S. Department of Health and Human Services (*Get Immediate Help*, 2022). I also included a list of local resources in the Harrisonburg, Virginia area as provided by the IRB review board (Institutional Review Board, n.d.).

I enabled the Respondent Anonymity Assurance setting on QuestionPro and ensured that it did not collect email addresses. At the end of the survey before the debrief, I asked participants if they would consent to provide contact information for an interview. I selected individuals to contact using purposeful sampling (Leavy, 2017; Patton, 2015) according to criteria drawn from the SAMSHA definition of trauma and from the pool of completed surveys that included a *yes* for consent to contact. Each potential interviewee was selected purposefully based on categories of trauma they experienced. I contacted each of those participants via email or text to schedule an interview. During the scheduling process, I asked participants to complete another consent form that restated the same information regarding the interview. They also

initialed consent to be audio and video recorded, and I saved these recordings on my local drive. After each interview was complete, I transcribed them, and during this time, I de-identified identifiable data. After each transcription was complete, I deleted the recordings. I stored all data on a password-protected computer. At the end of the study, I deleted transcriptions and data codes.

Recruitment

The recruitment process took place in two phases according to Creswell's (2015) explanatory sequential method. I recruited for the survey first, and then asked survey participants if they would consent to an interview. I sought to recruit any current or former full-time music educators who believe they experienced trauma during their early career (years 0-5 of teaching). This included participants currently in different stages of their careers. According to the Substance Abuse and Mental Health Services Administration (SAMHSA; 2014), trauma involves long-term effects. This merited the involvement of those in later career stages, to see if they currently felt those long-term effects and to see how they remembered their trauma from early in their career.

As explained in the IRB form, I recruited using emails and social media, as well as word of mouth. I used the publicly available email database on the Virginia Band and Orchestra Directors Association website (VA Schools Directory, n.d.), which provided hundreds of email addresses although it was somewhat out of date (my email address was still listed under my old job that I left in 2020).

Additionally, I used Facebook, Instagram, and TikTok for recruitment. I was able to post generally on my personal account on TikTok and Instagram. On Facebook, I posted in the groups Band Directors, Elementary Music Educator's Idea Bank, VA Band & Orchestra Director's 2020 Shutdown Think Tank, Band Directors are from Venus—Virginia, Middle School Band Directors, Band Directors for Better Health, Middle School Band Directors Forum, ODU Music Teachers, Music Educators Creating Online

Learning, Women Band Directors International, Virginia Music Educators, and Solidarity

Superheroes—Music Educators Fighting for Diversity and Unity. These groups included

a broader audience than just Virginians. Some were regionally specific, and some were

focused on certain content areas or specific interests. A total number of 250 participants

completed the initial survey, and from those participants. Participants were music

educators of various specializations and career stages. The vast majority of participants

taught in the United States.

  After the survey portion of the study concluded, I began recruiting interview

participants and ultimately interviewed six. As stated in the IRB form, my goal was to

recruit participants with varied experiences with trauma, so I purposefully selected eight

potential interviewees (Leavy, 2017). In the survey, I broke down the Substance Abuse

and Mental Health Services Administration's (SAMHSA) trauma definition into various

questions, four of which were about whether individuals experienced life-threatening

physical trauma (LTP), life-threatening emotional trauma (LTE), non-life-threatening

physical trauma (NLTP), and/or non-life-threatening emotional trauma (NLTE). I filtered

the completed survey entries by each of these four categories, and to include only

participants who consented to be interviewed. I then used a random number generator

to select participants from each category.

  After examining one randomly selected participant's completed survey, I realized

that even though I was selecting individuals from each category of trauma, I was not

able to guarantee how severe the effects of their trauma were with this method, so I

decided to add one more filter. While breaking down SAMHSA's definition in the trauma

survey, I asked about how often one's trauma affected them in their work life and their

personal life in the present day. Again, I experimented with different options for this filter

and decided to use "often" as the response in order to select from participants who found

their trauma a present struggle. My finalized filters narrowed the responses down to four

groups of participants for LTP, 12 for LTE, 18 for NLTP, and 24 for NLTE, all of them who said that their early career trauma affects them often in their work and personal life. Categories sometimes overlapped since some participants said *yes* to multiple categories of trauma.

I selected one participant from each of the four categories using a random number generator. Out of the first four selections, all were female, three identified as white or Caucasian and one as Mexican/Latino, and all began their careers in their early twenties. While there was diversity among the participants in their ages and their experiences, there was a lack of diversity in the previously mentioned areas (gender, race, ethnicity, and age of beginning their careers). I continued the selection process in the same manner to recruit the fifth participant, another white woman, from the LTP category. I examined the four profiles in this category, and they all identified as white and/or Caucasian females.

In order to be inclusive of a variety of perspectives of gender, race, and ethnicity, I decided to proceed with more selectivity and determined that the sixth participant (the second participant in the NLTP category) would not be female. I examined the participants and found only one male and selected him. In choosing participant seven (the second participant in the LTE category) I determined to select someone other than a white Caucasian female. There was only one non-female response and I had already been previously selected that individual. I used the random number generator repeatedly until I landed on a female who identified as white and Caucasian but also Asian. For the final participant, I examined the category for people who were not female and found two male participants. One of them I had previously selected, so I chose to add the other, who identified as mixed race and Afro-Cuban. The Caucasian and Asian female and the first candidate from the LTE category never responded to my request for interviews. As a result, I recruited six out of the eight contacted for interviews: three white females, one

Mexican/Latino female, one mixed-race/Afro-Cuban male, and one white male. Two participants were first-year teachers, two were fourth-year teachers, one was in his ninth year, and the other in her fifteenth year.

During the recruitment process on social media, a few participants expressed concern about my use of the term *trauma* during recruitment for the study. In the materials, I purposefully did not define trauma for the participants until they began the survey, because I wanted participants who connected with the word to parse through the definition themselves. One participant in the Facebook group, Elementary Music Educators Idea Bank, expressed her concern that my use of trauma was too broad and maybe even flippant:

> Can you be more specific? Potentially traumatic experiences are only "trauma" if the person ends up literally unable to continue with life as usual. Most of us experience things and yet we are resilient and still go on with our normal lives. Do you mean teachers who had to literally give up teaching all together? Please don't use "trauma" lightly.

I was able to follow up with this comment and share that the lack of definition in the recruitment post was purposeful and that a variety of definitions exist. Another participant expressed concern in "Band Directors for Better Health" and said, "You may get a better response on this by telling us what you consider to be trauma. Each of us fights battles in our job but may not think of it as trauma." This exemplifies that not everyone perceives this word in the same way, nor does everyone equate certain experiences to trauma. However, the responses in this study affirm that there was a plentitude of experiences that teachers consider trauma.

Development of survey and interview questions

Structure

The opening question on the survey (Appendix A) included the consent

information. I followed this with demographic questions about the participants. Since this

study was focused on multiple years of participant experiences, I included 5 sections

asking for the same information regarding 5 years of jobs. I funneled participants through

the appropriate sections of questions according to their experiences. For example, if a

teacher who taught for two years indicated they experienced trauma in their first job,

they answered questions about their first job and their experiences with trauma during

this time. If they said no, they answered the question of if they started their second job

during their second year of teaching, and if so, if they experienced trauma. If they said

no, then they were directed to the end of the survey. After they completed all of the

questions regarding trauma, participants then responded if they would be willing to

consent to an interview and were provided a place to leave their contact information.

Participants then saw the debrief statement that included the various resources they

could access if they should so choose. For those with whom I scheduled interviews, I

sent a consent form for that portion individually that included resources to choose from

(Appendix B). For the interview protocol, I followed a semi-structured interview format

(Leavy, 2017; Patton, 2015), meaning that I could use the questions as I had listed them

(Appendix C) but then ask follow-up questions based on the responses to both the

survey questions and the interview questions themselves.

Content

The content of the survey and interview questions was based on the existing

literature. The trauma section of the survey broke the Substance Abuse and Mental

Health Services Administration's (SAMSHA; 2014) definition into questions to help

participants decide if their experiences fit that definition. I chose a broad definition of the

term in order to be as inclusive as possible. The questions included whether the trauma

was physical, emotional, life-threatening, and/or non-life-threatening, as well as whether

the consequences of the trauma were physical and/or emotional and how often

participants experienced them. This section also included a long checklist of causes of

trauma, which included factors related to students, parents, colleagues, administrators,

expectations, bullying, lesson plans, and student loans among other factors. It also

included questions about areas of life and work affected by the trauma, career intent

considerations as a result of the trauma, and what participants found helpful in working

through the trauma.

In the subsequent sections, I asked questions about the participants' respective

jobs, including information on the specific content areas and grade levels taught as well

as the types of schools and administrative structures. The final questions in these

sections were about satisfaction with mentorship, both formal and informal. Questions

can be found in Appendix A.

Introduction of interviewees

Samantha

Samantha was a 22-year-old Caucasian female and a first-year music teacher

working in an inner-city high school in the Midwest. Samantha taught music

appreciation, general music, and theater. She selected *yes* for all four categories of

trauma.

Eva

Eva was currently at her second job and in her fourth year of teaching. Eva

shared her trauma experiences from her first year of teaching when she was the head

band director at a middle school in the Southwest at age 21. Eva identified as female,

Mexican, and Latino; and she selected *yes* for NLTP and NLTE.

Liz

Liz, a white female and a fourth-year teacher, was still at her first job teaching

band at a Title I middle school in Virginia. She started this position at age 24 and has

experienced trauma every school year thus far. Liz selected *yes* for LTP, NLTP, and

NLTE.

Christine

Christine, a Caucasian female, was in her fifteenth year of teaching instrumental music. At age 22, she began her first music teaching job in the Southwest at a title I school with fine arts and language immersion programs. In this position, she taught third through eighth grade. She experienced trauma during years one through three of her early career and responded *yes* for NLTP and NLTE.

Max

Max was a white male high school orchestra teacher in Virginia. He was in his ninth year of teaching and in his second job. Max was 23 when he began his first job, and he shared about his trauma from his second, third, and fourth years there. He selected *yes* for LTE, NLTP, and NLTE.

Alexander

Alexander was a 24-year-old first-year band director in an urban middle school in Texas. He identified as a Cis male, as well as mixed-race and Afro-Cuban. Alex selected *yes* for NLTE.

Analyzing data

I used the survey data to develop descriptive statistics and visual models, such as pie charts, tables, and graphs. In the survey results chapter, I broke these down into 3 categories: demographics, trauma experiences in the first job, and trauma experiences in subsequent jobs. In the survey itself, I asked about subsequent jobs (2-5) separately, but for ease of understanding, and to observe differences between the first job and those that followed, I combined that data into one section. Some questions had "other, please specify" responses. For those, I either listed those if they were fewer than ten responses, or if there were more, I coded them into categories.

I transcribed interviews manually using a word processing program and methods

from Saldaña (2013) for analysis. I began with values coding, which Saldaña explained is useful when the goal of research is to "explore cultural values, identity, intrapersonal and interpersonal participant experiences and actions in case studies, appreciative inquiry, oral history, and critical ethnography" (p. 111). In this study, I used values coding to extract the participants' values and opinions from the interviews. According to Saldaña, one must form codes out of "values, attitudes, and beliefs" (p. 110), so I marked each code as either V, A, or B. After completing codes, I sorted them in a spreadsheet with labels from the conceptual framework and labels that emerged from the data. In analysis, I combined all the labels to see what greater themes the data represented.

In the combined analysis of the mixed methods data, I used the themes that emerged from interviews as well as those from the conceptual framework to "explain" the phenomena presented in the survey data (Creswell, 2015, p. 8). I compared the two datasets to see what information overlapped and to see how the subjective experiences of the interviewees were similar to the broader responses in the survey data (Creswell, 2015), organizing them according to themes that arose in the interviews. I then discussed implications and recommendations as a result of the data.

Summary

The purpose of this study was to explore early career music teachers' experiences with trauma and to bring their stories to light. The questions I sought to answer were: How have participants experienced trauma as ECMTs, what do participants perceive as the causes and effects of ECMTs' traumas, and what stories arise from the trauma connected to ECMTs' early career experiences? The mixed methods format provided two rich sets of data for analysis from 250 survey participants and 6 interviewees. Use of the explanatory-sequential design provided a deeper understanding of the subject at hand as the interview data explained the survey data.

Through purposeful sampling and recruitment, appropriate security measures, and mixed methods study design and analysis, I was gained a sense of trauma experiences of early career music teachers, which I discussed in the subsequent chapters.

Quantitative Results: Survey

The purpose of this study was to explore early career music teachers'
experiences with trauma and to bring their stories to light. To better understand these
experiences with trauma, I utilized an explanatory-sequential mixed method approach
that included a survey and individual interviews. For the first stage of the research, I
surveyed a group of music educators over the course of two weeks. Over one thousand
began the survey, and 250 submitted their responses, resulting in a completion rate of
34% (rounded to the nearest whole number). The survey had three main sections:
demographics, general questions about trauma and its definition, and questions seeking
information about each job in which participants experienced trauma. In this chapter, I
will present the results of the survey portion of data collection. All percentages in tables
and figures are rounded to the nearest whole number.

Demographics

Most participants (93.6%) reported they were full-time music educators, and
6.4% reported they were former full-time music educators. Regarding gender (Figure 1),
80.9% of the responses identified as female, 16.3% were male, 2.4% non-binary or non-
conforming, and 0.4% chose not to disclose this information. I offered participants a
short answer line to type in their gender. Since I used a short-answer format, one
participant's response was counted under two responses (male and non-conforming).

Figure 1

Gender Identities of Participants
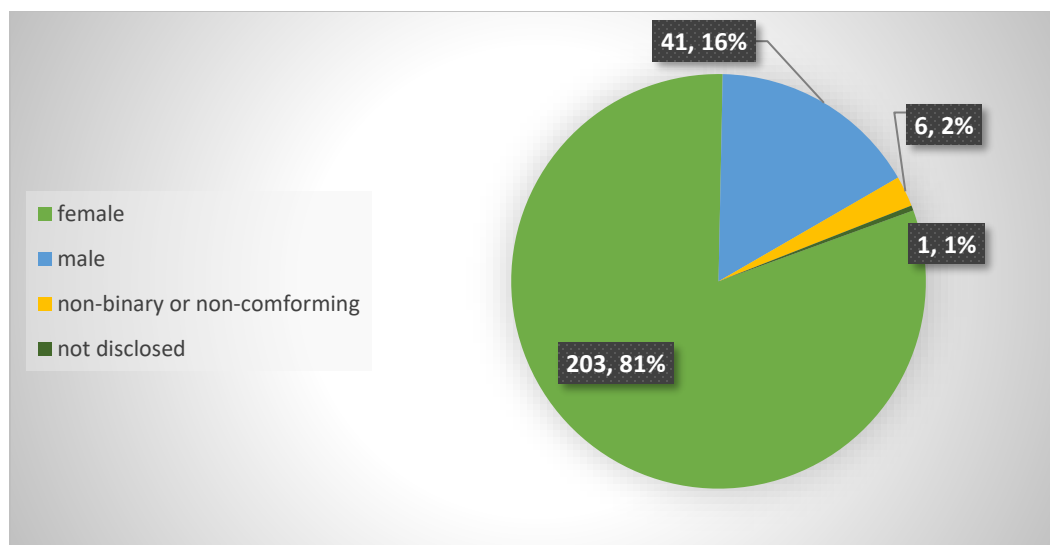
Note: Percentages were rounded to the nearest whole number.

Participants filled out a short-answer question for their racial and ethnic identities, allowing them to generate their own responses. I condensed these responses into the reports represented in Figures 2 and 3. Some participants included multiple answers in their responses; I counted those participants in multiple categories. For instance, if someone identified as Caucasian and Asian, I counted each of those separately, once for Caucasian and once for Asian, but I did not count their response as bi-racial or mixed race because they did not explicitly identify as such. However, if they said they were mixed or bi-racial, but did not provide other details, they were counted just once for that category. Eighty-nine percent (89.0%) of participants identified racially as white or Caucasian, and 75.8% identified ethnically as white, Caucasian, European, Non-Hispanic, American, or Canadian.

Figure 2.

Racial Identities of Participants
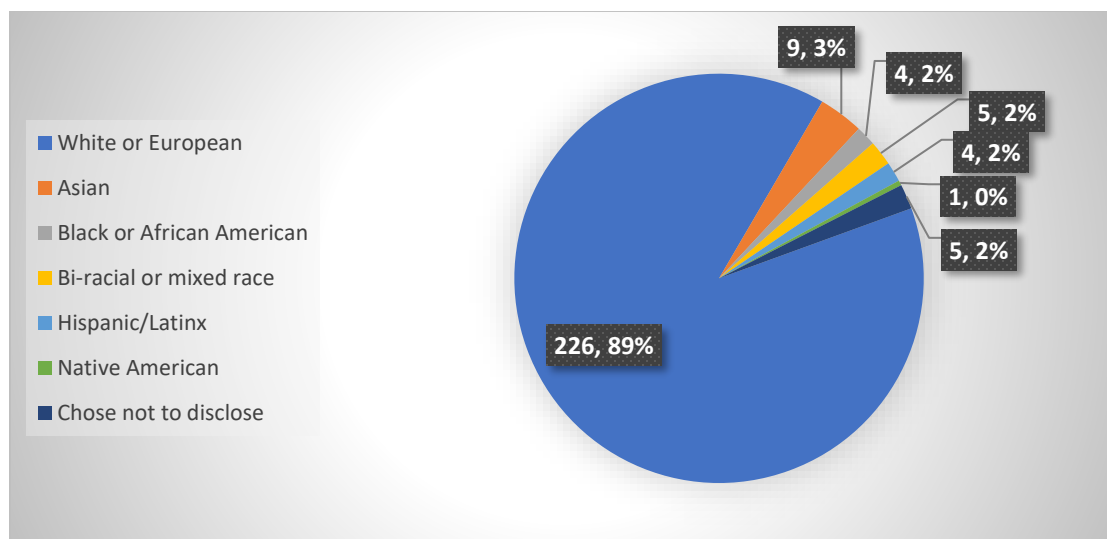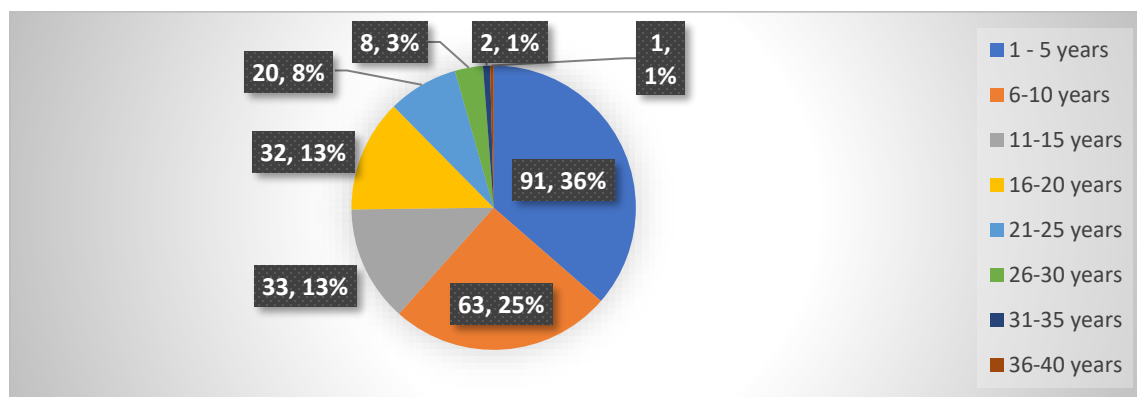

Figure 3

Ethnic Identities of Participants
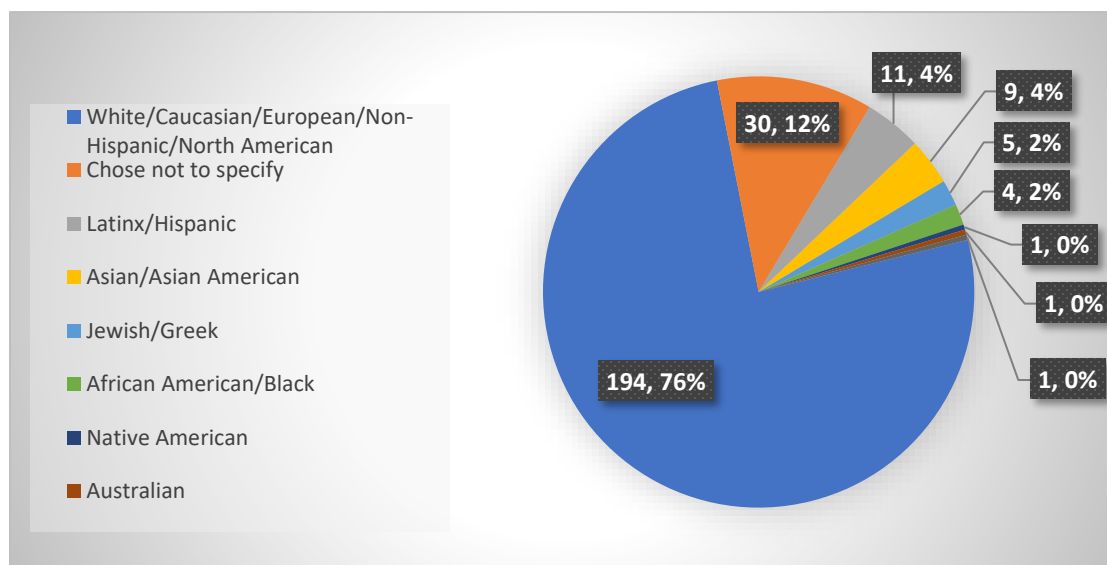
The next part of the survey included specific questions about teaching. I first asked how many years they had taught (Figure 4). With 1-5 years of experience, 36.4%

of participants were in their early careers, and the most experienced participant had taught for 37 years. The next question asked at what age the participants began teaching (Figure 5). The mode was 22 years old at n=91, and the median age was 23 years old. The average age was 23.48 years old with a standard deviation of 2.49 years. With the oldest age as 42 and the youngest 21, the range spanned 21 years.
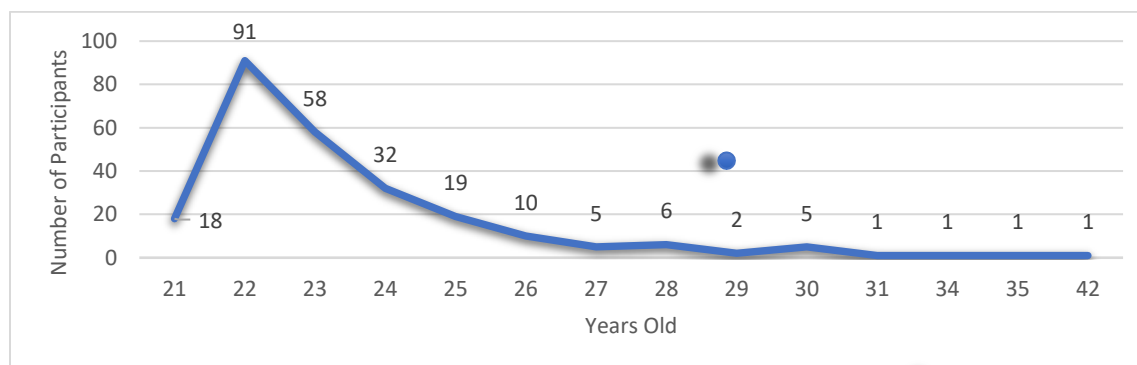
Figure 4

Years of Teaching Experience

Figure 5

Ages When Participants Began Teaching

General Questions about Trauma and its Definition

In the next section of the survey, participants read the Substance Abuse and Mental Health Services Administration's (SAMHSA) definition of trauma (2014):

Individual trauma results from an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's functioning and mental, physical, social, emotional, or spiritual well-being (p. 7).

After reviewing this definition, participants responded to four questions about whether they experience[d] a *[type: life-threatening or non-life-threatening, and physical or emotional]* event, series of events, or set of circumstances that caused trauma during [their] early career (first 5 years of teaching). The most experienced type of trauma was non-life-threatening emotional, reported by 81.9% of participants. Next was non-life-threatening physical reported by 38.8% of participants. Second to last was life-threatening-emotional reported by 26.5% of participants, and the least commonly experienced was life-threatening physical trauma, reported by 12.0% of participants (Figure 6).

Participants then responded to questions on the consequences of trauma. The SAMHSA definition says that trauma "has lasting adverse effects on the individual's functioning and mental, physical, social, emotional, or spiritual well-being" (2014, p. 7). I condensed this into two questions about whether participants experienced long-term consequences of either an emotional or physical nature. In terms of long-term consequents, 78.8% of participants reported they experienced long-term emotional consequences, while only 17.6% experienced long-term physical ones, as seen in Figure 7.

When asked, 83.1% of participants said they either definitely or possibly knew someone else who had experienced early career teacher trauma. Then, I asked

participants in which years of their early careers they experienced trauma. Every year

had fewer responses, and the largest drop was between years 3 and 4, as displayed in

Figure 8.

Figure 6

Types of Traumas Participants Experienced
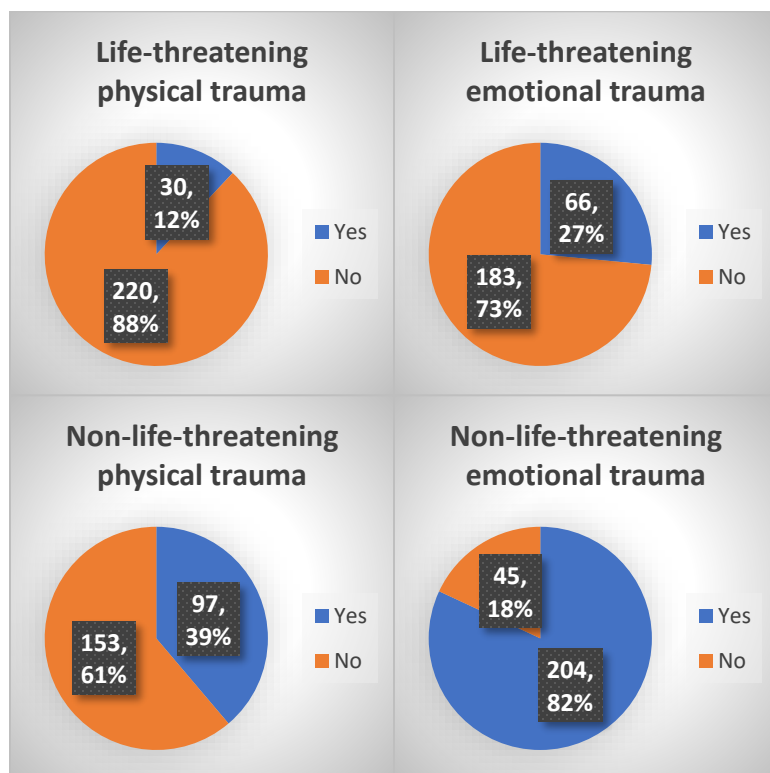
Note: The respondents answered yes or no based on whether they experienced each

type of trauma during their early careers.

Figure 7

Participants' Long-Term Consequences of Trauma
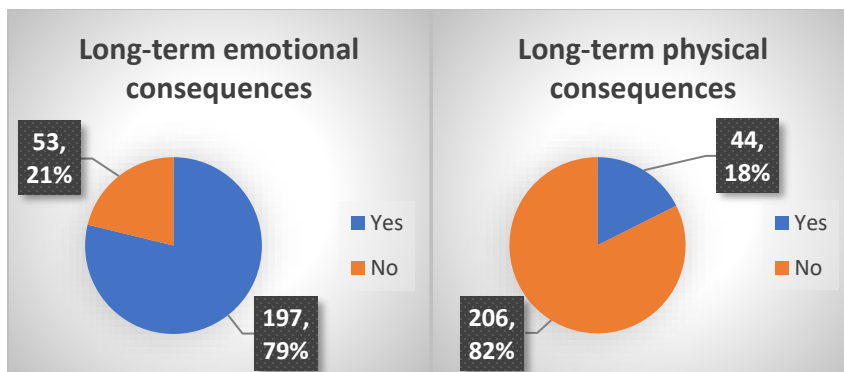
Figure 8

Participants' Years of Trauma Experiences
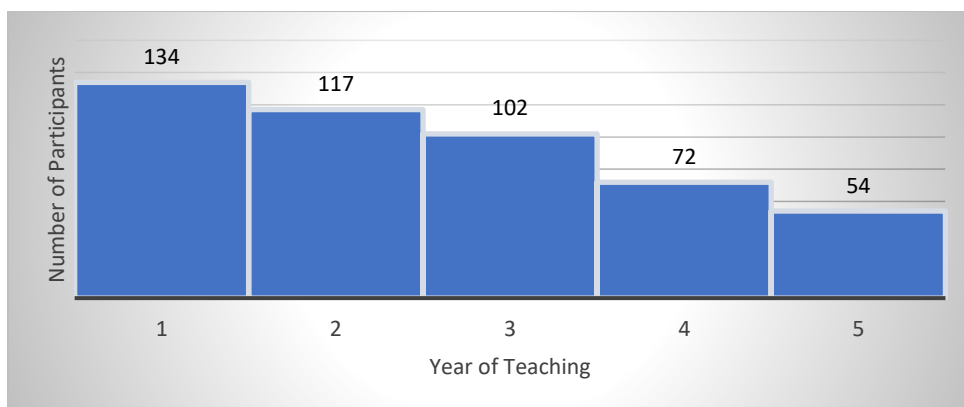
The next question focused on factors that led to trauma experiences. I gave participants a list drawn from factors identified in the literature with instructions to check all that applied. The options are listed in Table 1 from most to least reported. Thirty-four responses included "other, please specify." I coded these free responses into the following themes: violence and threats of violence, death, witnessing trauma of students, the COVID-19 pandemic, personal trauma, sexual assault at work, and other.

Factor(s)	No. of responses
performance(s)	28
unrealistic expectations of student(s)	25
assessment/festival	24
bullying by mentor	22
lesson/curricular planning	22
unrealistic expectations of mentor	21
county, city, district, or state level events	19

The following question was about what areas of participants' lives had been affected by trauma and to what degree. The participants selected either large, some, or no negative effect for each given area. Table 2 displays the average scores for each area and the degree. The factors with the highest means were mental health, sleep, and physical health, and those with the lowest means were student achievement, interactions and rapport with students, and relationship(s) with family or partner (Table 2 and Figure 9).

Table 2

Areas Affected by Trauma

| Area potentially affected	Large negative effect	Some negative effect	No negative effect
Overall job performance	20%	64%	16%
Classroom management	27%	48%	25%
Mental health	79%	21%	1%
Social life	40%	42%	18%
Interactions and rapport with colleagues	25%	47%	28%
Interactions and rapport with the school community	19%	48%	33%
Interactions and rapport with students	11%	54%	35%
Student achievement	7%	42%	51%
Physical health	40%	39%	21%
Sleep	61%	34%	5%
Relationship(s) with family or partner	19%	46%	35%

Figure 9

Areas Affected by Trauma
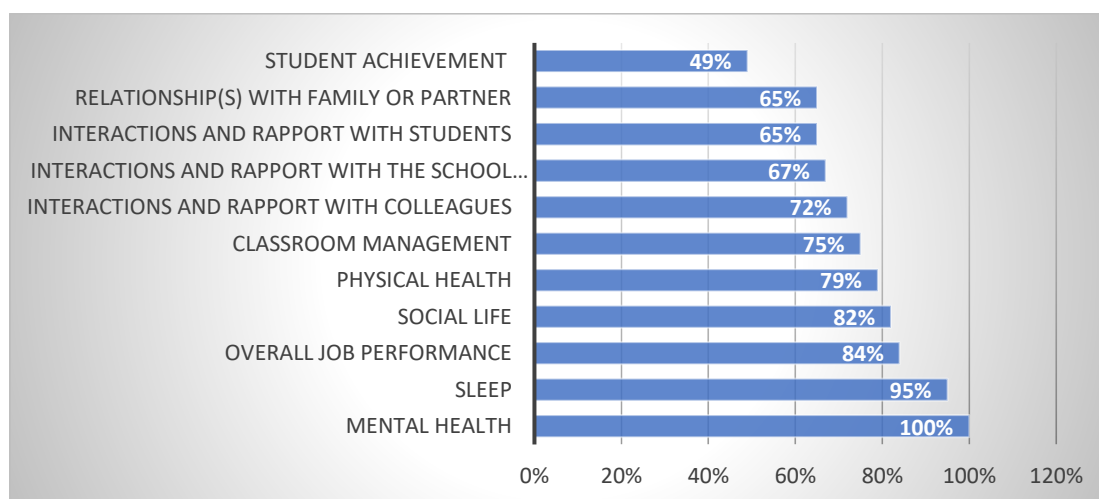
Note: This graph represents the percentages of participants who said that trauma

affected each particular area.

Ninety-nine-and-a-half percent of responses indicated that trauma affected their mental health, 94.7% said it affected their sleep, 84.0% their overall job performance, and 81.8% their social life. The next two questions were about present-day effects, one on work and one on personal life. A total of 90.5% of participants said trauma affected them in present day at work, with 56.6% designating often, and 79.9% said it affected them in present day in their personal lives, with 53.4% designating often (Figure 10).

In the next question, I asked participants what kinds of help they had sought, including formal options such as formal mentorship or psychiatry, and informal options such as self-help and chatting with friends, family, and/or a significant other. The majority (65.6%) of participants indicated that they sought help by chatting with friends, family, and/or a significant other. The next most commonly reported kinds of help sought were advice from an informal mentor, self-help, and professional counseling/talk therapy. The least common selections were support from anonymous online forums, other, and administrative support (Table 3). One hundred percent of respondents who sought mental health support from a mental health or medical professional reported doing so as a result of trauma during their early career. In terms of "other," one main theme arose from coding the free responses. This was simply leaving the school. The other items that had one or two mentions were doctors, faith, meditation, administrative change, contacting a state-level music education organization, hobbies, and a mental crisis center.

Figure 10

Frequency of Trauma Effects in Present Day
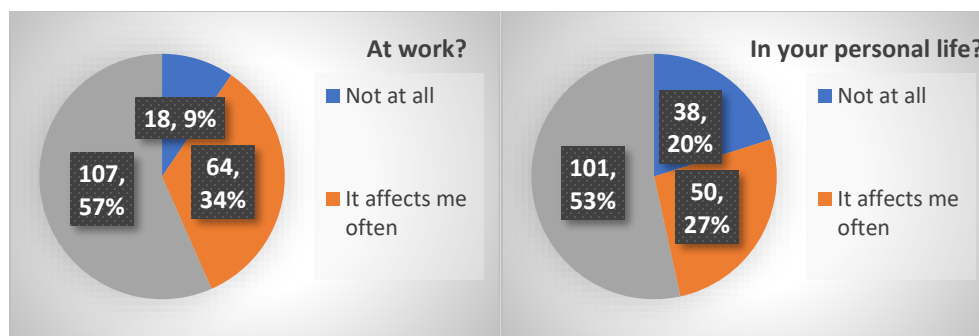
Table 3

Kinds of Help Participants Sought

Kinds of Help Sought	No. of Participants	% of Participants
Chatting with friends, family, and/or a significant other	164	66%
Advice from an informal mentor	113	45%
Self-help (in any format: books, podcasts, etc.)	109	44%
Professional counseling/talk therapy	94	38%
Professional development (in any format: conferences, books, podcasts, etc.)	81	32%
Advice from a formal mentor	73	29%
Psychiatry and/or medication	71	28%
Support from online music teacher groups	61	24%
Administrative support	43	17%
Other, please specify	17	7%
Support from anonymous online forums	14	6%

The last topic in this section of the survey was retention and attrition. Out of 189 responses to the question, 77.8% of participants reported seriously considering leaving the field after trauma. Of those who switched jobs, 86.6% reported doing so because of their trauma, either primarily or amidst other factors.
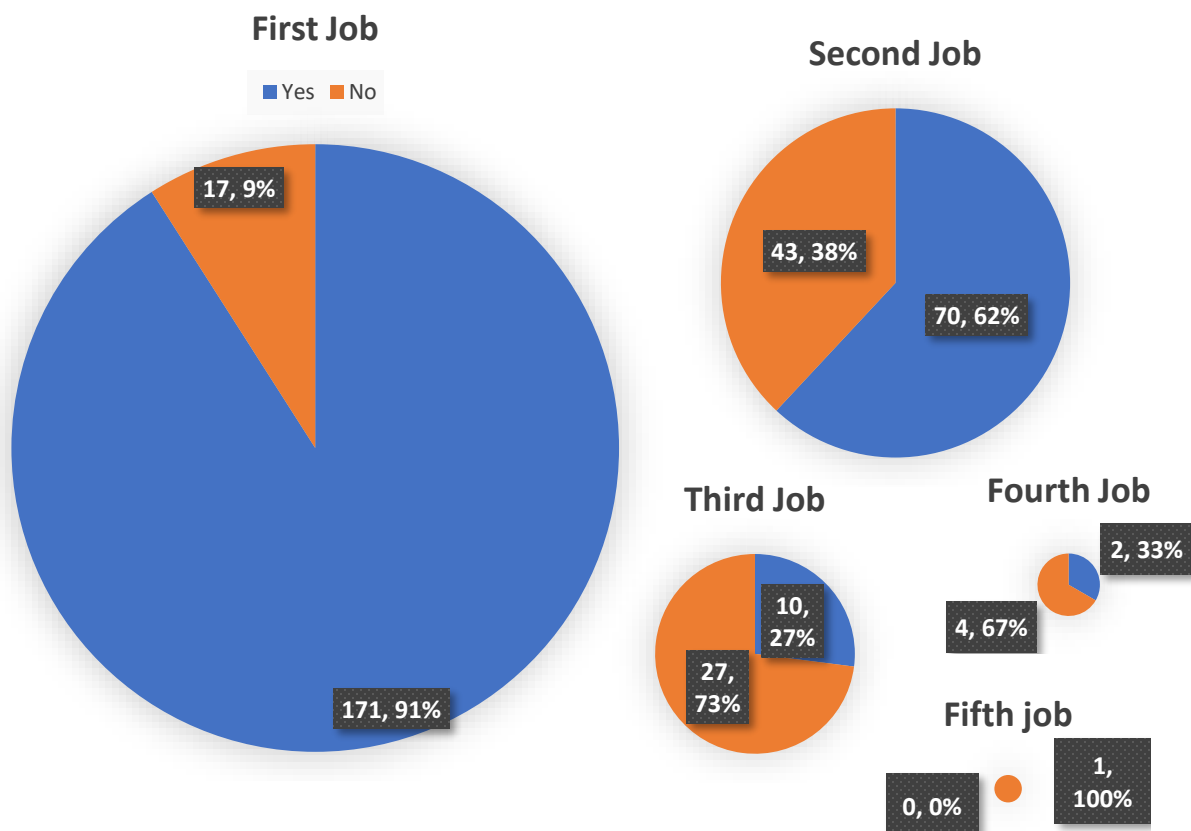
Job-Specific Information

The next section of the survey explored each job in which respondents experienced trauma, up to five jobs (Figure 11). The pie charts represent how many participants responded to this question about each job. If participants did not start their subsequent jobs during the early career period (0-5 years), then they were not led to the subsequent questions about each individual job. Each pie chart gets smaller than the previous because fewer participants started those jobs during the early career period. Percentages are based on the number of responses per job.

Ninety-one percent (91.0%) of participants experienced trauma in their first job. The remaining 9.0% experienced trauma in a subsequent job during their early career. Sixty-two percent (62.0%) of those who started their second job during their early career experienced trauma in that second job. This percentage jumped up to 73.0% during the third job and 33.3% during the fourth job. There was only one participant who said they started their fifth job during their early career period, but they said they did not experience trauma during it.

Figure 11

The Jobs at which Participants Experienced Trauma

Did you experience trauma during your…?

First Job — Yes: 171, 91%; No: 17, 9%

Second Job — Yes: 70, 62%; No: 43, 38%

Third Job — Yes: 10, 27%; No: 27, 73%

Fourth Job — Yes: 2, 33%; No: 4, 67%

Fifth job — Yes: 1, 100%; No: 0, 0%

Trauma Experiences and Mentorship from the First Job

   Figures 12-17 and Tables 4-12 represent the data from the participants' first jobs. According to the survey responses, 91.0% of participants did experience trauma in this first job, so the information in this category is specific to that 91.0% of participants. Figure 12 shows that n=61 of them spent a year at their first job, and fewer of them stayed for 2, 3, 4, 5, or more years. The largest percentage (16.6%) of participants were from Virginia, followed by New York, Texas, and Tennessee (Table 4).

   The majority of participants (62.8%) taught at one school campus their first year

(Figure 13). In terms of school settings, 34.8% identified them as suburban, 38.0% as rural, and 27.2% as urban (Figure 14). The largest category for grade levels was middle school or junior high followed by elementary. No one taught at the university level (Figure 15). In terms of content areas, participants were able to select multiple. Out of 348 responses, 30.2% of responses indicated that they taught general music, 28.4% band, 19.3% choir, and 8.3% orchestra (Table 5).
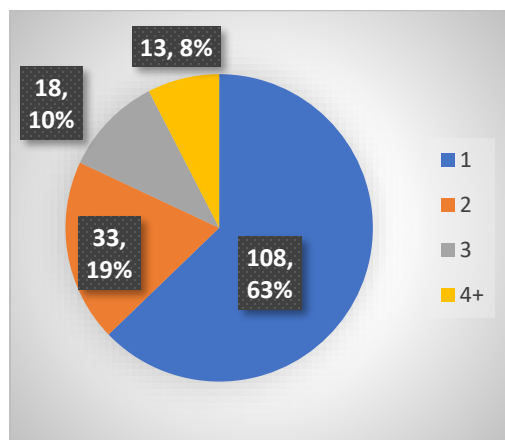
Figure 12

Number of School Years Spent at the First Job
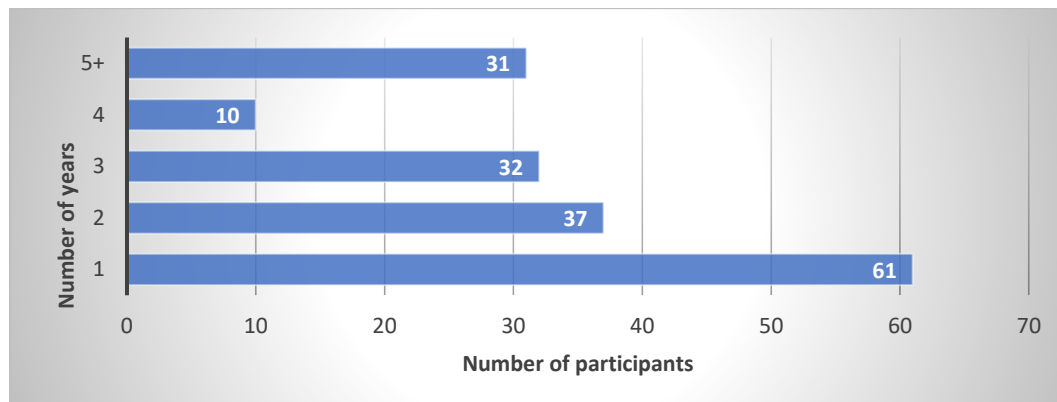
Figure 13

Number of Schools/Campuses

Figure 14

School Setting
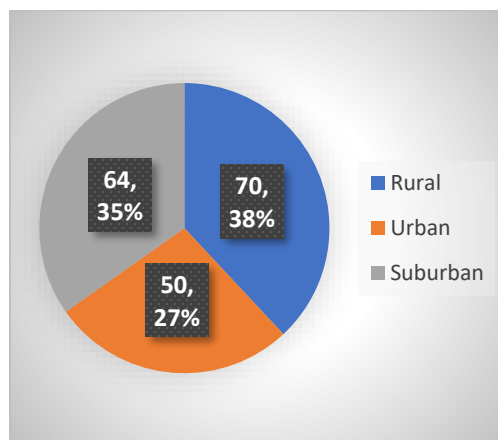
Table 4

Location of the First Job

State/Location	N for each	% for each
Virginia	28	17%
New York	13	8%
Texas	11	7%
Tennessee	9	5%
Minnesota, North Carolina, Colorado	6	4%
Florida, Pennsylvania, Michigan, Illinois	5	3%
Georgia, Other, Kansas, Indiana, Maryland, Massachusetts, Missouri	4	2%
Arizona, California, Ohio	3	2%
South Carolina, Oregon, Connecticut, New Jersey, Alabama, Washington, Iowa, Vermont, Nevada, Oklahoma, New Mexico	2	1%
Maine, West Virginia, Delaware, Mississippi, Montana, Alaska, New Hampshire, Rhode Island, Wisconsin, Idaho, Louisiana	1	1%

Note: "Other" consisted of 2 from British Columbia, Canada; 1 from Saskatchewan, Canada; and 1 from Milan, Italy.

Figure 15

Grades Taught
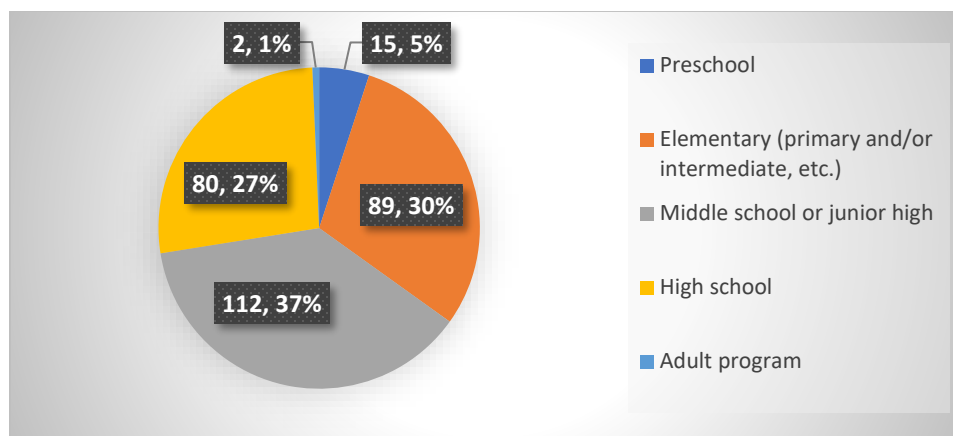
Table 5

Classes Taught

Classes Taught	No. of responses for each	% for each
General Music	105	30%
Band	99	28%
Choir	67	19%
Orchestra	29	8%
Guitar	14	4%
Other: AP Music Theory/Music Theory	7	2%
Other: Drama/Theater/Musical theater	6	2%
Other: Music appreciation, Piano	3	1%
Other: Adaptive music, jazz band, in-school suspension, marching band, math, business, ukulele, music technology, drumline, show choir, early childhood and infant music, voice class, humanities, handbells, VP (perhaps vocal performance?)	1	0%

As displayed in Figure 16, the majority of schools where participants taught had 1 or 2 music teachers in the building. Regarding types of school, participants were able to select multiple options, 55.2% of the 270 given responses were public (Table 6). The next highest type listed was Title 1 with 27.0% of responses, and after that, all the other categories comprised less than 5.0% of responses.

Figure 16

Number of Music Teachers per Building
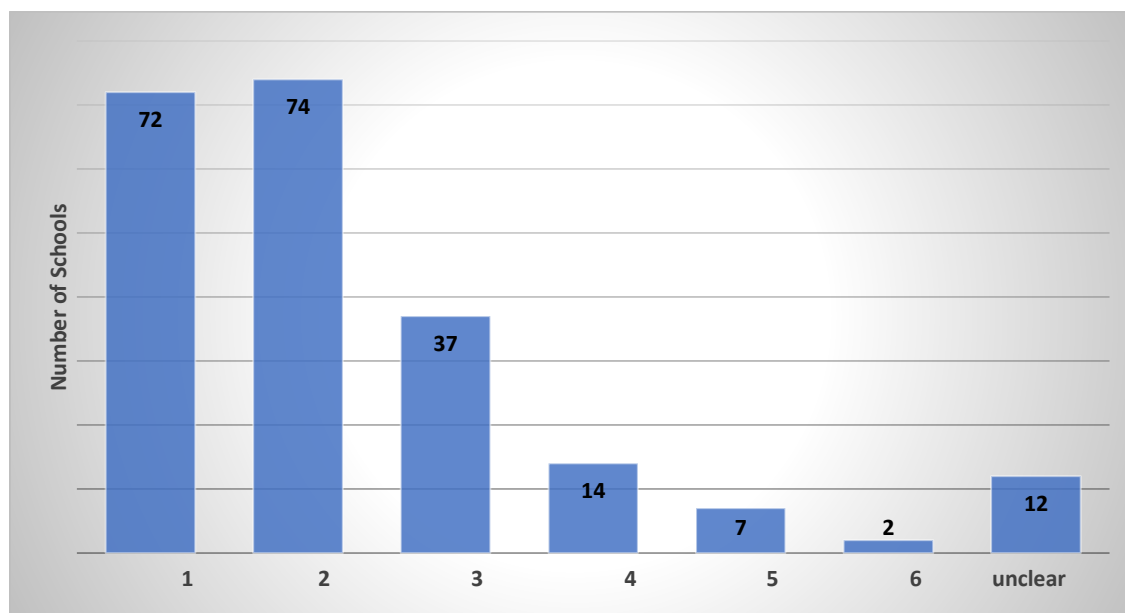
Table 6

School Labels

Types of Schools	No. of responses	% of responses
Public	149	55%
Title 1	73	27%
Religious	13	5%
Private	10	4%
Charter	8	3%
Magnet	6	2%
Language immersion	4	1%
Other, please specify: Deaf/hearing impaired, IB (International Baccalaureate)	2	1%
Preparatory	2	1%
Fine arts specialty	1	0%
Other specialty	1	0%
Alternative	1	0%

Table 7 displays administrator information. The most common administrator was a building principal, followed by a building assistant principal. Again, participants were able to select multiple options, and fine arts or music supervisors made up 12.0% of responses.

Table 7

Types of Administrators at the First Job

Types of Administrators	No. of responses	% of responses
Building principal	167	41%
Building assistant principal(s)	130	32%
Fine Arts Supervisor/Director	49	12%
Music Supervisor/Director	39	10%
Headmaster/Head of School	16	4%
Other, please specify [included Dean of Students, pastors, board of directors, church elders, "Expeditions" (Electives) director, superintendent on campus, building-level arts supervisor, related arts supervisor]	6	1%

For formal mentorship, 53.0% were part of a formal mentorship program. When asked who the formal mentor was (Table 8), 39.6% of responses were a veteran teacher and 21.7% a non-music teacher in the same building. In terms of satisfaction with formal mentorship, participants reported levels of satisfaction in various areas, as displayed in Table 9. Given the options of satisfied, somewhat satisfied, somewhat unsatisfied, and unsatisfied, the highest percentage for the satisfied category was 34.9% for understanding existing programs and/or policies, and the highest percentage for the unsatisfied category was work/life balance at 32.9%.

Table 8

Types of Formal Mentors at the First Job

Who was your formal mentor?	No. of responses	% of responses
A veteran teacher	53	38%
A non-music teacher in your building	30	22%
Another music teacher in your building	20	14%
Another music teacher in your county or district	16	12%
Other, please specify	5	4%
A non-music teacher in your county or district	5	4%
A music administrator	4	3%
A general administrator	1	1%
A fine arts administrator	1	1%
Other: A retired/former non-music teacher	2	1%
Other: PAR consultant	1	1%
Other: A New Teacher Advisor in my building	1	1%

Table 9

Formal Mentorship Satisfaction during the First Job

Area of support	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied
Emotional	33%	28%	13%	26%
Lesson and/or curricular planning	28%	26%	14%	32%
Classroom management	31%	33%	16%	20%
Administrative duties	32%	38%	9%	21%
Assessment	28%	30%	17%	25%
Navigating interactions and rapport with parent(s)	33%	25%	13%	30%
Navigating interactions and rapport with student(s)	33%	33%	14%	20%
Navigating interactions and rapport with administrator(s)	31%	27%	15%	26%
Navigating interactions and rapport with colleague(s)	33%	33%	11%	24%
Work/life balance	25%	26%	16%	33%
Performances	33%	28%	12%	27%
Understanding existing programs and/or policies	35%	30%	15%	20%

Table 10 displays responses about informal mentorship. The highest percentage of informal mentors was other music teacher(s) in a participant's county/city/district, followed by friends/family/partners who were music teachers, then by non-music teacher(s) in a participant's building then other music teacher(s) in a participant's building. Table 11 represents the amount of satisfaction of informal mentor support in various categories. Generally, these percentages of satisfaction were higher than the formal mentor satisfaction percentages, with the highest as 45.8% for emotional and lowest as 31.1% for administrative duties, i.e. participants expressed generally higher satisfaction and lower unsatisfaction than the formal mentors.

In terms of who participants turned to for emotional support throughout their first year (Table 12), the category with the most responses was friends/family/partners who are music teachers. The next two categories were other music teachers in the building and other non-music teachers in the building. The coded data from the "other" category included family (n=13), a partner (n=7), friends (n=6), no one (n=4), and other (n=3).

Table 10

Types of Informal Mentors at the First Job

Who were your informal mentors?	No. of responses	% of responses
other music teacher(s) in your county/city/district	84	15%
friends/family/partners who are music teachers	78	14%
non-music teacher(s) in your building	76	13%
other music teacher(s) in your building	72	13%
your former professor(s)	61	11%
your former cooperating teacher(s)	46	8%
friends/family/partners who teach other subjects	44	8%
administrator(s)	43	7%
your former student teaching supervisor	29	5%
a professional counselor	15	3%
friends/family/partners who are pre-service music teachers	9	2%
Other, please specify	7	1%
a spiritual leader	6	1%
friends/family/partners who are pre-service non-music teachers	4	1%

Table 11

Informal Mentorship Satisfaction during the First Job

| Area of support	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied
Emotional	46%	34%	10%	10%
Lesson and/or curricular planning	36%	31%	15%	18%
Classroom management	33%	34%	18%	15%
Administrative duties	31%	39%	15%	16%
Assessment	37%	26%	19%	18%
Navigating interactions and rapport with parent(s)	35%	34%	16%	15%
Navigating interactions and rapport with student(s)	45%	33%	12%	10%
Navigating interactions and rapport with administrator(s)	33%	35%	15%	18%
Navigating interactions and rapport with colleague(s)	42%	33%	15%	11%
Work/life balance	32%	31%	18%	18%
Performances	45%	32%	11%	12%
Understanding existing programs and/or policies	39%	32%	14%	16%

Table 12

Emotional Support during the First Job

Who supported you through emotional challenges during your first job?	No. of responses	% of responses
friends/family/partners who are music teachers	79	15%
other music teacher(s) in your building	68	13%
non-music teacher(s) in your building	68	13%
other music teacher(s) in your county/city/district	62	11%
friends/family/partners who teach other subjects	53	10%
your former professor(s)	44	8%
your former cooperating teacher(s)	31	6%
a professional counselor	26	5%
Other, please specify	26	5%
your former student teaching supervisor	22	4%
administrator(s)	22	4%
friends/family/partners who are pre-service non-music teachers	22	4%
friends/family/partners who are pre-service music teachers	10	2%
a spiritual leader	9	2%

Regarding professional development (Figure 17), the highest category of 43.0% of responses reported conferences to be helpful. The second most was in-service at 24.7% of responses. The "other" category included observing other professionals, fellow music teachers, and graduate school.

Figure 17

Types of Professional Development that Participants Found Helpful during the First Job
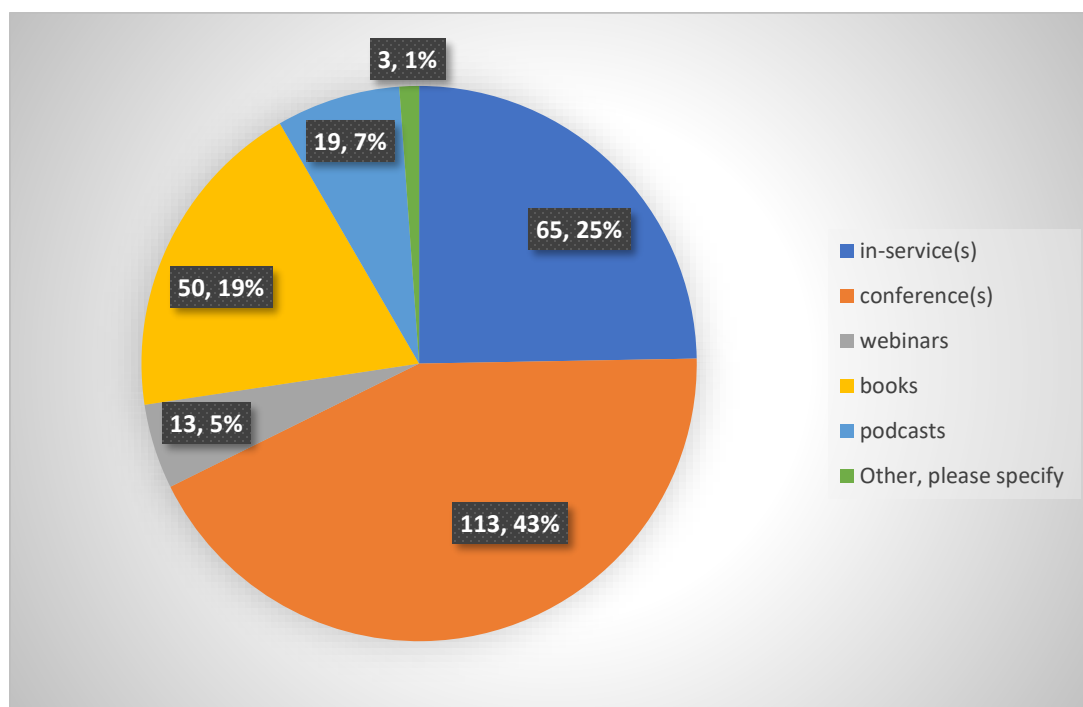
Trauma Experiences and Mentorship from the Subsequent Jobs

The next four sections of the survey asked the same questions as of the first job but as they related to the four subsequent jobs. Earlier in this chapter, I noted that the number of participants who experienced trauma in their subsequent jobs during their early careers got smaller and smaller with each job, especially since fewer participants started their subsequent jobs during their early career period of 0-5 years. In fact, only one person reported starting their fifth job during their early career, and they did not experience trauma during that job. I combined the data from each individual job, job 2 through job 4, into this one category of subsequent jobs. This information is represented in Figure 18. In terms of location and setting, 17.4% of subsequent jobs were in Virginia, 14.0% in New York, and 7.0% in Texas (Table 13). Regarding school setting, 31.1% were designated as rural, 26.7% urban, and 42.2% suburban (Figure 19).

Figure 18

How Many Participants Experienced Trauma in their Second, Third, Fourth, or Fifth Jobs?
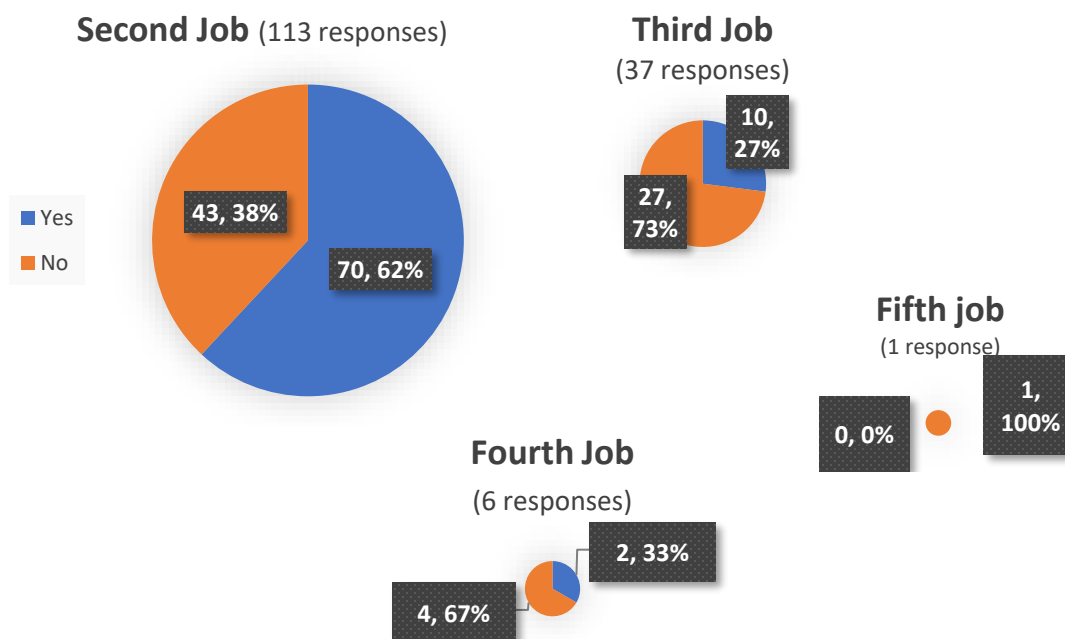
In terms of content areas (Table 14), general music had the largest representation with 31.7% followed closely by band at 30.5%. These were followed by choir at 17.1% and orchestra at 11.0%. Regarding number of campuses (Figure 20), 65.1% taught in one school, and 34.9% taught in more than one. In terms of grade levels (Figure 21), the highest percentage of participants taught middle school with 35.7% followed by 32.6% at elementary schools. This time, there was 1.6% of participants who taught at college/university. The most frequently occurring number of years taught at a subsequent job was 2, followed by 1, with 3 and 5+ tied just behind. The least frequent was 4 years (Figure 22).

Table 13

Location of Subsequent Jobs

| State/Location	N for each	% for each
Virginia	15	17.%
New York	12	14%
Texas	6	7%
Tennessee, Colorado, Michigan, Alabama, Missouri	3	3%
Maryland, California, Washington, Florida, Louisiana, Georgia, Massachusetts, Illinois, Mississippi, Iowa, Pennsylvania, Kansas, Arizona	2	2%
Rhode Island, Arkansas, Montana, Connecticut, Indiana, South Carolina, North Carolina, Ohio, Wisconsin, Minnesota, New Hampshire, Other: British Columbia, Canada	1	1%

Figure 19

School Setting
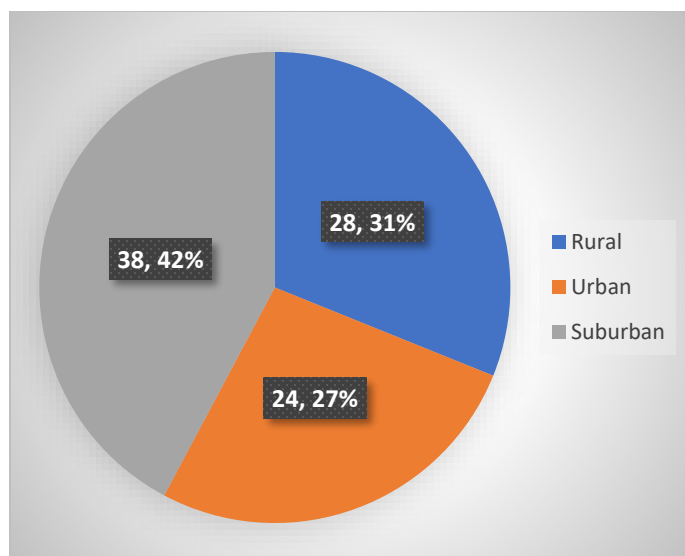
Table 14

Classes Taught During Subsequent Jobs

| Classes Taught	No. of responses for each	% of responses
General Music	52	32%
Band	50	30%
Choir	28	17%
Orchestra	18	11%
Other, please specify	9	5%
Guitar	7	4%

"Other" responses included: Music technology, IB Music, Theatre, remedial math, social studies, science, Drums, Modern Band, Recorder, Piano, Advisory (remedial math and language practice for ALL students)

Figure 20

Number of Schools/Campuses at Subsequent Jobs
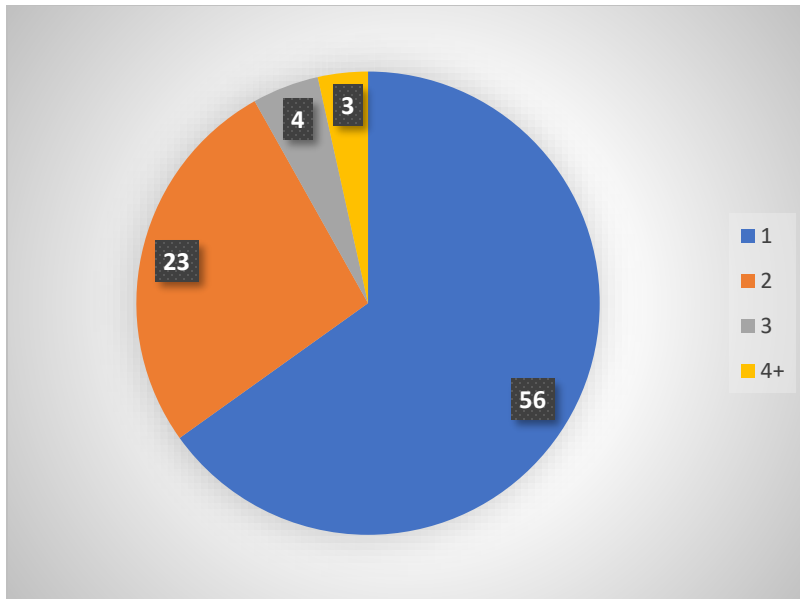
Figure 21

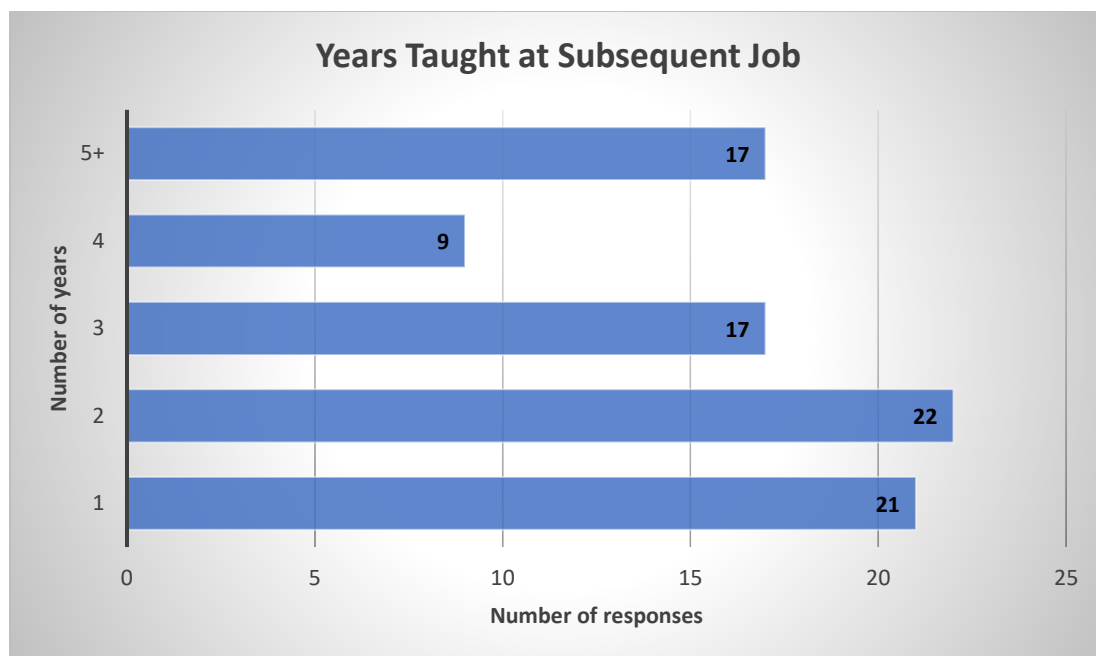*Grades Taught During Subsequent Jobs*
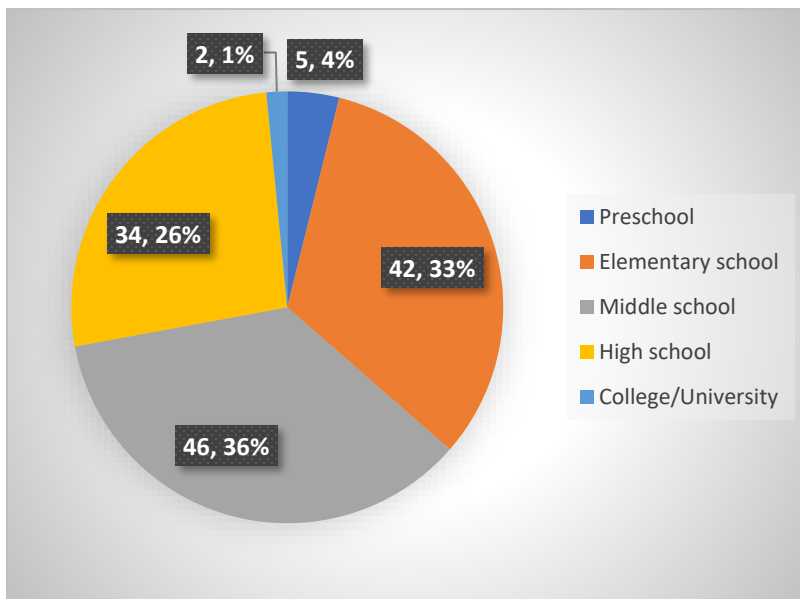
Figure 22

Years Taught at Subsequent Jobs

Years Taught at Subsequent Job

Number of years	Number of responses
5+	17
4	9
3	17
2	22
1	21

Table 15 shows that 64.5% of responses about the types of schools in which participants taught were public, followed again by Title 1 with 23.4%. After that, the percentages dropped to 4.0% or less. In terms of administration (Table 16), once again, the building principal was the most common response at 40.1%, and the assistant principal was the second most common at 33.8%. The percentage dropped to 11.6% for a music supervisor/director.

Table 15

School Labels

Types of Schools	No. of responses	% of responses
Public	80	65%
Title 1	29	23%
Charter	5	4%
Language immersion	3	2%
Private	2	2%
Other, please specify: Bi-lingual/high ESL population	2	2%
Alternative	1	1%
Fine arts specialty	1	1%
Magnet	1	1%

Table 16

Types of Administrators at Subsequent Jobs

Types of Administrators	No. of responses	% of responses
Building principal	83	40%
Building assistant principal(s)	70	34%
Music Supervisor/Director	24	12%
Fine Arts Supervisor/Director	23	11%
Other, please specify: university staff, superintendent, receiver, district level Director of Student Services (curriculum director)	4	2%
Headmaster/Head of School	3	1%

In these subsequent positions, 35 responses reported 2 music teachers in each school, followed by 31 responses reporting 1 music teacher (Figure 23). Formal mentorship was again close to an even split, but with the majority (54.1%) reporting no formal mentorship. Twenty-seven-and-four-tenths percent of responses listed a veteran teacher as a formal mentor (Table 17). Participant rankings of satisfaction regarding formal mentor support in various areas are reported in Table 18. The area with the highest percentage of satisfied responses was navigating interactions and rapport with student(s) (41.1%), and the area with the highest percentage of unsatisfied responses was work/life balance (29.3%).

Figure 23

Number of Music Teachers in Each School
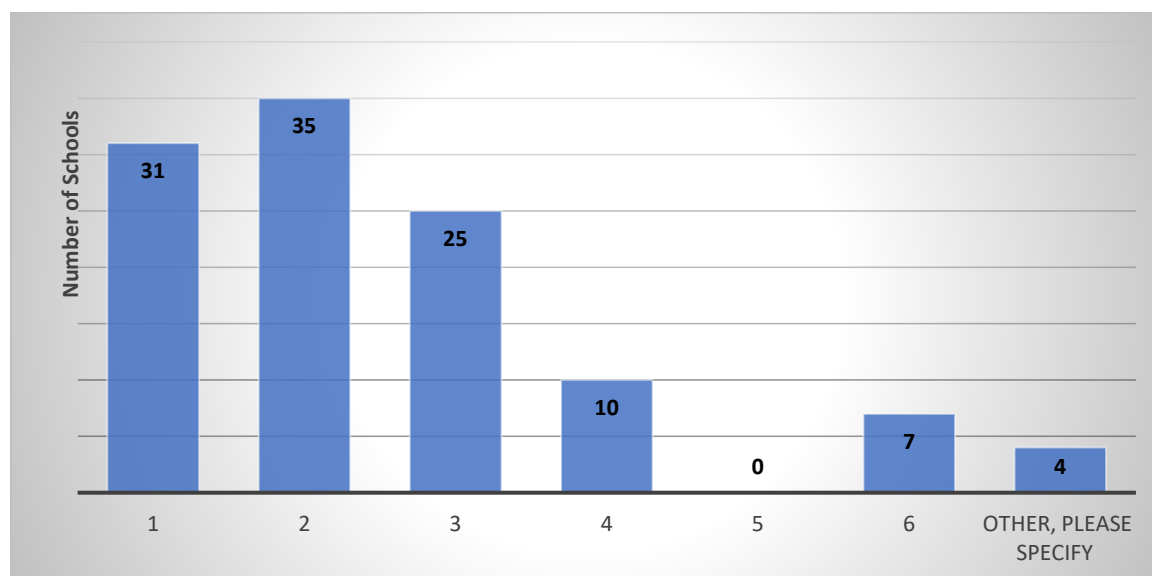
Table 17

Types of Formal Mentors at Subsequent Jobs

Who was your formal mentor?	No. of responses	% of responses
A veteran teacher	23	22%
Another music teacher in your building	18	17%
Another music teacher in your county or district	16	16%
A non-music teacher in your building	16	16%
A music administrator	3	3%
A fine arts administrator	3	3%
A general administrator	3	3%
A non-music teacher in your county or district	2	2%

Table 18

Formal Mentorship Satisfaction during the First Job

Area of support	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied
Emotional	34%	32%	7%	7%
Lesson and/or curricular planning	30%	34%	14%	21%
Classroom management	36%	27%	18%	18%
Administrative duties	28%	43%	9%	19%
Assessment	25%	38%	19%	19%
Navigating interactions and rapport with parent(s)	38%	38%	14%	18%
Navigating interactions and rapport with student(s)	41%	29%	14%	16%
Navigating interactions and rapport with administrator(s)	34%	39%	11%	16%
Navigating interactions and rapport with colleague(s)	40%	25%	12%	23%
Work/life balance	24%	29%	17%	29%
Performances	30%	34%	18%	18%
Understanding existing programs and/or policies	31%	39%	14%	17%

Table 19 shows that 17.3% of responses noted non-music teachers in their building as informal mentors. The second highest categories were tied at 15.8%: friends/family/partners who are music teachers as well as other music teachers in the county/city/district. In terms of satisfaction with informal mentors (Table 20), the area with the highest percentage of satisfied responses was emotional (47.6%), and the area with the highest percentage of unsatisfied responses was work/life balance (11.5%). Participants answered about which types of professional development they found helpful (Figure 24). Participants reported conferences most often as helpful with 40.9% of responses, followed by in-services with 27.9%.

Table 19

*Types of Informal Mentors at Subsequent Jobs*

Who was your informal mentor?	No. of responses	% of responses
non-music teacher(s) in your building	47	17%
other music teacher(s) in your county/city/district	43	16%
friends/family/partners who are music teachers	43	16%
other music teacher(s) in your building	38	14%
friends/family/partners who teach other subjects	24	9%
administrator(s)	23	8%
your former professor(s)	20	7%
your former cooperating teacher(s)	10	4%
a professional counselor	10	4%
Other, please specify (former HS band director, music teachers in other buildings, colleagues and university professors; fiancé, now wife)	5	2%
your former student teaching supervisor	4	1%
a spiritual leader	2	1%
friends/family/partners who are pre-service music teachers	2	1%
friends/family/partners who are pre-service non-music teachers	1	0%

Table 20

Informal Mentorship Satisfaction during the Subsequent Jobs

Area of support	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied
Emotional	48%	45%	6%	1%
Lesson and/or curricular planning	41%	44%	8%	8%
Classroom management	38%	37%	17%	7%
Administrative duties	41%	32%	19%	8%
Assessment	43%	33%	13%	11%
Navigating interactions and rapport with parent(s)	38%	44%	8%	10%
Navigating interactions and rapport with student(s)	46%	42%	6%	5%
Navigating interactions and rapport with administrator(s)	42%	42%	9%	8%
Navigating interactions and rapport with colleague(s)	47%	39%	9%	5%
Work/life balance	37%	32%	19%	12%
Performances	47%	39%	8%	7%
Understanding existing programs and/or policies	38%	43%	11%	8%

Figure 24

Types of Professional Development that Participants Found Helpful during Subsequent

Jobs
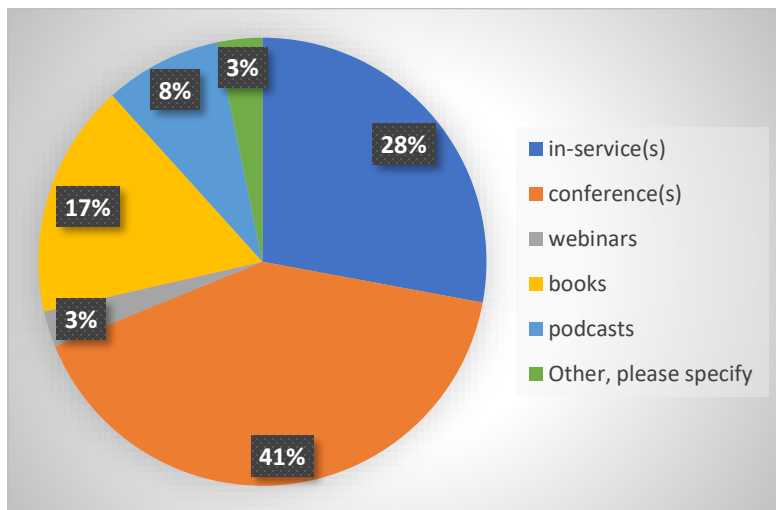
Summary

I designed the survey portion of this study to identify various aspects of early

career music educators' experiences with trauma. The survey consisted of three

portions: demographic information, general inquiry about trauma and its definition, and

trauma on the jobs. In terms of demographic information, 80.9% of participants identified

as female, 36.4% of participants were currently in their early careers as music

educators, and 89.0% of responses listed white or European as a racial identity. Using

the Substance Abuse and Mental Health Services Administration's definition of trauma,

81.9% of participants experienced non-life-threatening emotional trauma, 38.8%

reported experiencing non-life-threatening physical trauma, 26.5% experienced life-

threatening-emotional trauma, and 12.0% experienced life-threatening physical trauma.

In terms of long-term consequences, 17.6% of participants reported experiencing long-

term physical consequences and 78.8% reported experiencing long-term emotional

consequences.

The most commonly reported factors that led to trauma were student behavior/discipline, mental health concerns, and bullying by administration. The area most commonly affected by trauma were mental health, sleep, and overall job performance. In terms of the present day, 90.5% of participants said that trauma affected them in present-day at their jobs, and 79.9% said the same for their personal lives. The percentage of participants who had been part of a formal mentoring program was near half for the first job and subsequent jobs. Participants reported greater satisfaction with informal mentors than with formal ones. Conferences and in-services were the professional development that participants found most helpful.

Qualitative Results: Interviews

Trahar (2006) wrote that narrative research gives voice to those whose perspectives often go unnoticed. The purpose of this study was to explore early career music teachers' experiences with trauma and to bring their stories to light. In this chapter, I will share each interview participant's story as presented in their interview. The presentation of the stories in this chapter are meant to highlight the voices therein and further support the findings of the survey data from the previous chapter. The following chapter will contain analysis and discussion of both the survey and interview datasets.

Samantha

Samantha wanted to be a teacher since she was in kindergarten, but her experience in her first job was not what she expected. At the time of this study, she was a first-year music teacher at a high school in the Midwest in what she described as "one of the biggest inner-city districts in the state" and "one of the lowest income high schools." She learned of the area's reputation as "rough" after accepting the position and found herself wondering what she was getting herself into. Samantha did not learn what she would be teaching until her orientation: general music and music appreciation. She did not go into the field expecting the amount of violence, threats, and lack of administrative communication and support that she encountered.

Samantha was no stranger to trauma when she began her first year of teaching. She experienced abuse earlier in life, and during college, she was sexually harassed by a professor. Nonetheless, she never anticipated the amount of danger she would encounter regularly in her first music teaching position. Seeing how terribly the students treated each other and teachers was one of the most traumatic things for her. This included not only verbal abuse but also violence and threats of violence. While Samantha herself had never been assaulted on the job, she stayed abreast of who was involved in violence:

Several teachers that I have been really close with have been flipped, punched in the face multiple times, like, hospitalized from these fights. The kids have an Instagram account that has all of their fight videos. That's really hard to watch, but you watch them because you wanna know who, you know, laughs, you're nosy about who's been fighting.

Samantha shared that she felt especially vulnerable as a small white female in a predominantly black school, and she felt vulnerable due to the lack of administrative support in discipline. However, one of the most helpful parts of her first year of teaching was her co-workers. She said that it had been important for her to get to know new teachers and veteran teachers alike, and that they had a strong bond. They were also a large source of information for her on what was going on in the building, since the administration did not communicate well with her.

Samantha said that one of the most challenging parts of her job was the apathy of the students. She felt that the students were used to leniency due to COVID. Additionally, she worried for the future of her students, especially those that did not see a life for themselves beyond their present circumstances.

You have a kid come up to you the first day and say "oh I'm gonna be a drug dealer the rest of my life." So, you kind of have to sit down and say "okay, let's backtrack, we're gonna start over." Hopefully we can shape that thinking a little bit more and get to graduation and hopefully into college.

Samantha felt hopeful in some sense because of the marching band job she was working on the side for a different district. She said this was a much more positive environment. She planned to leave her full-time job but worried for students and for other teachers who would not leave. She feared that without systemic change, students and teachers would continue to experience this negative situation, and for students, that they would not get the education they need to rise out of poverty.

During her interview, Samantha shared that she, herself had experienced serious mental health concerns at times during her career. When I asked her how trauma had affected her identity as a teacher, she shared with me that she had isolated herself at home because "I'm not living up to what I want to be," and she called it "devastating," how much work she put in versus how little her students responded. She explained that since starting teaching, she experienced an increase in anxiety and depression and had to increase the dosages of medication she took for them. "I have taken more than my sick days because my anxiety will get so bad some mornings that I just will vomit and not be able to go or not be able to get out of bed." She expressed concern that missing school makes her a worse teacher. "For the first time today, I felt like, maybe I wasn't in such a deep depression from working this job, that I was gonna be okay for the rest of the semester."

Samantha shared that she planned to leave her position if she could find another teaching job for next year. Eventually, she wanted to pursue a master's degree and a Ph.D., and perhaps also eventually work in policy for schools and in Title IX specifically.

Eva

Eva was a fourth-year band director in her second job. During her interview, she discussed the trauma of her first job, which extended largely from what she felt were overly high expectations and a lack of support from the administration. After college, Eva moved to a new state in the southwest United States to begin her career. Initially, she was excited to work in a strong middle school band program, but she did not realize the amount of turnover that existed before she arrived. Additionally, the level of the band program meant that there was considerable pressure on her to perform well. "There [were] a lot of really high standards that I couldn't reach as a first-year teacher in a new state."

Shortly after beginning her new job, Eva found herself in hot water with the

administration because they were not pleased with her teaching performance. Less than two months into the school year, "There was an email [that] basically stated, 'if we don't change something, you're gonna destroy the band program,' word-by-word, from my fine arts director." She described this as a huge turning point for the worse. She felt that her administrators should have helped her and developed a strong plan of action for her improvement. Instead, they pulled her from her position and brought in someone else to teach while Eva watched, which was "depressing" and "hard to deal with." She said, "it never felt like a team" between her and her administration, and that she often felt like an outsider. She even called her principal "petty," citing instances where he would treat her punitively and passive-aggressively, rather than correcting her mistakes directly. She also felt her time was not her own as she sometimes worked 6 days a week and 12- to 14- hour days.

During her first year, Eva explained that she had many "emotional breakdowns" in front of her classes, and that her anxiety was very high every day because she was not meeting expectations. She said she had a mentor who was helpful, but that that really was not enough for her, as the mentor was not a music instructor and never had a concrete plan to help her improve. Eva shared that the student behavior in the school was poor overall. Additionally, she felt the school requirement for sixth graders to take band made engaging students more difficult.

When I asked Eva what part of her experience she considered traumatic, she said "I think it's being told that you're not good enough." She said, "I feel like I just never got the opportunity to show that I *can* change and I *can* get better." She was afraid for her second job search. When she did find a job, she struggled with imposter syndrome and even questioned her identity as a teacher, despite knowing since high school that she wanted to teach:

Especially my first year at this second job, I was like, "Maybe I'm not good

enough. Maybe I'm just like, faking it til I make it," and I was just thinking, "oh, they're just being really nice, like these new directors are just being really nice to me" and stuff like that, so, I just, I felt like I – I was um … like, not meant to be a teacher?

In addition to questioning her identity as a teacher, Eva felt the effects of this trauma outside of work. She said she pulled away from some of her friendships not only because of the distance, but also because she didn't want to "be a burden" and felt they would not understand her difficulties. Eva discussed the stigma of mental illness, and the benefits she saw from therapy.

I feel like a lot of people are like this. We don't want to be known as being mentally ill or let others know that something really had a big impact on us. We try to like fight it ourselves, and be strong and all that because, you know, people tell you 'you're strong, you can do it' and stuff like that, and so I was really in denial for a really long time, of like, the fact that after I moved out, like graduated and stuff like that, my depression and anxiety got like ten times worse, and so I feel like the therapy has helped in my personal life, which has helped in my professional life.

Despite the negative effects of her trauma, Eva shared some positive learning points from the experience. When I asked her how her trauma affected her identity as a teacher, she said, "I never wanna make another co-worker, or even my students, feel less than." She also remarked on her own reputation as "the nice band director" as well as on her increased ability to acknowledge her mistakes in front of her students.

Eva was still working in her second job, which she said was "*so* much better" than her first. She placed value on "a positive teaching professional experience" over working with a band that scored high at competition. She noted that her colleagues have respected her from the beginning, saying, "they didn't treat me like a second-year

teacher." She said while she loved her old students, the students in her current position were generally more respectful and were more open to her when she first started. She was promoted from Assistant to Head Middle School Band Director and loved that she felt like part of the team.

Liz

Liz was a fourth-year middle school band director in a title 1 school in Virginia. She explained that she worked in a "trauma-informed school," where teachers underwent many trainings on the subject. Unlike the previous two interviewees, Liz had an accurate picture of the situation before accepting the position. She said that the administration was very transparent with her about the fact that there had been 4 different directors in the past 2 years, and that she would be spending a lot of time working through this with the students. She said she was told she would have to "convince these kids that you will outlast them."

One challenge she didn't expect, however, was the lack of actual music-making. She spent the first four or five months just building the culture of her band room, teaching behavior and expectations. Liz described herself as "stubborn" and "uncompromising." She said making music was a rare and special thing at the beginning. Her hard work from this time, however, paid dividends. She experienced more growth in her program than she expected. She said her new students were unaware of the previous circumstances of director turnover, and the expectations she set in the very beginning continued.

Liz described a variety of traumas she experienced throughout her early career and how they affected her, the first of which was the violence in her building. She explained that as a "five-foot-tall little lady," she naturally felt vulnerable and avoidant of physical altercations, but now as a teacher, she had to move toward them to protect other students. She spoke about a time where a student tried to break into her office and

threatened to harm her. She spoke to the nature of the trauma at hand, explaining, "oh, that sticks with me, I still think about that, I still think about the way that that felt."

Liz said that even though students traumatized her, she could not justify rejecting them from her program. She continued to face the students and had the potential to teach them for the rest of their middle and high school careers. She said, "you see them, and you're reminded of that thing that they did, but you have to be able to forgive it, but you do have to constantly face the reminders of that experience that you had with that child."

Liz also described a situation at a football game where a car backfired, and it sounded like gunshots. In this situation, she experienced trauma alongside her students, as they feared physical harm, and she rushed to get them all to safety. "That really messed me up for a little while." Additionally, she experienced several traumas in her personal life and health during her early career. She had an emergency appendectomy and a kidney stone, and her father had frequently been in crisis with his health and safety.

> That's traumatic, to have a couple of loose cannons in the room and then be trying to process this other type of information, so I feel like I get hit with it a lot from a lot of different angles, from like personal to like my own physical health, to different stresses that the job or this specific job brings.

Liz also spoke about the ways that trauma affected her. About a year ago, she developed anxiety and panic disorder, and she attributed this to the trauma she went through. "It is *very* physical, in that like, boom! My chest gets tight, I get sweaty, my heart races, I get lightheaded…" She told me a story about when a student reached for a cell phone and she assumed that he was reaching for a weapon. She also had to watch her co-workers cope with losing students to gun violence. She decided not to play at a graduation ceremony because a student was shot in the parking lot during the

graduation rehearsal, and the perpetrator was not yet caught. Liz felt that the pressure of having to keep students safe and appropriately follow protocol was traumatic.

The effects of Liz's trauma were not all negative. She felt that her experiences strengthened her perspective on student mental health. She had a new level of awareness of mental health issues and communicated with her school counselors more frequently than with anyone else in her building. "It's not that I didn't wanna be a safe place and an advocate before, but now, I feel such a greater obligation to do so."

Christine

Christine was in her 15th year as a music teacher. Trauma was a common thread throughout her career. It influenced her decision to leave her first job after 11 years, and she said it was affecting her more recent career and overall life decisions. In her first job, she taught instrumental music to third- through eighth-graders in an urban area in the Southwest. She began her teaching career right before the recession in 2008. She received Reduction in Force (RIF) notices her first three years of teaching (*Reductions in Force*, n.d., para. 1). From year one to year two, she watched several positions in the arts get cut. She identified her lack of job security as traumatic.

Christine also discussed issues that stemmed from poor administrative support. She called the time spent under her first principal "dangerously toxic." She also described the difficulties of working in the school setting she was in. Many of the students were impoverished, came from families in gangs, or came from immigrant families who had needs extending beyond what the school offered them, saying, "*none* of that was ever the toxicity, laughs, *ever*, like we dealt with it, we figured it out, cuz it was just what we we're in." Christine did, however, mention that there was emotional trauma from witnessing the traumas of the students, and that made inner-city teaching hard. "My heart still is with those, with that community as hard as it is, it's just, only so much you can emotionally handle that will not tear you apart either." It was early on in

her teaching that Christine became very sick, and it took her doctor about 8 or 9 years to determine that she was sick because of stress, and they recommended cognitive behavioral therapy, or that she quit her job.

Christine had to earn instruments for her classroom after the majority of the school's instruments, about 50 out of 70, were acquired by the bank when the repair shop fell into bankruptcy. Her administration's solution to the problem was to cut back her classes, but she refused to let that happen. Due to her creativity and effort, she was able to leave the school with 500 instruments. This took place in her second year of teaching. Additionally, she became department lead in her second year of teaching because she felt she had to, after all the turnover that took place in her department.

"So when I say trauma, like *those* are the kinds of things, being *thrust* into situations that are *way* before your time, and your *burnout* happens *so* fast, yet you're expected to just recuperate from it. You *can't*, you just can't."

Christine also shared stories of sexual harassment. In one case, she said the administration was dismissive of her when she brought up concerns about the local instrument representative. Additionally, she and another female teacher brought up concerns about one of the school maintenance workers sexually harassing them. They were so concerned, that when their administration did not respond the first time, they went above them and asked for a hearing. Their administration still did not acknowledge their concerns, but instead complained about the inconvenience of attending a hearing for them.

When I asked her what she found traumatic about the early years in her first job, she said "the abuse from the upper level, the lack of support," "having to overperform constantly on hyper overdrive," and "the constant RIFing." She said she sought to make herself the most valuable employee because of her lack of job security.

When asked about how trauma affected her identity, Christine said the following:

As a young person, as soon as I got a job, I WAS a teacher. As a person, that was my identity. So how it, the trauma affected me was it made me question my *person*, myself, all the time. Everything I did. Do I drink a beer in public? Do, do I put a picture online of me and some friends because somebody has a tattoo of something that, that would be, questionable? Do *I*, go to the pubs with my husband, which is his *job,* and listen to his band play because that's where we can spend time together with our schedules, where I could run into a family member of a student, and possibly be in a bar situation with a parent – like all of this constantly framed my, my line of thinking.

Christine was frustrated by the systems that affect the profession. She took a strong liberal political stance in favor of teachers and public schools and was frustrated by dissenting voices in her community. She felt that the opposing conservative political forces were working against the betterment of public education.

In talking about retention versus attrition, she said,

"Because I'm very stubborn, I was determined to beat the odds. Um, watching everyone leave through the abuse and harassment that happened over those early years, I felt like I was winning a race by staying… the reality is, the damage it did emotionally, physically, mentally…"

Christine was diagnosed with PTSD after a traumatic incident that occurred later in her career. She made the difficult decision to leave her first job because the situation was too triggering. She was thankful that she could identify a toxic situation more quickly now that she had experienced one, but she did not hold much hope for education at large in her state.

Max

Max taught high school orchestra for 9 years in Virginia. He began in an itinerant position, about which he said, "that's not a position any first-year teacher should ever be

put in" in reference to the load of managing expectations for three buildings. In his second year, Max was an itinerant music teacher in two buildings and began leading the guitar program in one of them. That was the year he began to struggle.

> Students who sign up for guitar are different personality-wise than my students who sign up for orchestra, and I grew up in orchestra, and I definitely have that kind of personality, and my orchestra students were all very hard-working and very dedicated to it, but some of the guitar students, especially in *beginning* guitar, uh, were kind of…. Some of them were just signed up because they had a spot they had to fill.

Max struggled with the culture of his guitar classes, and he struggled with feelings of inadequacy, as all the other guitar teachers in his district had doctorates in guitar performance. When asked what the most challenging parts of his job were, he said that for him, it was the administrative work, such as financial work, paperwork, grading, and emails.

> Other struggles Max described were interpersonal in nature. He referenced "hurtful, nasty emails" from parents. Max made the decision to cancel a class trip because not enough students signed up to go. He received pushback via parent emails and struggled to not "internalize" their comments, saying:

> I've gotten much better about, letting that go, like hold onto it for a day or two and be really mad about it, then it's gone, um, but my first year, my first, three… four years of teaching, it was just, every day was just like, here's another thing, here's another thing, here's another thing, and I might be thinking about ALL of these things, and it just, was like, *wave* after wave of like, "look at all the things you're doing wrong, this is horrible, oh my gosh."

Another interpersonal concern was lack of administrative support. For example, Max requested two days off to have surgery that his doctor recommended, and his

administrator acted dismissively of his needs. Max's administrator only visited his classroom twice in four years—once for an informal walkthrough observation, about which they never debriefed, and another time to talk to a student. Max said that athletics always seemed to take priority, and he did not feel supported.

Max described having "a breakdown" in year three of his first job. He felt that the over-accumulation of administrative tasks in conjunction with taking workplace interpersonal conflicts personally led to this. He was alone in his office sobbing, and the only thing he knew to do was to go to the hospital. The hospital doctors sent him to an inpatient facility, where they wanted to hold him for two to three weeks. He said that he was fortunate because his parents helped him get out the next day; it was an overall unpleasant experience. He did begin regular counseling with a psychologist after this, and he eventually started meeting with a psychiatrist and taking medication. He also felt that sticky notes that help him keep track of administrative tasks are some of what helped him the most.

This sort of trauma, Max said, affected his personal life and his marriage. He was continually frustrated that he struggled with administrative tasks. "I feel very frustrated that I forget those things because I'm an adult." Eventually, this traumatic experience led to him leave his position, even after getting a new administrator who was more supportive.

> I was like, it's nothing that you all are doing, like, it's just – *this place*, is just, I *can't* be in that office every day, I can't handle, like, living through that, especially, like in planning blocks or, after school when no one is there, just like, your head just goes in loops and you just get stuck in a loop and, sigh, it just drags you wherever you go.

When asked how his trauma affected his identity as a teacher, he said that it has made him more aware of and sensitive toward students' emotional wellbeing. He said he

was more careful of what he said from the podium because he knew he was serving as an example for his students.

Max expressed concern about "the expectations, from state and national level, especially for new teachers and first-year teachers." He discussed his discontentment with data collection and presentation requirements, and said "I couldn't even imagine trying to, do something like that seven years ago, I just – would've lost my stuff." Max said it felt "overwhelming," unhelpful, and "devaluing." He then expressed, "I think as things keep moving and things keep getting more bureaucratically red-taped, we're gonna start seeing a lot more… issues, with personal emotional stability in teachers."

Lastly, Max raised concerns about mental health resources available to teachers. He expressed frustration at spending over a thousand dollars in six months on copays for therapy. He tried to access the free counseling resources that supposedly are offered in his district, but no one from the counseling organization got back to him about it. He said, "I'm sure that my school district means well," while still acknowledging that it was not enough.

Alexander

Alexander was a first-year middle school band teacher in Texas. He told me:

The Texas band that you think of, those are in very select pockets, and in the more wealthy suburbs, but of course those kind of places always get like, a lot of the bandwidth, 'cause they're the ones at BOA, and they're the ones that go to Midwest every year.

Alex described his school population as transient, low SES, and predominantly Latin(x). His school's building was designated as a historic landmark. It was one of few black-only schools, Alex said, and "the dinginess and the history of it, like you walk in and it feels heavy." When asked what was challenging about his first job, he replied "EVERYTHING!" He then shared about the difficulty of being the only band director in his

school, and of his classroom being isolated from everyone else. In addition to being

isolated physically, he also received little support in this position from administration,

other teachers in his district, specialists who visited, or his assigned mentor. He did have

two other directors who he considered mentors, but inside his building, he lacked the

kind of structured and organized support that he expected as a new teacher. He

struggled to figure out which policies the district followed and which they did not because

there was a lack of consistency. He also expressed difficulty in engaging students in a

transient community, as class sizes were also inconsistent.

Alex mentioned dangerous situations in his building as an example of trauma. He

said there were two fires in his building, and there were lockdowns, violence, and many

drug searches. He also commented on the shock of hearing that kids' parents had

passed away, especially during the pandemic. He struggled with getting student buy-in

all the while dealing with those tragic circumstances.

When I asked him if his first job has met his expectations, Alex said in some

ways yes, in some ways no:

> In terms of, what I want for career fulfillment? And to be happy? *No.* I thought it –
> I thought it would be a little bit more than it is, but it's a lot less than what, like
> even what I could've expected. I always make the joke that, one of our
> professors in our music ed class is always like, said, like, and you've probably
> heard the statistic *goofy voice* "within the first five years more than half of
> teachers quit," and we all laugh at like "THAT won't be *us*!" and I was like,
> [laughs] uh oh [laughs], that might be me!

He also did not expect the "learning deficits." When he began the position, the seventh

and eighth graders knew how to assemble their instrument and some of them could play

one sustained tone. His sixth graders had not yet been introduced to the instruments. In

terms of student apathy Alex said, "I expected apathy – but I didn't expect it to this

level?" He shared that he did not want to "go above and beyond" because his students did not give the effort he expected.

Alex cited a few incidents related to trauma that took place before starting his first job. Right before student teaching, his father suddenly divorced his mother, confessed to cheating, and took everything, after twenty-five years of marriage. Then, when Alex began student teaching, he said he was punished by one of his cooperating teachers unjustly for a small mistake, so he transferred to another placement. He also cited "the collective trauma of the pandemic." He discussed secondary trauma and expressed shock at learning what some of his students had been through, sharing

> I love to be able to do that [listen to his students talk about their struggles], and
> be that emotional support as like their band director and as their teacher but also
> you know on the one hand I'm like "I'm only twenty-four."

He noted, "I don't feel like a real adult yet." This spoke to how prepared he felt to encounter this sort of trauma.

Alex also discussed struggles with student behavior toward him. He said he has experienced blatant homophobia from various students. Someone etched a homophobic slur onto a music stand in his band room. He has had students question him, mock him, and speak against him for his sexuality. When Alex and another gay teacher approached an administrator about this, the administrator, "basically put the onus on us," and suggested that they lead training on this issue. Alex said to me, "I'm like, on top of my job? [Laughs] Also, this isn't my problem—this is yours?"

In terms of administrative support, Alex said that there was little consistency with consequences for student behavior in the building, and he feared what could happen to him because of this. He discussed an incident that took place at an after-school sectional. His students "stonewalled" him—they decided not to respond or speak to him at all. Later that same day, he said, "I was walking my boyfriend's dog with him, and I

literally just broke down and sobbed like, in a ball, in the middle of his neighborhood's street." He said, "I'm never gonna forget that feeling, or the feeling of just like walking into my office and just sobbing."

When I asked him what was traumatic, Alex said being alone and without help, "hav[ing] to guess at everything" and not getting feedback about whether his guesses were correct, sharing:

Lack of fulfillment, like the stark difference for what I experienced versus what I got, in terms of like discrimination, in terms of buy-in, in terms of like all of that stuff, especially when compared to like, the Texas bands that *you* hear about, that my *friends* teach in, is really drastic, not even [stutters] that's not even *touching* the building itself…

He went on to mention the threats of danger and the drug dogs, and summarized the difficulties as, "it's really simplified, but just how awful it's been." He said it was "something that I expected would be bad," but that "my expectations were surpassed in like the worst way."

When I asked Alex what helps him get through, he mentioned self-medicating, his relationship with his boyfriend, therapy, the hope of leaving the position at the end of the school year, and gigging. He discussed the importance of still playing music and seeking musical fulfillment. He said that the idea of getting through it was "generous," as there were many moments he would have quit, except that he knew he would not make it if he did not stay.

Alex found himself grappling with whether teaching was even "worth it," and wondered if perhaps music should be a hobby for him instead of a profession. Alex shared that, in terms of his identity, "this job specifically has turned me into someone that I hate."

I wanted to be a teacher since I was like four, and I've been a musician for as

long as I … participated in music for as long as I can remember, and to be so

close—in a job that I thought I would love—to quitting not just the job but like the

profession in general, has been really scary.

Alex brought up the difficulty of leaving this population as it related to his identity.

He shared:

My biological father, he does research in the equity and opportunity of men of

color in *higher* education, and so as a man of color myself, one of the things that,

has been particularly interesting, not traumatizing—I wouldn't say traumatizing

but just a little odd… What's been really difficult in deciding to leave this school is

for the first time—cause I grew up in predominantly white spaces—having to look

at kids that look like me, and leave them. 'Cause when I look at them, even

though I grew up really privileged in terms of what my parents were able to

provide for me, but I look at them and I'm like, *oh that's me.*

Alex explained the balance of both wanting to be there to help students grow, but

also struggling with how mean some of the students were, and with that in mind, he said,

"why would I wanna do this?" Alexander said he does not want to quit teaching music,

but he does plan to look for a new teaching job, and if he cannot find one by a certain

time in the summer, he will start to pursue other types of jobs. He hopes to find an

Assistant Band Director role. Toward the end of our interview, he also shared some of

his successes in the position. His students could read music and play with characteristic

tone, and they were preparing pieces for assessment. Additionally, his retention was

excellent, and his program numbers were higher for the next year than they were when

he started. Alex shared, "my biggest victory is, I am going to leave this job better than

the way I found it."

Conclusion

It is clear in the review of literature that the perspective of trauma of early career

music teachers is rarely discussed in research, and I believe that this chapter's

presentation of stories accomplishes the purpose of bringing light to early career music

teachers' stories. These stories provided depth and explanation to the survey data. They

also brought to light connections between various elements of trauma experiences. In

the next chapter, I will analyze this dataset in conjunction with the quantitative dataset to

provide further explanation.

Analysis and Discussion

My primary purpose for selection of Creswell's explanatory-sequential mixed method was to use details from interviewees responses to expand upon the outcomes of the survey data. I asked participants to elaborate on certain survey responses for clarity, but I also sought emergent information in their explanations rather than focusing solely on survey responses. As a result, the interview data offered depth without explicitly addressing every construct in the survey. In this chapter, I analyze and discuss both datasets, especially as they connect to one another, and I provide implications and recommendations for further study.

Interview Themes and Comparison to Quantitative Results

The coding of interviews resulted in three themes: internal factors, external factors, and coping. Internal and external factors are factors that either led to and/or were a result of trauma, according to the participants. In the following sections I explore each of these themes as they arose in the interview data and as they help explain the survey data.

Internal Factors

Internal factors included self-perception and evaluation, emotions and psychological factors, loneliness, pressure, expectations of the field, and effort-reward imbalance (Siegrist, 1996). Some of the emotions that interview participants described feeling in their early careers were shock, excitement, desperation, and anxiety. In terms of psychological factors, three participants mentioned burnout, three mentioned depression, four mentioned anxiety, and one mentioned PTSD.

Effort-Reward Imbalance Model. Siegrist (1996) developed the effort-reward imbalance model to describe the tension between the amount of workers' effort and reward in the workplace and how that affects workers' health. This is pictured in Figure 25. According to this model, people encounter intense stress when exerting high efforts

and gaining little reward in the form of money, status control, and esteem. Seventy survey participants reported financial issues and 102 reported mental health as factors that led to perceived trauma, amidst other stressors. Siegrist argued that effort-reward imbalance was linked to mental health and cardiovascular concerns. Mental health concerns could include developing a worse self-concept and "recurrent feelings of threat, anger, and depression or demoralization" (p. 30). Some of these factors resemble those found in Carlson & Dalenberg's (2000) framework of trauma, including self-esteem issues, depression, lack of control, social factors, depression, aggression, impaired self-esteem, and identity issues. Ninety-nine-and-a-half percent of respondents that said trauma affected their mental health, and 79% said it affected their physical health.

The effort-reward imbalance arose in the interviews a handful of times. Alexander questioned whether teaching was "worth it." He and Samantha, both first-year teachers, said that they struggled to put forth effort to do their best because of apathy from students. Alexander was frustrated that his efforts were not met with positive responses from students in terms of engagement or caring and saddened because the amount of time spent on his work left him feeling negative rather than fulfilled. Christine expressed financial struggles because of her profession, despite working extremely hard to take on leadership roles and doing whatever she could to increase her pay. On the other hand, Liz shared the difficult process of building her classroom culture that she perceived as worth it because it was effective for years to come. Her perspective revealed a more even balance between her effort and her reward.

Figure 25

Effort-Reward Imbalance
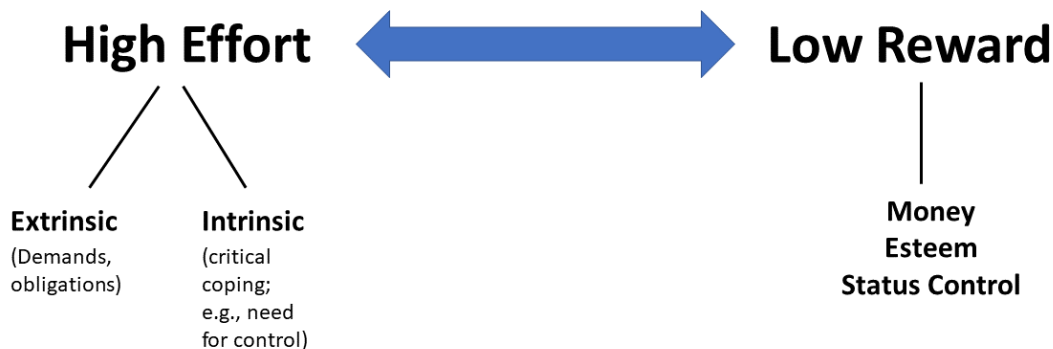
Note: This is my recreation of Siegrist's (1996) chart (p. 30).

Self-Perception, Self-Evaluation, and Identity. Issues of self-perception, self-evaluation, and identity were not addressed directly in the survey, but they emerged with interviewees. These participants all described some of their shortcomings, and some of them talked about their prior knowledge or lack thereof. When I asked what was challenging about their jobs, participants gave a variety of responses, such as coping with a dangerous environment, student apathy, job insecurity, financial insecurity, administrative tasks, isolation, and lack of support. Despite these responses, all but Samantha exhibited pride in their work and shared some of their successes.

As in Carlson & Dalenberg's (2000) framework regarding identity issues and trauma, all interviewees acknowledged that trauma had affected their identity as a teacher in some form or fashion. Christine said that in her early career, being a teacher became her whole identity and that she framed all her decisions through this lens. Four participants described a loss or confusion of identity upon not doing well at their first jobs. It was also apparent that their personal identities affected their professional identities, which sometimes created more vulnerability in the professional setting.

Clashing of Values. Another idea that arose in interviews was a clashing of values between teachers and leadership hierarchies. In a paper about socialization in the workplace, Van Maanen (1978) wrote about *divestiture socialization*, the idea that an organization required its employees to change to align with the organization's ideals, which meant sometimes undergoing unpleasant experiences to assimilate into the workplace. Kammeyer-Mueller and colleagues (2012) cited this concept in a study of early career lawyers in which they found that divestiture socialization could cause ethical conflict and as a result, emotional exhaustion. While I did not specifically ask about clashing of values directly in the survey, responses suggested that it might exist between music teacher respondents and their administrations, colleagues, community, and students. Interview participants also discussed a misaligning of values between themselves and other stakeholders.

Unmet Expectations. Proost et al. (2012) documented the relationship between unmet expectations and teacher attrition. In order to further understand unmet expectations, I asked interview participants whether their expectations were met at their jobs and why. Four of the participants expressed unmet expectations with various aspects of their jobs.

Other Psychological Factors. This section discusses participants' perceptions regarding mental health and emotions; loneliness and interpersonal issues; burnout and work-life balance; and stress, pressure, and burden.

Mental Health and Emotions. Of survey participants who elected to respond to the question, 99.5% said that trauma had impacted their mental health, and 78.7% said it did strongly. Many of the interviewees discussed their mental health concerns along with their feelings. Participants commonly mentioned shock, excitement, stress, pressure, and being overwhelmed. Carlson and Dalenberg (2000) said that depression could be linked to trauma. Samantha reported that her pre-existing depression and

anxiety worsened during her first year of teaching, and Eva said she developed depression during her first job. In terms of pre-existing mental health concerns, 40.8% of survey respondents said that mental health led them to trauma.

Loneliness and Interpersonal Issues. Carlson and Dalenberg (2000) noted that interpersonal issues can arise after trauma. In the survey, 82% noted that trauma affected their social lives, and 65% noted that it affected their relationship(s) with their family or their partner. Many of the interview participants discussed loneliness and isolation. Alexander expressed that his was rooted in a lack of support and his classroom's location. He said that he has very little contact with other adults in his building and in his district. Eva felt like an outsider at her first job and felt as though those around her at work did not value her. While Samantha did have camaraderie at school, she shared that she completely isolated herself at home because she was unhappy with her work performance. Christine and Liz both noted that the stresses of the profession were difficult for outsiders to understand.

Burnout and Work-Life Balance. Maslach and Leiter (2016) defined burnout as "a psychological syndrome emerging as a prolonged response to chronic interpersonal stressors on the job" (p. 103). This included three elements: "overwhelming exhaustion, feelings of cynicism and detachment from the job, and a sense of ineffectiveness and lack of accomplishment" (p. 103). I did not specifically include the topic of burnout in either phase of the study, but Liz, Christine, and Alexander brought up the term independently in their interviews. The other interviewees did not speak directly about burnout, but they did share in elements of this definition. Aligned with cynicism, Samantha said this was "the worst I have ever felt about education." Additionally, some respondents spoke about a sense of ineffectiveness and lack of accomplishment.

Kalliath and Brough (2008) proposed a definition of work-life balance as, "the individual perception that work and non-work activities are compatible and promote

growth in accordance with an individual's current life priorities" (p. 326). Only 22.8%

percent of survey participants who experienced trauma during their first job said they

were either satisfied or somewhat satisfied with their formal mentor's support in the area

of work-life balance, but a 63.1% were satisfied or somewhat satisfied in this area with

their informal mentor's support. Interestingly, both percentages increased for mentors in

subsequent jobs. Of participants' 82 subsequent jobs that involved trauma, participants

reported that 53.4% of formal mentors and 69.2% of informal mentors were either

satisfactory or somewhat satisfactory in the area of work-life balance. Five out of six

interviewees spoke about the need to balance work and life. Christine and Eva both

talked about working many hours. I will address more details about how they handled

this in the subsequent section on coping.

   Stress, Pressure, and Burden. In the survey, I asked participants what factors

led to trauma. Stress, pressure, and burden all came through in the interview process.

Many researchers have examined stress in teachers (Klusmann et al., 2008; Philipp &

Schüpbach, 2010; Keller et al., 2014; Bellingrath et al., 2008 & 2009), and it would be

interesting to explore which of these factors that led to trauma have also led to stress not

associated with trauma.

External Factors

   In the survey, I examined mostly external factors, including the expectations of

others, events and performances, and financial concerns. Many of the external concerns

that interview participants raised were systemic at the building-level, district-level, state-

level, and beyond. These factors were not isolated, and they intersected with localized

concerns, as well as internal factors. This was unique to the qualitative data pool. For

instance, a teacher might have experienced student behavior issues but credited that to

poor disciplinary support of the administration. If there was violence in a school, a

teacher may have attributed that to a lack of resources provided by the district, and that

reflected a clashing of values between the teacher (internal factor) and the system.

Samantha brought up three intersecting factors in the following statement, including negative student behavior, upper-level priorities and support, and even the conflict of values between her and her leadership:

> There's a whole bunch of trauma in just seeing it, experiencing all of the awful things that the kids say or do, and then just not having the support from the top to be able to make any of it better, because you want so badly to make it better and for them to make it out of [area] and be able to experience a better life for themselves, and that's not really what the district and the administration is prioritizing, unfortunately.

Samantha connected this lack of support and the inability to helping students improve their situations to her trauma.

Personal External Factors

In the survey, 12.0% of participants said that they had experienced life-threatening physical trauma, and 38.8% indicated that they experienced physical trauma that was not life-threatening. Fifty-eight percent said that trauma affected their physical health, and 17.6% said that something happened during their early career that had long-term physical effects. Some interviewees spoke to trauma in their physical bodies or in their personal lives. Another possible result of trauma according to Carlson and Dalenberg (2000) included interpersonal issues, which many of the interviewees noted in their stories, particularly with significant others. I discussed this issue in more detail in the section on internal factors. It is one of the sub-themes that overlaps both external and internal factors.

Student Factors

Student Suffering and Secondary Trauma. While I did not inquire about student suffering in the survey questions, it became clear that this area was important to

interview participants. Some of the participants discussed grappling with their students' traumas or having to teach regardless of the students' traumatic circumstances. Student suffering also was mentioned in the "other, please specify" response in the survey.

Student Attitudes and Behaviors. In the survey, 46.0% of participants said that student behavior/discipline was a factor that led to trauma, and 27.6% cited bullying by students. I did not address violence or student engagement specifically in the survey, but these two themes arose in the interviews, providing further explanation of the survey data about student behaviors. Some of them spoke to disrespectful behavior, and some spoke to vandalism of school property. Some of the interviewees feared student violence regularly and experienced student fights in their classrooms, among other violent situations. Samantha and Alexander both spoke about student drug issues, and they remarked on the lack of accountability for students, as disciplinary action was inconsistent from the upper level.

Student Engagement. Multiple teachers spoke to the difficulty of engaging students. Samantha believed that COVID-19 policies played a role, as students were used to being given grace. Eva, Liz, and Max all spoke to the difficulty of engaging students who were placed in their classes inadvertently. Samantha emphasized the apathy she saw in students, and. Alex also felt like the lack of engagement in after-school rehearsal was due to apathy. Many of the participants felt the responsibility to be engaging was a challenge.

Systemic Factors

Systemic factors include issues concerns with support, environments, leadership, and other external factors. Many of these were addressed in the survey portion but became more connected in the interviews.

Lack of Support. Survey responses indicated concerns with administrators, colleagues, the community, mentors, and students. One of the most frequently

discussed topics in the interviews was support from others. All six subjects noted that at least some of their administration was unsupportive. Samantha and Alexander linked the lack of administrative support to disciplinary issues and increased danger in the environment. They both noted different behaviors that went under-addressed by administrators, which in turn led to a lack of accountability for students. Additionally, they both identified communication issues from the administration. Alexander said they were inconsistent about which of the listed policies they expected teachers and students to follow. Samantha felt that the lack of communication put her in direct danger as other teachers, rather than administrators, made her aware of dangers in the building as they were happening.

Additionally, lack of information from administration left first-year teachers in the dark about information they needed to do their job well. Samantha said that she did not know what classes she was teaching until her orientation, and she found out about her new theatre class being added to her spring semester load over the winter break.

Support issues were not limited to administration. A large portion of the survey included questions about support from mentors. Overall, more participants sought help from informal mentors than from formal ones and were also more satisfied with the support of informal mentors on average. In terms of the interviewees' perspectives, some of them shared that their formal mentors were helpful, but even the ones who found them helpful noted that they could not help regarding the content area. Some interviewees described difficulties with support from co-workers. Alex described a lack of communication between he and his music colleagues. Eva also alluded to the lack of support she had from her co-workers when she said that her co-workers in her second job were completely different and much more open to her. Additionally, Max spoke to support in terms of mental health resources. He felt that his district did not do enough to help teachers with their mental health.

Environment. Subjects also mentioned the environment in their schools. For five out of the six interviewees, lack of support affected the environment. Eva described poor student behavior and teacher attrition as part of, and as a result of, the environment. Part of the *environment* factor included the administration, but it also sometimes encompassed population and the culture of the surrounding area. Christine said that the area she lived in was entrenched in gang culture, and that was part of the lives of her students. Christine, Liz, Alexander, and Samantha, all spoke to the socioeconomic level of their school, either by describing them as inner-city or title I, or by mentioning it directly.

Attrition and Retention. The survey results revealed that trauma was a significant factor in the decision for some ECMTs to leave their jobs. I asked whether participants seriously considered leaving the field entirely, and 58.8% indicated that they had. Eighty-six percent of those respondents who left a job in which they experienced trauma said that trauma contributed to their decision to leave, either solely or amidst other factors.

Issues of attrition and retention came up as well during interviews. Trauma affected the career plans of some participants. First-year teachers Alex and Samantha were both ready to leave their jobs They both had hope that things might be better if they went to a different school. Similarly, Eva only stayed one year at her first job and found more success in her second one. She expressed that her decision was a result of the way the administration treated her. In contrast, Max left because he found his office triggering as the space where he experienced trauma. Christine left after eight years in a position for a similar reason to Max. Liz was the only interviewee who did not mention considering leaving a position in which she experienced trauma. Seventy survey participants marked financial concerns as a factor that led to trauma. Financial concerns arose in four out of the six interviews, and for some, it was apparent that this played into

an effort-reward imbalance (Siegrist, 1996).

Coping

The last main theme that arose in the interviews was coping. In the survey, I asked participants what kind of help they sought after experiencing trauma, and in the interviews, I asked what helped them cope with the effects of trauma. Some elements overlapped, some came up that were not mentioned in the survey, and some survey items were not mentioned at all.

The most common response in the survey was chatting with friends, family, and/or a significant other; however, this was not something that came up often in the interviews. In fact, some of the participants said that their trauma caused difficulties in personal relationships, and some even mentioned avoiding other people. Participants did not mention mentorship often in interviews even though there were multiple questions about it in the survey based on the literature. In the interviews, I asked the question, "what helped (or is helping) you get through?" Each participant answered differently, but it was clear from all that this was something they had considered. In their responses, some focused on what they did to help themselves in their jobs, and others focused on outlets outside of work, and all of them spoke to mental health in some way. None of the interviewees mentioned self-help, professional development, or online groups or forums. Of the factors presented in the survey, interviewees most often mentioned professional counseling/talk therapy. Five out of six mentioned therapy as an important part of their journey. Table 20 contains a comparison of the survey and interview responses.

Interviewees did cite other coping mechanisms. Two out of the six interviewees mentioned using prescribed medication. One participant mentioned self-medication and drug use. Another participant referenced naturopathic practices such as using essential oils and practicing yoga and meditation in place of medication. Alexander said that

playing gigs brought him musical fulfillment that he was not able to find at his job, and

that playing music was necessary for him. Christine, however, stressed the importance

of getting away from music in order to recharge. She said that because music was work,

it could not be a hobby for her. Some mentioned hobbies or recreation that they enjoyed.

In terms of work itself, Alexander and Samantha both felt that planning to leave helped

them get through. Liz said that getting through centered on "not having another option."

She knew she had to work to sustain herself financially. She also talked about

vulnerability. She said that being vulnerable with others at work made them more likely

to check in with her, and to be vulnerable with her themselves. Liz and Samantha both

mentioned that bonding with their co-workers had been helpful.

Causes and Effects of Trauma

One of the questions in the survey asked participants to identify factors that led

to experiences with trauma. I asked a similar question in the interview, which revealed

many commonalities. Table 21 represents the data from the survey compared to the

number of interviewees that mentioned these factors. The top two categories listed for

the survey were also the top two listed for interviewees. Table 22 is a comparison of

both datasets regarding the areas affected by trauma experiences. Mental health was

the most commonly mentioned area in both datasets.

Table 20

Means of Coping: A Comparison of Survey and Interview Responses

Kinds of Help Sought	No. of survey responses	No. of interview responses
Chatting with friends, family, and/or a significant other	164	3
Advice from an informal mentor	113	2
Self-help (in any format: books, podcasts, etc.)	109	0
Professional counseling/talk therapy	94	5
Professional development (in any format: conferences, books, podcasts, etc.)	81	0
Advice from a formal mentor	73	2
Psychiatry and/or medication	71	2
Support from online music teacher groups	61	0
Administrative support	43	1
Other, please specify	17	-
Support from anonymous online forums	14	0

Table 21

Factors that Led to Trauma Experiences: A Comparison of Survey and Interview

Responses

Factors that led to trauma experiences	No. of survey responses	No. of interviewees that mentioned it
student behavior/discipline	115	6
mental health concerns	102	6
bullying by administration	101	0
unrealistic expectations of administrator(s)	92	1
financial issues	70	3
bullying by student(s)	69	0
bullying by parent(s)	67	0
interactions and rapport with parent(s)	61	2
interactions and rapport with student(s)	60	3
bullying by co-workers	55	0
personal relationships (friends, family, partner, etc.)	53	0
physical health concerns	51	3
unrealistic expectations of parent(s) and/or community	51	0
interactions and rapport with colleague(s)	49	0
family crises	43	2
living situation	38	0
unrealistic expectations of colleague(s)	36	0
observation(s)	36	0
student loans	36	0
other, please specify	34	-
performance(s)	28	0
unrealistic expectations of student(s)	25	0
assessment/festival	24	0

Factors that led to trauma experiences	No. of survey responses	No. of interviewees that mentioned it
bullying by mentor	22	0
lesson/curricular planning	22	0
unrealistic expectations of mentor	21	0
county, city, district, or state level events	19	0

Table 22

Areas Affected by Trauma: A Comparison of Survey and Interview Responses

Area potentially affected	No. of survey responses	No. of interviewees that mentioned it
Mental health	186	6
Sleep	177	0
Social life	163	4
Overall job performance	157	1
Physical health	145	2
Classroom management	139	0
Interactions and rapport with colleagues	135	0
Interactions and rapport with the school community	125	0
Interactions and rapport with students	121	0
Relationship(s) with family or partner	118	3
Student achievement	90	0

Types of Trauma Experiences based on the SAMHSA Definition

In this study, I used four descriptors of trauma from the Substance Abuse and Mental Health Services Administration's (SAMHSA; 2014) definition of trauma. In the survey, participants marked whether they experienced life threatening physical trauma, (LTP), life threatening emotional trauma (LTE), non-life threatening physical trauma

(NLTP), and/or non-life threatening emotional trauma (NLTE). Participants also marked whether their trauma produced long-term effects, also in alignment with the SAMHSA definition. Each of the participants experienced different kinds of trauma, and a depth of data emerged from their stories.

The least commonly reported type of trauma was life threatening physical (LTP). According to the survey, 12.0% of participants claimed to have experienced LTP. In the survey question about what led to trauma, the largest number of responses was for the "student behavior/discipline" category. Interviewees Samantha and Liz experienced this kind of trauma; violence was one of the main disciplinary concerns that they mentioned.

Twenty-six-and-a-half percent of survey participants reported life-threatening emotional trauma (LTE). Max and Samantha both selected yes for this option. It was clear from interviews that all experienced emotional trauma, but what constituted life threatening for some was unclear. Non-life threatening physical trauma was similar in that it did not emerge in interviews, but some interviewees did report it in their survey responses. Also, 38.8% of survey responses included non-life threatening physical trauma. Non-life threatening emotional trauma was the most common kind for survey respondents (81.9%), and all interviewees reported this in their survey responses.

Discussion: Carlson and Dalenberg's Conceptual Framework

Suddenness, Lack of Controllability, and Negative Valence

As discussed in the first chapter, Carlson and Dalenberg (2000) provided a framework for understanding experiences of trauma. They identified three defining features a traumatic experience, including that an event must be sudden and unexpected, must render the victim with an inability to gain control of the situation, and ultimately, the victim must view the situation extremely negatively. The interview data reflected each of these elements. Many of the events of violence that participants shared exhibited all three. For example, because Liz had experienced the fear of sudden and

unexpected negative events, she anticipated another such event when one of her students reached into their bag. In that case, she assumed the student was going to pull out a weapon. Concerns regarding administration could also represent a perceived lack of control. By the nature of their positions in a school's power structure, teachers often felt they lacked the control to influence their environment in the ways they wished.

Carlson and Dalenberg emphasized negative valence as important, because how one perceives an event is a part of what can make it traumatic. Two individuals could experience the same event but if only one viewed the event extremely negatively, then that individual may be the only one to experience trauma. For instance, Max's trauma experiences were partly rooted in administrative tasks piling up. However, Liz perceived these sorts of tasks differently. She said while those things were stressful, they were not necessarily traumatic. Max's negative valence regarding these tasks is what distinguished his experience from Liz's and made it traumatic for him.

Results of Traumatization

In their discussion of trauma outcomes, Carlson and Dalenberg (2000) first identified the immediate responses of "fight or flight" (Cannon, 1929; Lorenz, 1966) or "freeze" (Lorenz, 1966). They discussed a variety of theories that could explain why these sorts of feelings can linger or reoccur. Seventy-nine percent of survey responses said that their trauma produced long-term emotional effects, as illustrated by Max and Christine leaving their jobs in order to avoid re-traumatization. Liz's story about the student reaching into his backpack was another example of a trauma-inspired reaction. This sort of "persistence of symptoms" (p. 10) appeared in both the survey and interview data and was part of the basis for my selection of interviewees. While recruiting interviewees, I recruited from a pool of participants who said that their trauma continued to affect them often both at work and outside of work.

Trauma-Influencing Components

Carlson and Dalenberg (2000) questioned, "What factors influence the response to trauma?" (p. 16). To answer this question, they used van der Kolk's (1987) model, which was comprised of "individual biological factors, developmental level at the time of the trauma, severity of the trauma, the social context of the individual both before and after the trauma, and life events that occur prior and subsequent to the trauma" (Carlson & Dalenberg, 2000, p. 16).

Biological factors such as "genetic predisposition" (p. 16) did not emerge in this study, but developmental level was a relevant factor, as this study centered on teachers in their early careers. Ninety-one percent (91.0%) of survey participants said that they experienced trauma in their first job. In her interview, Christine described the first year of teaching as "a slap in the face." Many interview participants recalled surprises they experienced upon initial entrance into the field. In regard to development and in thinking about negative valence, one might consider how Eva answered the question, "I'm not sure how much of that was just me being a first-year teacher and how much of it was like, the school itself."

Carlson and Dalenberg (2000) said that the next factor, severity, is also related to the individual's perception of a traumatic event. Additionally, social context can contribute. They described:

> Before the event, the community and family environment shape the individual's
> general expectancies about controllability and negative valence. Through this
> process, an individual's social context can strengthen or weaken his or her ability
> to cope with a traumatic stressor (p. 19).

How well participants understood what to expect in their jobs seemed to affect how they viewed the severity of their trauma.

In addition to social context, Carlson and Dalenberg wrote about general life

context, prior and subsequent events that affect the level of severity of the trauma.

These could include events that make someone either more or less prone to a trauma

response to a particular event (Dienstbier, 1989; Eysenck, 1983; Norris & Murrell, 1988;

Neal & Turner, 1991; Breslau et al., 1999). While the survey focused solely on trauma

experienced during the early career, Alexander and Samantha both spoke to traumatic

events that occurred prior to teaching. It was not clear what kind of effects these had on

them in terms of their response to their teaching-related trauma. This could be an area of

further investigation.

Secondary Responses to Trauma

Lastly, Carlson and Dalenberg (2000) wrote about "Secondary and Associated

Responses to Trauma" (p. 20). They noted that the fourth edition of the Diagnostic and

Statistical Manual of Mental Disorders (*DSM-IV)* included three types of trauma-related

symptoms, "reexperiencing," "avoidance," and "arousal" (American Psychiatric

Association, 1994, p. 424, 428, Criterion B, C, & D). In their framework, they additionally

identified "associated" and "secondary" responses (p. 20). They described associated

responses as responses to the trauma environment, rather than the trauma itself. They

explained that secondary responses are not directly caused by trauma but are a result of

reexperiencing and avoidance. Carlson and Dalenberg explained eight of them:

depression, aggression, substance abuse, physical illnesses, self-esteem, identity,

interpersonal relationships, and guilt and shame. In the survey, 79% of responses for the

question of what areas were affected indicated that trauma affected their physical health,

95% their sleep, and 65% their relationship(s) with family or their partner. Interview

participants presented almost all eight of the secondary responses in the interviews.

Self-esteem and identity issues were also significant in the interviews. Eva

mentioned imposter syndrome as a result of her experiences. Also known as imposter

phenomenon, the American Psychological Association Dictionary of Psychology defined

this as "the situation in which highly accomplished, successful individuals paradoxically believe they are frauds who ultimately will fail and be unmasked as incompetent" (n.d., para. 1). As Eva entered her second job, she felt uncertain about how well her colleagues were treating her because she did not believe she was truly competent enough to be treated as such No one spoke directly of guilt and shame, but participants revealed uneasiness regarding their perceived failings. For instance, Samantha said she isolated herself at home because she felt she was not living up to her own expectations of who she wanted to be, and Eva did not believe she was worthy of her colleagues' trust. Brown (2006) defined shame as "an intensely painful feeling or experience of believing we are flawed and therefore unworthy of acceptance and belonging." While there was not enough data to conclude that Samantha, Eva, or others experienced shame or guilt, indications suggest it could be a topic for future study. Several interview participants mentioned that their interpersonal relationships were affected, and 65% of survey responses said trauma affected their relationship(s) with family or a partner.

Implications

The purpose of this study was to explore early career music teachers' experiences with trauma and to bring their stories to light. What do these experiences and stories reveal about early career music teaching? Results from data analysis were clear that trauma has significantly affected some early career music teachers.

What sort of action is needed and who should take it? A panacea does not exist. The data revealed that issues with administrations affected many participants, but every individual context features complex factors that make a single solution impossible to identify. Yet this research could inform administrators as they work with early career music teachers and provide some insights into how ECMTs best feel supported. Systemically, ECMTs require more support, and mentoring structures need strengthening. This merits the action of professional organizations and even legislation

to support music educators.

Additionally, with this research I seek to contribute to the de-stigmatization of mental health concerns and of the pursuit of mental health services. The National Alliance on Mental Illness (*Pledge to Be StigmaFree,* n.d.) advocated for this de-stigmatization in their campaign "StigmaFree." They noted that stigma can prevent people with mental illness from seeking appropriate treatment, and they provided three steps for how individuals can contribute to reducing the stigma. The first step was to "educate yourself and others" (para 7) and the second was "see the person, not the condition" (para 8) In discussion of step two, they wrote:

> 1 in 5 Americans live with a mental health condition and each of them has their own story, path and journey that says more about them than their diagnosis does. Whether you are a friend, family member, caregiver or medical professional, getting to know a person and treating them with kindness and empathy means *far more* than just knowing what they are going through.

Better understanding of stories of individuals with mental illness encourages empathy (*Pledge to Be StigmaFree*, n.d.); hearing the stories and understanding the experiences of early career music teachers may contribute to collective action (Hogan, 2020).

Recommendations

The findings of this study illuminate the need for further examination of teachers' trauma experiences in a variety of educational content areas and contexts, particularly in relation to teacher attrition. If future research findings can continue to highlight the need to promote greater understanding of aspects contributing to the problems of teacher attrition and workplace trauma, then other stakeholders can make informed decisions and take positive action to help music educators encountering the challenges that are discussed throughout this document.

Based on the outcomes of this study, recommendations for future practice could

include stronger formal mentorship programs, as others have recommended before

(Kelly et al., 2018; Benson, 2008), as well as an increased focus on mental health

(Braeunig et al., 2018) and stronger preparation in pre-service programs specific to

concerns music educators may encounter in their early careers (Conway & Zerman,

2004). Burak and Atabek (2019) advocated for "serious intervention for the improvement

of working conditions" (p. 131). Additionally, I would advocate for teacher salary

increases to potentially reduce effort-reward imbalance and increase financial stability

(Hancock, 2008). This would act as a potential positive change to assist in reducing

attrition rates for early career music educators. Smith (2021) was concerned that some

of the language used in the music education literature on burnout blamed the victim. The

researcher encouraged educators not to blame themselves, but to advocate for systemic

change (p. 60):

> I assert that music teachers must resist professional discourse that pressures
>
> colleagues to "get moving" and shames teachers into taking sole responsibility
>
> for their mental well-being when faced with external stressors beyond their
>
> control. A more effective response might be to unite in support of our collective
>
> mental health and to advocate for the external supports that we need to thrive.
>
> One of the themes that arose in the interviews was a lack of support. It seems

that first-year teachers need more support than they are given. While the survey data

showed that participants were generally more satisfied with their informal mentors, many

of the interviews revealed that formal mentors were unhelpful in the music content area.

I advocate for structural change based on investigation in the teacher education process

and suggest that after student teaching, a new teacher might enter a residency program

akin to that of the medical field, where the new teacher works alongside a more

experienced mentor. Guha et al. of the Learning Policy Institute (2016) have

recommended this concept before, and there are existing teacher residency programs

that researchers have already explored (Dennis, 2016; Mourlam et al., 2019; Lee & Galindo, 2021). My suggestion would be to make this a step forward from the student teaching experience in that the mentor could provide ongoing support, including assistance, training, and guidance for a longer period of time. This idea could be challenging to implement, as districts would need to hire more mentors and make decisions about which schools and programs would host teachers-in-residence. Ultimately, though, attrition rates may decrease if the transition to full-time teaching became smoother through a more intense mentorship program.

Discussions of teacher well-being need to include policymakers at all levels. It is clear from the engagement I received during the study recruitment process that there are teachers who feel affected by trauma, and the more that can be done to reduce this, the better. Interview participant Max complained that the supports his school had in place were not enough to match the need. A greater understanding of what impacts trauma response could help teacher educators better prepare curriculum and professional development and could help school leaders make more informed decisions.

During recruitment, I received messages and comments from individuals who wanted to participate but were excluded from the participation criteria. This included an individual who experienced trauma later in teaching and individuals who were part-time music educators. These anecdotes suggest that other teachers have stories to share to further the understanding of music teacher trauma. Since most of the research on trauma in education has focused on secondary trauma or on trauma-informed practice, individual trauma of teachers needs more study.

Additionally, interesting topics arose in the interview data that merit more inspection, including effort-rewards balance, imposter syndrome, and coping strategies. Does effort-rewards imbalance affect teacher retention? How prevalent is imposter syndrome in ECMTs and what could be done to mitigate it? It could be helpful to learn

more about what methods of coping with trauma ECMTs found beneficial, and if any of these could affect retention. Additionally, examining more stories from subjects who meet the same criteria as those in this study could expand on the benefits of this research.

Earlier in this chapter, I brought up Samantha and Alex's mentions of trauma that occurred prior to their teaching careers. Carlson and Dalenberg (2000) noted that life events before and after trauma may affect one's trauma responses. This could mean either increasing (Breslau et al., 1999) or decreasing (Dienstbier, 1989; Eysenck, 1983) vulnerability to trauma responses. The field needs more information about how teachers perceive their prior trauma to affect their present traumas. It could also be useful to compare the trauma responses of those who have prior trauma exposure.

I also previously mentioned the possibility of studying shame and guilt. These were listed as a secondary or associated response to trauma in Carlson and Dalenberg's (2000) framework. The interview data hinted at the possibility of shame and guilt as a part of these ECMTs' trauma experiences. This could be a rich area for further study.

Conclusion

In thinking about trauma of early career music teachers, it is important to consider how one moves forward afterward. In the last chapter of their most recent book, Bradley and Hess (2021) wrote about resilience and the various ways it has been defined. Rather than embracing Bracke's (2016) idea of "bouncing back," they favored the idea of post-traumatic growth (PTG) (Tedeschi et al. 2018). In reference to this distinction, the authors wrote:

> While resilience focuses on survival, resistance to damage, adaptation, or
> returning to the pre-trauma baseline, PTG goes beyond concepts of resilience to
> suggest a transformational change following trauma (Weiss & Berger, 2010).

Bradley and Hess wrote, "we feel PTG better conveys the idea that individuals can harness their inner strengths and abilities than the emphasis on response to adversity prioritized in the resilience discourse" (p. 201). Rather than "bouncing back" to resemble who they were before, a person can grow and develop after trauma. In response, the field of music education must be wary of what Bradley and Hess (2021) called "bootstrap mythology" (p. 200), which they defined as the idea that one can "pull themselves up" (p. 200) from their experience and simply move on.

To the various stakeholders involved, this research could provide a source of solidarity. In Hogan's (2020) framework for Collaborative Positive Psychology, "solidarity is prompted when we recognize our shared problems" (p. 699). According to Hogan, this recognition should lead to "shared empowerment" that promotes "collaborative problem solving" (p. 699). For ECMTs themselves, this research can provide hope in knowing that there are others who have similar experiences. Having more information and sharing stories can facilitate solidarity for those who have experienced or have seen others experience trauma during their early careers in music education. In turn that solidarity may lead to empowerment, and eventually, a form of collaborative problem solving.

The data from this study revealed that a variety of factors can contribute to early career music educators' experiences of trauma. Some of the most common factors were student behavior, discipline, mental health concerns, administrative concerns, and lack of support. Trauma affects ECMTs' mental health, sleep, and job performance, among other factors. The explanatory-sequential mixed method design provided depth to this data through the presentation and discussion of each interviewee's story. A variety of connections arose between ideas as the stories of interviewees brought explanation to the survey data. It became clear that the itemized factors that led to and were effects of trauma were often intertwined. For instance, interviewees linked issues with

administration and surrounding culture to student behavior and discipline. They also related their mental health concerns to their personal relationship concerns. Additionally, they shared their individual coping strategies and what they found effective, adding detail beyond what was covered in the survey.

The participants in this study provided a wealth of information on their experiences with trauma during their early careers. I am thankful that they shared their experiences so that others can gain perspective on this issue, and I hope this will encourage others to do more research on the subject. The narrative format of the qualitative data presentation brought to light the stories of individuals. The more that stakeholders increase awareness of this issue, the more that others can advocate for a solution. In the words of Alexander, "the best way to alleviate a problem is to tell the story."

Appendix A: Consent Form and Survey

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Tiffany Sitton from

James Madison University. The purpose of this study is to explore stories of early

career music teachers and trauma. This study will contribute to the researcher's

completion of her master's thesis.

Research Procedures

Data collection will take place in two parts. Firstly, voluntary participants will submit

answers to survey questions. At the end of the survey, participants will be asked whether

or not they consent to giving their contact information in order to be contacted for a

potential interview. If they consent, they will be asked to give their name, email address,

and phone number. Those who do not consent will then end the survey. The researcher

will contact a select group of consenting participants to schedule interviews, then

interviews will be conducted over the Zoom platform. Interviews will be recorded and

transcribed. The recordings and transcriptions will be used for data analysis. Recordings

will be destroyed after transcriptions are finalized and transcriptions will be destroyed at

the conclusion of the study.

Time Required

Participation in the survey portion of this study will require approximately 15-20 minutes

of your time. If you elect to participate in the interview portion, this will require

approximately an additional 30 minutes of time.

Risks

The researcher understands that some of the questions and topics of discussion could

cause discomfort or trigger trauma response. Risks could arise from being asked to

recount past trauma, from disclosing the trauma to others, and from the potential for any

record of the trauma to become public. Participants may stop the interview or the survey

at any time. The participant is responsible for assessing whether they wish to participate or not. The researcher is not a medical professional or counselor and is therefore not qualified to refer anyone to any particular treatment or professional, but can refer participants to resources recommended by the IRB, to be provided at the end of the survey for participants' own voluntary pursuit.

Benefits

There are no direct benefits of participation. An indirect benefit of participation in this study is to help contribute to the body of knowledge on the experiences of early career music teachers as they relate to trauma.

Confidentiality

The results of this research will be presented in a thesis defense and possibly in academic presentations and/or publications. While recorded for transcription and analysis, data will be kept in the strictest confidence. Directly identifiable information will be disguised upon interview transcription, and recordings will be destroyed upon completed transcription. All data will be stored in a secure location only accessible to the researcher and the thesis committee chair. The researcher retains the right to use and publish data. At the end of the study, all transcriptions will be destroyed.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind. However, once your responses have been submitted and anonymously recorded you will not be able to withdraw from the study.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Tiffany Sitton, M.M. Candidate, School of Music, James Madison University,

sittontn@dukes.jmu.edu

Dr. Will Dabback, Thesis Committee Chair, School of Music, James Madison

University, dabbacwm@jmu.edu

Questions about Your Rights as a Research Subject

Dr. Lindsey Harvell-Bowman, Chair, Institutional Review Board, James Madison

University, (540) 568-2611, harve2la@jmu.edu

Giving of Consent

I have been given the opportunity to ask questions about this study. I have read this

consent information and I understand what is being requested of me as a participant in

this study. I certify that I am at least 18 years of age. By submitting this survey, I am

choosing and consenting to participate in this research. Should I choose to give my

name and contact information at the end, I am consenting to be contacted by the

researcher to participate in the interview portion of this study. I understand that I may

quit the survey any time before submission and I may quit any time during the interview

should I decide to consent and be selected to participate in the interview portion.
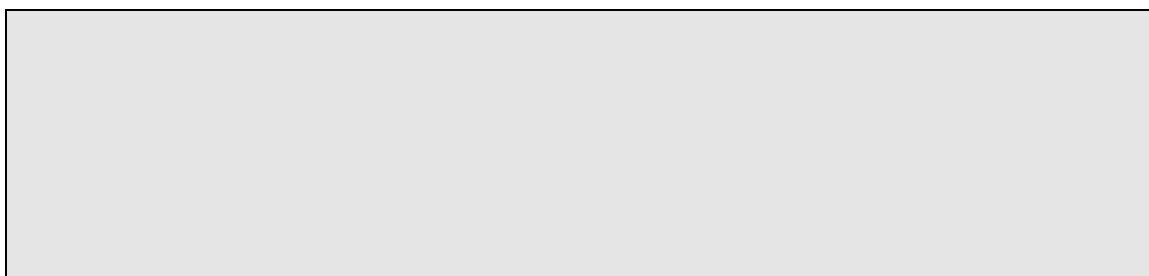
Are you a full-time music educator, or were you formally a full-time music educator?

1. Yes, presently

2. Yes, formerly

3. No
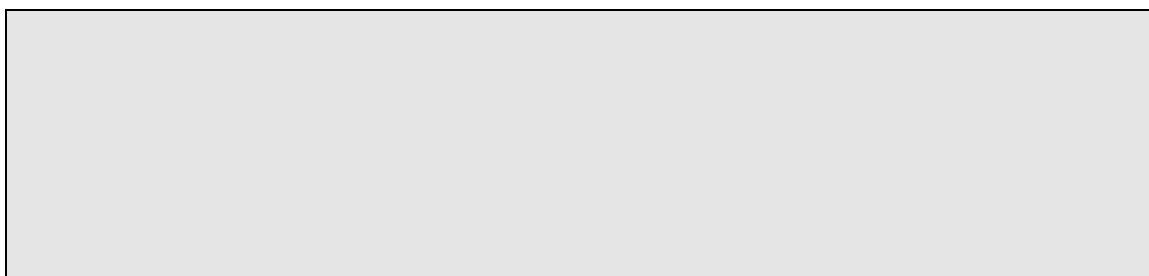
What is your gender?

What is your racial identity?

What is your ethnic identity?
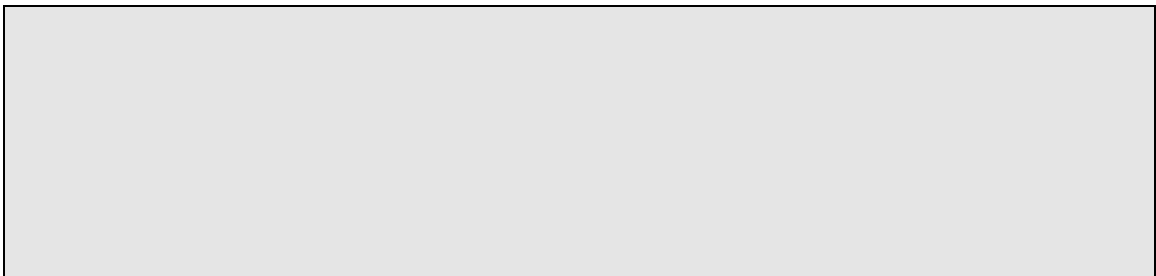
How many years have you taught in a school setting full-time (not including private

lessons or sectional/tech work)?

How old were you when you started your first full-time teaching job?

Please carefully read the following definition of trauma from the Substance Abuse and Mental Health Services Administration (2014): "Individual trauma results from an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's functioning and mental, physical, social, emotional, or spiritual well-being."Please answer the following questions based on your understanding of this definition.

Did you experience a life-threatening physical event, series of events, or set of circumstances that caused trauma during your early career (first 5 years of teaching)?

1. Yes
2. No

Did you experience a life-threatening emotional event, series of events, or set of circumstances that caused trauma during your early career (first 5 years of teaching)?

1. Yes
2. No

Did you experience a non-life threatening physical event, series of events, or set of circumstances that caused trauma during your early career (first 5 years of teaching)?

1. Yes
2. No

Did you experience a non-life threatening emotional event, series of events, or set of circumstances that caused trauma during your early career (first 5 years of teaching)?

1. Yes
2. No

Do you know of anyone else who you believe has experienced trauma in their first five years of teaching?

1. Yes, definitely
2. Yes, possibly
3. No

Did you experience anything in your early career (first 5 years of teaching) that had long-term emotional consequences?

1. Yes
2. No

Did you experience anything in your early career (first five years of teaching) that had long-term physical consequences?

1. Yes

2. No

After reflecting on the previous questions, and in order to direct you to the appropriate survey questions, do you believe you experienced trauma in your early career?

1. Yes

2. No

During which year(s) of your full-time teaching career did you experience trauma? Check all that apply.

1. 1

2. 2

3. 3

4. 4

5. 5

Which of the following led you to your experience with trauma? Please check all that apply.

1. bullying by student(s)

2. bullying by parent(s)

3. bullying by co-workers

4. bullying by administration

5. bullying by mentor

6. unrealistic expectations of mentor

7. unrealistic expectations of administrator(s)

8. unrealistic expectations of colleague(s)

9. unrealistic expectations of parent(s) and/or community

10. unrealistic expectations of student(s)

11. assessment/festival

12. student behavior/discipline

13. interactions and rapport with parent(s)

14. interactions and rapport with student(s)

15. interactions and rapport with colleague(s)

16. county, city, district, or state level events

17. lesson/curricular planning

18. observation(s)

19. performance(s)

20. personal relationships (friends, family, partner, etc.)

21. physical health concerns

22. mental health concerns

23. family crises

24. student loans

25. financial issues

26. living situation

27. Other, please specify _____

How much of a negative effect did your trauma have on the following areas during your early career?

	Large negative effect	Some negative effect	No negative effect	N/A
Overall job performance	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏
Mental health	❏	❏	❏	❏
Social life	❏	❏	❏	❏
interactions and rapport with colleagues	❏	❏	❏	❏
interactions and rapport with parents and the school community	❏	❏	❏	❏
interactions and rapport with students	❏	❏	❏	❏
Student achievement	❏	❏	❏	❏
Physical health	❏	❏	❏	❏
Sleep	❏	❏	❏	❏
Relationship(s) with family or partner	❏	❏	❏	❏

How often does your early career trauma affect you in present day at work?

1. Not at all

2. It affects me often

3. It affects me once in a while

How often does your early career trauma affect you in present day in your personal life?

1. Not at all

2. It affects me often

3. It affects me once in a while

After experiencing trauma, what kind of help did you seek? Please check all that apply.

1. Professional development (in any format: conferences, books, podcasts, etc.)

2. Self-help (in any format: books, podcasts, etc.)

3. Professional counseling/talk therapy

4. Psychiatry and/or medication

5. Advice from a formal mentor

6. Advice from an informal mentor

7. Chatting with friends, family, and/or a significant other

8. Administrative support

9. Support from online music teacher groups

10. Support from anonymous online forums

11. Other, please specify _____

12. I did not seek help

If you sought mental health support from a mental health or medical professional, did you do so as a result of your trauma during your early career?

1. I saw a professional after my trauma to help cope or work through it

2. I never saw a professional in relation to my early career trauma

Did you ever seriously consider leaving the profession after your trauma?

1. Yes

2. No

If you switched jobs after your trauma, was your decision to switch affected by your trauma?

1. Yes, I switched primarily because of my trauma

2. Yes, my trauma played a factor in my decision to switch, among other things

3. No, my trauma is not why I switched jobs

4. I am still at that job, despite the trauma

Did you experience trauma during your first full-time teaching position, during your early career (first 5 years of teaching)?

1. Yes

2. No

Please answer the following questions based on your first full-time teaching position, during your early career (first 5 years of teaching).

How many school years did you teach at your first full-time teaching job?

1. 1

2. 2

3. 3

4. 4

5. 5+

Where was your first job located?

1. Alabama

2. Alaska

3. Arizona

4. Arkansas

5. California

6. Colorado

7. Connecticut

8. Delaware

9. Florida

10. Georgia

11. Hawaii

12. Idaho

13. Illinois

14. Indiana

15. Iowa

16. Kansas

17. Kentucky

18. Louisiana

19. Maine

20. Maryland

21. Massachusetts

22. Michigan

23. Minnesota

24. Mississippi

25. Missouri

26. Montana

27. Nebraska

28. Nevada

29. New Hampshire

30. New Jersey

31. New Mexico

32. New York

33. North Carolina

34. North Dakota

35. Ohio

36. Oklahoma

37. Oregon

38. Pennsylvania

39. Rhode Island

40. South Carolina

41. South Dakota

42. Tennessee

43. Texas

44. Utah

45. Vermont

46. Virginia

47. Washington

48. West Virginia

49. Wisconsin

50. Wyoming

51. District of Columbia

52. Other, please specify _____

53. Prefer not to say

What subject areas did you teach at your first job? Please check all that apply.

1. Orchestra

2. Band

3. Choir

4. General Music

5. Guitar

6. Other, please specify _____

What grade levels did you teach at your first job? Please check all that apply.

1. Preschool

2. Elementary (primary and/or intermediate, etc.)

3. Middle school or junior high

4. High school

5. College/University

6. Adult program

At how many schools or campuses did you teach during your first position?

1. 1

2. 2

3. 3

4. 4+

Which of following describes the school(s) where you worked at your first job? Please check all that apply.

1. Rural

2. Urban

3. Suburban

Which of the following describes the school(s) where you worked at your first job?

Please check all that apply.

1. Public

2. Private

3. Charter

4. Title 1

5. Magnet

6. Fine arts specialty

7. Other speciality

8. Religious

9. Preparatory

10. Homeschool co-op

11. Boarding

12. All girls

13. All boys

14. Alternative

15. Language immersion

16. Other, please specify _____

What types of administrators did you have? Please check all that apply.

1. Building principal

2. Building assistant principal(s)

3. Headmaster/Head of School

4. Fine Arts Supervisor/Director

5. Music Supervisor/Director

6. Other, please specify

How many music teachers, including yourself, were in your building? If you taught in multiple schools with different numbers, please select "other, please specify" and write the totals for each of your schools.

1. 1

2. 2

3. 3

4. 4

5. 5

6. 6

7. Other, please specify _____

Were you part of a formal mentorship program?

1. Yes

2. No

Who was your formal mentor? Please check all that apply.

1. A veteran teacher

2. A music administrator

3. A fine arts administrator

4. A general administrator

5. Another music teacher in your building

6. Another music teacher in your county or district

7. A non-music teacher in your building

8. A non-music teacher in your county or district

9. Other, please specify _____

How satisfied were you with your FORMAL mentor's support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏

Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Who mentored you INFORMALLY during your first job? (from whom did you seek or receive advice?)

1. administrator(s)

2. other music teacher(s) in your building

3. non-music teacher(s) in your building

4. other music teacher(s) in your county/city/district

5. your former professor(s)

6. your former cooperating teacher(s)

7. your former student teaching supervisor

8. friends/family/partners who are music teachers

9. friends/family/partners who teach other subjects

10. friends/family/partners who are pre-service music teachers

11. friends/family/partners who are pre-service non-music teachers

12. a professional counselor

13. a spiritual leader

14. Other, please specify _____

How satisfied were you with your INFORMAL mentors' support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏

Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Who supported you through emotional challenges during your first job? Check all that apply.

1. administrator(s)

2. other music teacher(s) in your building

3. non-music teacher(s) in your building

4. other music teacher(s) in your county/city/district

5. your former professor(s)

6. your former cooperating teacher(s)

7. your former student teaching supervisor

8. friends/family/partners who are music teachers

9. friends/family/partners who teach other subjects

10. friends/family/partners who are pre-service music teachers

11. friends/family/partners who are pre-service non-music teachers

12. a professional counselor

13. a spiritual leader

14. Other, please specify _____

Which types of professional development did you find helpful during your first job?

Please check all that apply.

1. in-service(s)

2. conference(s)

3. webinars

4. books

5. podcasts

6. Other, please specify _____

7. None

Did you begin your second job during your first five years of teaching full-time?

1. Yes

2. No

Did you experience trauma during your second full-time teaching position, during your early career (first 5 years of teaching)?

1. Yes

2. No

Please answer the following questions based on your second full-time teaching position, during your early career (first 5 years of teaching).

How many school years did you teach at your second full-time teaching job?

1. 1

2. 2

3. 3

4. 4

5. 5+

Where was your second job located?

1. Alabama

2. Alaska

3. Arizona

4. Arkansas

5. California

6. Colorado

7. Connecticut

8. Delaware

9. Florida

10. Georgia

11. Hawaii

12. Idaho

13. Illinois

14. Indiana

15. Iowa

16. Kansas

17. Kentucky

18. Louisiana

19. Maine

20. Maryland

21. Massachusetts

22. Michigan

23. Minnesota

24. Mississippi

25. Missouri

26. Montana

27. Nebraska

28. Nevada

29. New Hampshire

30. New Jersey

31. New Mexico

32. New York

33. North Carolina

34. North Dakota

35. Ohio

36. Oklahoma

37. Oregon

38. Pennsylvania

39. Rhode Island

40. South Carolina

41. South Dakota

42. Tennessee

43. Texas

44. Utah

45. Vermont

46. Virginia

47. Washington

48. West Virginia

49. Wisconsin

50. Wyoming

51. District of Columbia

52. Other, please specify _____

53. Prefer not to say

What subject areas did you teach at your second job? Please check all that apply.

1. Orchestra

2. Band

3. Choir

4. General Music

5. Guitar

6. Other, please specify _____

What grade levels did you teach at your second job? Please check all that apply.

1. Preschool

2. Elementary school

3. Middle school

4. High school

5. College/University

6. Adult program

At how many schools or campuses did you teach during your second position?

1. 1

2. 2

3. 3

4. 4+

Which of following describes the school(s) where you worked at your second job?

Please check all that apply.

1. Rural

2. Urban

3. Suburban

Which of the following describes the school(s) where you worked at your second job?

Please check all that apply.

1. Public

2. Private

3. Charter

4. Title 1

5. Magnet

6. Fine arts specialty

7. Other speciality

8. Religious

9. Preparatory

10. Homeschool co-op

11. Boarding

12. All girls

13. All boys

14. Alternative

15. Language immersion

16. Other, please specify _____

What types of administrators did you have? Please check all that apply.

1. Building principal

2. Building assistant principal(s)

3. Headmaster/Head of School

4. Fine Arts Supervisor/Director

5. Music Supervisor/Director

6. Other, please specify

How many music teachers, including yourself, were in your building? If you taught in multiple schools with different numbers, please select "other, please specify" and write the totals for each of your schools.

1. 1

2. 2

3. 3

4. 4

5. 5

6. 6

7. Other, please specify _____

Were you part of a formal mentorship program?

1. Yes

2. No

Who was your formal mentor? Please check all that apply.

1. A veteran teacher

2. A music administrator

3. A fine arts administrator

4. A general administrator

5. Another music teacher in your building

6. Another music teacher in your county or district

7. A non-music teacher in your building

8. A non-music teacher in your county or district

9. Other, please specify _____

How satisfied were you with your FORMAL mentor's support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A

Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Who mentored you INFORMALLY during your second job? (from whom did you seek or receive advice?)

1. administrator(s)

2. other music teacher(s) in your building

3. non-music teacher(s) in your building

4. other music teacher(s) in your county/city/district

5. your former professor(s)

6. your former cooperating teacher(s)

7. your former student teaching supervisor

8. friends/family/partners who are music teachers

9. friends/family/partners who teach other subjects

10. friends/family/partners who are pre-service music teachers

11. friends/family/partners who are pre-service non-music teachers

12. a professional counselor

13. a spiritual leader

14. Other, please specify _____

How satisfied were you with your INFORMAL mentors' support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏

Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Which types of professional development did you find helpful during your second job?

Please check all that apply.

1. in-service(s)

2. conference(s)

3. webinars

4. books

5. podcasts

6. Other, please specify _____

7. None

Did you begin your third job during your first five years of teaching full-time?

1. Yes

2. No

Did you experience trauma during your third full-time teaching during your early career (first 5 years of teaching)?

1. Yes

2. No

Please answer the following questions based on your third full-time teaching position, during your early career (first 5 years of teaching).

How many school years did you teach at your third full-time teaching job?

1. 1

2. 2

3. 3

4. 4

5. 5+

Where was your third job located?

1. Alabama

2. Alaska

3. Arizona

4. Arkansas

5. California

6. Colorado

7. Connecticut

8. Delaware

9. Florida

10. Georgia

11. Hawaii

12. Idaho

13. Illinois

14. Indiana

15. Iowa

16. Kansas

17. Kentucky

18. Louisiana

19. Maine

20. Maryland

21. Massachusetts

22. Michigan

23. Minnesota

24. Mississippi

25. Missouri

26. Montana

27. Nebraska

28. Nevada

29. New Hampshire

30. New Jersey

31. New Mexico

32. New York

33. North Carolina

34. North Dakota

35. Ohio

36. Oklahoma

37. Oregon

38. Pennsylvania

39. Rhode Island

40. South Carolina

41. South Dakota

42. Tennessee

43. Texas

44. Utah

45. Vermont

46. Virginia

47. Washington

48. West Virginia

49. Wisconsin

50. Wyoming

51. District of Columbia

52. Other, please specify _____

53. Prefer not to say

What subject areas did you teach at your third job? Please check all that apply.

1. Orchestra

2. Band

3. Choir

4. General Music

5. Guitar

6. Other, please specify _____

What grade levels did you teach at your third job? Please check all that apply.

1. Preschool

2. Elementary school

3. Middle school

4. High school

5. College/University

6. Adult program

At how many schools or campuses did you teach during your third position?

1. 1

2. 2

3. 3

4. 4+

Which of following describes the school(s) where you worked at your third job? Please check all that apply.

1. Rural
2. Urban
3. Suburban

Which of the following describes the school(s) where you worked at your third job? Please check all that apply.

1. Public
2. Private
3. Charter
4. Title 1
5. Magnet
6. Fine arts specialty
7. Other speciality
8. Religious
9. Preparatory
10. Homeschool co-op
11. Boarding
12. All girls
13. All boys
14. Alternative
15. Language immersion
16. Other, please specify _____

What types of administrators did you have? Please check all that apply.

1. Building principal

2. Building assistant principal(s)

3. Headmaster/Head of School

4. Fine Arts Supervisor/Director

5. Music Supervisor/Director

6. Other, please specify

How many music teachers, including yourself, were in your building? If you taught in multiple schools with different numbers, please select other, please specify and write the totals for each of your schools.

1. 1

2. 2

3. 3

4. 4

5. 5

6. 6

7. Other, please specify _____

Were you part of a formal mentorship program?

1. Yes

2. No

Who was your formal mentor? Please check all that apply.

1. A veteran teacher

2. A music administrator

3. A fine arts administrator

4. A general administrator

5. Another music teacher in your building

6. Another music teacher in your county or district

7. A non-music teacher in your building

8. A non-music teacher in your county or district

9. Other, please specify _____

How satisfied were you with your FORMAL mentor's support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏

Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Who mentored you INFORMALLY during your third job? (from whom did you seek or receive advice?)

1. administrator(s)

2. other music teacher(s) in your building

3. non-music teacher(s) in your building

4. other music teacher(s) in your county/city/district

5. your former professor(s)

6. your former cooperating teacher(s)

7. your former student teaching supervisor

8. friends/family/partners who are music teachers

9. friends/family/partners who teach other subjects

10. friends/family/partners who are pre-service music teachers

11. friends/family/partners who are pre-service non-music teachers

12. a professional counselor

13. a spiritual leader

14. Other, please specify _____

How satisfied were you with your INFORMAL mentors' support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏

Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Which types of professional development did you find helpful during your third job? Please check all that apply.

1. in-service(s)

2. conference(s)

3. webinars

4. books

5. podcasts

6. Other, please specify _____

7. None

Did you begin your fourth job during your first five years of teaching full-time?

1. Yes

2. No

Did you experience trauma during your fourth job during your early career (first 5 years of teaching)?

1. Yes

2. No

Please answer the following questions based on your fourth full-time teaching position, during your early career (first 5 years of teaching).

How many school years did you teach at your fourth full-time teaching job?

1. 1

2. 2

3. 3

4. 4

5. 5+

Where did you teach at your fourth job?

1. Alabama

2. Alaska

3. Arizona

4. Arkansas

5. California

6. Colorado

7. Connecticut

8. Delaware

9. Florida

10. Georgia

11. Hawaii

12. Idaho

13. Illinois

14. Indiana

15. Iowa

16. Kansas

17. Kentucky

18. Louisiana

19. Maine

20. Maryland

21. Massachusetts

22. Michigan

23. Minnesota

24. Mississippi

25. Missouri

26. Montana

27. Nebraska

28. Nevada

29. New Hampshire

30. New Jersey

31. New Mexico

32. New York

33. North Carolina

34. North Dakota

35. Ohio

36. Oklahoma

37. Oregon

38. Pennsylvania

39. Rhode Island

40. South Carolina

41. South Dakota

42. Tennessee

43. Texas

44. Utah

45. Vermont

46. Virginia

47. Washington

48. West Virginia

49. Wisconsin

50. Wyoming

51. District of Columbia

52. Other, please specify _____

53. Prefer not to say

What subject areas did you teach at your fourth job? Please check all that apply.

1. Orchestra

2. Band

3. Choir

4. General Music

5. Guitar

6. Other, please specify _____

What grade levels did you teach at your fourth job? Please check all that apply.

1. Preschool

2. Elementary school

3. Middle school

4. High school

5. College/University

6. Adult program

At how many schools or campuses did you teach during your fourth position?

1. 1

2. 2

3. 3

4. 4+

Which of following describes the school(s) where you worked at your fourth job? Please check all that apply.

1. Rural

2. Urban

3. Suburban

Which of the following describes the school(s) where you worked at your fourth job? Please check all that apply.

1. Public

2. Private

3. Charter

4. Title 1

5. Magnet

6. Fine arts specialty

7. Other speciality

8. Religious

9. Preparatory

10. Homeschool co-op

11. Boarding

12. All girls

13. All boys

14. Alternative

15. Language immersion

16. Other, please specify _____

What types of administrators did you have? Please check all that apply.

1. Building principal

2. Building assistant principal(s)

3. Headmaster/Head of School

4. Fine Arts Supervisor/Director

5. Music Supervisor/Director

6. Other, please specify

How many music teachers, including yourself, were in your building? If you taught in multiple schools with different numbers, please select "other, please specify" and write the totals for each of your schools.

1. 1

2. 2

3. 3

4. 4

5. 5

6. 6

7. Other, please specify _____

Were you part of a formal mentorship program?

1. Yes

2. No

Who was your formal mentor? Please check all that apply.

1. A veteran teacher

2. A music administrator

3. A fine arts administrator

4. A general administrator

5. Another music teacher in your building

6. Another music teacher in your county or district

7. A non-music teacher in your building

8. A non-music teacher in your county or district

9. Other, please specify _____

How satisfied were you with your FORMAL mentor's support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏

Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Who mentored you INFORMALLY during your fourth job? (from whom did you seek or receive advice?)

1. administrator(s)
2. other music teacher(s) in your building
3. non-music teacher(s) in your building
4. other music teacher(s) in your county/city/district

5. your former professor(s)

6. your former cooperating teacher(s)

7. your former student teaching supervisor

8. friends/family/partners who are music teachers

9. friends/family/partners who teach other subjects

10. friends/family/partners who are pre-service music teachers

11. friends/family/partners who are pre-service non-music teachers

12. a professional counselor

13. a spiritual leader

14. Other, please specify _____

How satisfied were you with your INFORMAL mentors' support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏

Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Which types of professional development did you find helpful during your fourth job?
Please check all that apply.

1. in-service(s)

2. conference(s)

3. webinars

4. books

5. podcasts

6. Other, please specify _____

7. None

Did you begin your fifth job during your first five years of teaching full-time?

1. Yes

2. No

Did you experience trauma during your fifth job during your early career (first 5 years of teaching)?

1. Yes

2. No

Please answer the following questions based on your fifth full-time teaching position, during your early career (first 5 years of teaching).

How many school years did you teach at your fifth full-time teaching job?

1. 1

2. 2

3. 3

4. 4

5. 5+

Where did you teach at your fifth job?

1. Alabama

2. Alaska

3. Arizona

4. Arkansas

5. California

6. Colorado

7. Connecticut

8. Delaware

9. Florida

10. Georgia

11. Hawaii

12. Idaho

13. Illinois

14. Indiana

15. Iowa

16. Kansas

17. Kentucky

18. Louisiana

19. Maine

20. Maryland

21. Massachusetts

22. Michigan

23. Minnesota

24. Mississippi

25. Missouri

26. Montana

27. Nebraska

28. Nevada

29. New Hampshire

30. New Jersey

31. New Mexico

32. New York

33. North Carolina

34. North Dakota

35. Ohio

36. Oklahoma

37. Oregon

38. Pennsylvania

39. Rhode Island

40. South Carolina

41. South Dakota

42. Tennessee

43. Texas

44. Utah

45. Vermont

46. Virginia

47. Washington

48. West Virginia

49. Wisconsin

50. Wyoming

51. District of Columbia

52. Other, please specify _____

53. Prefer not to say

What subject areas did you teach at your fifth job? Please check all that apply.

1. Orchestra

2. Band

3. Choir

4. General Music

5. Guitar

6. Other, please specify _____

What grade levels did you teach at your fifth job? Please check all that apply.

1. Preschool

2. Elementary school

3. Middle school

4. High school

5. College/University

6. Adult program

At how many schools or campuses did you teach during your fifth position?

1. 1

2. 2

3. 3

4. 4+

Which of following describes the school(s) where you worked at your fifth job? Please check all that apply.

1. Rural

2. Urban

3. Suburban

Which of the following describes the school(s) where you worked at your fifth job? Please check all that apply.

1. Public

2. Private

3. Charter

4. Title 1

5. Magnet

6. Fine arts specialty

7. Other speciality

8. Religious

9. Preparatory

10. Homeschool co-op

11. Boarding

12. All girls

13. All boys

14. Alternative

15. Language immersion

16. Other, please specify _____

What types of administrators did you have? Please check all that apply.

1. Building principal

2. Building assistant principal(s)

3. Headmaster/Head of School

4. Fine Arts Supervisor/Director

5. Music Supervisor/Director

6. Other, please specify

How many music teachers, including yourself, were in your building? If you taught in multiple schools with different numbers, please select "other, please specify" and write the totals for each of your schools.

1. 1

2. 2

3. 3

4. 4

5. 5

6. 6

7. Other, please specify _____

Were you part of a formal mentorship program?

1. Yes

2. No

Who was your formal mentor? Please check all that apply.

1. A veteran teacher

2. A music administrator

3. A fine arts administrator

4. A general administrator

5. Another music teacher in your building

6. Another music teacher in your county or district

7. A non-music teacher in your building

8. A non-music teacher in your county or district

9. Other, please specify _____

How satisfied were you with your FORMAL mentor's support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏
Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Who mentored you INFORMALLY during your fourth job? (from whom did you seek or

receive advice?)

1. administrator(s)

2. other music teacher(s) in your building

3. non-music teacher(s) in your building

4. other music teacher(s) in your county/city/district

5. your former professor(s)

6. your former cooperating teacher(s)

7. your former student teaching supervisor

8. friends/family/partners who are music teachers

9. friends/family/partners who teach other subjects

10. friends/family/partners who are pre-service music teachers

11. friends/family/partners who are pre-service non-music teachers

12. a professional counselor

13. a spiritual leader

14. Other, please specify _____

How satisfied were you with your INFORMAL mentors' support in the following areas?

	Satisfied	Somewhat Satisfied	Somewhat Unsatisfied	Unsatisfied	Unsure or N/A
Emotional	❏	❏	❏	❏	❏
Lesson and/or curricular planning	❏	❏	❏	❏	❏

Classroom management	❏	❏	❏	❏	❏
Administrative duties	❏	❏	❏	❏	❏
Assessment	❏	❏	❏	❏	❏
Navigating interactions and rapport with parent(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with student(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with administrator(s)	❏	❏	❏	❏	❏
Navigating interactions and rapport with colleague(s)	❏	❏	❏	❏	❏
Work/life balance	❏	❏	❏	❏	❏
Performances	❏	❏	❏	❏	❏
Understanding existing programs and/or policies	❏	❏	❏	❏	❏

Which types of professional development did you find helpful during your fifth job? Please check all that apply.

1. in-service(s)

2. conference(s)

3. webinars

4. books

5. podcasts

6. Other, please specify _____

7. None

Would you consent to the researcher contacting you for about a potential interview? No
identifiable responses will be presented in the final form of this study.

1. Yes

2. No

First Name

Last Name

Phone

Email Address

Thank you for participating in this study. Please see the following resources for information if you wish.

Government web page:

https://www.mentalhealth.gov/get-help/immediate-help

https://www.cdc.gov/mentalhealth/tools-resources/individuals/index.htm

Local-to-JMU resources suggested by JMU's IRB:

https://www.jmu.edu/researchintegrity/irb/irb-mental-health-resources.pdf

186

Appendix B: Interview Consent

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Tiffany Sitton from

James Madison University. The purpose of this study is to explore stories of early

career music teachers and trauma. This study will contribute to the researcher's

completion of her master's thesis.

Research Procedures

Data collection will take place in two parts. Firstly, voluntary participants will submit

answers to survey questions. At the end of the survey, participants will be asked whether

or not they consent to giving their contact information in order to be contacted for a

potential interview. If they consent, they will be asked to give their name, email address,

and phone number. Those who do not consent will then end the survey. The researcher

will contact a select group of consenting participants to schedule interviews, then

interviews will be conducted over the Zoom platform. Interviews will be recorded and

transcribed. The recordings and transcriptions will be used for data analysis. Recordings

will be destroyed after transcriptions are finalized and transcriptions will be destroyed at

the conclusion of the study.

Time Required

Participation in the survey portion of this study will require approximately 15-20 minutes

of your time. If you elect to participate in the interview portion, this will require

approximately an additional 30 minutes of time.

Risks

The researcher understands that some of the questions and topics of discussion could

cause discomfort or trigger trauma response. Risks could arise from being asked to

recount past trauma, from disclosing the trauma to others, and from the potential for any

record of the trauma to become public. Participants may stop the interview or the survey

at any time. The participant is responsible for assessing whether they wish to participate

or not. The researcher is not a medical professional or counselor and is therefore not

qualified to refer anyone to any particular treatment or professional, but can refer

participants to the following government webpage which provides mental health

resources for participants' own voluntary pursuit, or to other resources suggested by

JMU's IRB as follows:

Government web page:

https://www.mentalhealth.gov/get-help/immediate-help

https://www.cdc.gov/mentalhealth/tools-resources/individuals/index.htm

Local-to-JMU resources suggested by JMU's IRB:

https://www.jmu.edu/researchintegrity/irb/irb-mental-health-resources.pdf

Benefits

An indirect benefit of participation in this study is to help contribute to the body of

knowledge on the experiences of early career music teachers as they relate to trauma.

Confidentiality

The results of this research will be presented in a thesis defense and possibly in

academic presentations and/or publications. While recorded for transcription and

analysis, data will be kept in the strictest confidence. Directly identifiable information will

be disguised upon interview transcription, and recordings will be destroyed upon

completed transcription. All data will be stored in a secure location only accessible to the

researcher and the thesis committee chair. The researcher retains the right to use and

publish data. At the end of the study, all transcriptions will be destroyed.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should

you choose to participate, you can withdraw at any time without consequences of any

kind. However, once the researcher has finalized your interview transcription including de-identifying it, you will not be able to withdraw from the study.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Tiffany Sitton, M.M. Candidate, School of Music, James Madison University,

sittontn@dukes.jmu.edu

Dr. Will Dabback, Thesis Committee Chair, School of Music, James Madison University,

dabbacwm@jmu.edu

Questions about Your Rights as a Research Subject,

Dr. Lindsey Harvell-Bowman, Chair, Institutional Review Board, James Madison University, (540) 568-2611, harve2la@jmu.edu

Giving of Consent

I have been given the opportunity to ask questions about this study. I have read this consent information and I understand what is being requested of me as a participant in this study. I certify that I am at least 18 years of age. I may quit any time during the interview without penalty or consequence. (type name as signature)

I consent to my Zoom audio and video being recorded for purpose of this study (initial).

Appendix C: Interview Questions

Tell me about your first job.

Did your first job meet your expectations? Why or why not?

Tell me about what was challenging about your first job?

What helped you get through?

Does the term trauma resonate with you?

What part of your experience do you consider trauma/traumatic?

How did this trauma affect your identity as a teacher?

Do you feel this trauma affected you outside of work, or in your personal life?

How did this trauma impact your decisions as a teacher?

Is there anything else that you think I should know for my research?

References

American Psychological Association. (n.d.). Imposter phenomenon. In *APA dictionary of psychology*. Retrieved May 2, 2022, from https://dictionary.apa.org/impostor-phenomenon

American Psychiatric Association. (1994). *Diagnostic and statistical manual of mental disorders* (4th ed.).

American Psychiatric Association. (2000). *Diagnostic and statistical manual of mental disorders* (4th ed., text rev.).

American Psychiatric Association. (2013a). Trauma- and stressor disorders. In *Diagnostic and statistical manual of mental disorders* (5th ed.). https://doi.org/10.1176/appi.books.9780890425596.dsm07

American Psychiatric Association. (2013b). Trauma- and stressor-related disorders. In *Diagnostic and statistical manual of mental disorders* (5th ed., text rev.). https://doi.org/10.1176/appi.books.9780890425596.dsm07

Baker, V. D. (2007). Relationship between job satisfaction and the perception of administrative support among early career secondary choral music educators. *Journal of Music Teacher Education, 17*(1), 77–91. https://doi.org/10.1177/10570837070170010111

Bellingrath, S., Weigl, T., & Kudielka, B. M. (2008). Cortisol dysregulation in school teachers in relation to burnout, vital exhaustion, and effort–reward-imbalance. *Biological Psychology, 78*(1), 104–113. https://doi.org/10.1016/j.biopsycho.2008.01.006

Bellingrath, S., Weigl, T., & Kudielka, B. M. (2009). Chronic work stress and exhaustion is associated with higher allostastic load in female school teachers. *Stress, 12*(1), 37–48. https://doi.org/10.1080/10253890802042041

Benson, M. A. (2008). Effective mentoring for new music teachers: An analysis of the

mentoring programs for new music teachers as described in the literature.

Update: Applications of Research in Music Education, *26*(2), 42–49.

https://doi.org/10.1177/8755123308317953

Blair, K. J., Monroy, A., Rook, J. M., Wood, E., Foianini, J. E., Haider, A. H., Swaroop, M., & Boeck, M. A. (2020). What is trauma? Qualitatively assessing stakeholder perceptions in Santa Cruz de la Sierra, Bolivia. *Global Public Health*, *15*(9), 1364–1379. https://doi.org/10.1080/17441692.2020.1761424

Blevins, C. A., Weathers, F. W., Davis, M. T., Witte, T. K., & Domino, J. L. (2015). The Posttraumatic Stress Disorder Checklist for DSM-5 (PCL-5): Development and initial psychometric evaluation. *Journal of Traumatic Stress*, *28*(6), 489–498. https://doi.org/10.1002/jts.22059

Boals, A. (2018). Trauma in the eye of the beholder: Objective and subjective definitions of trauma. *Journal of Psychotherapy Integration*, *28*(1), 77–89. https://doi.org/10.1037/int0000050

Boeck, M. A., Blair, K. J., Foianini, J. E., Perry, H. B., Mata, L. V., Aboutanos, M. B., Haider, A. H., & Swaroop, M. (2016). Implementation of a hospital-based trauma registry in Santa Cruz de la Sierra, Bolivia: Methodology, preliminary results, and lessons learned. *Panamerican Journal of Trauma, Critical Care & Emergency Surgery*, *5*(2), 101–112. https://doi.org/10.5005/jp-journals-10030-1152

Boudrias, V., Trépanier, S.-G., & Salin, D. (2021). A systematic review of research on the longitudinal consequences of workplace bullying and the mechanisms involved. *Aggression and Violent Behavior*, *56*, 1–17. https://doi.org/10.1016/j.avb.2020.101508

Bracke, S. (2016). Bouncing back. Vulnerability and resistance in times of resilience. In *Vulnerability in Resistance. Towards a Feminist Theory of Resistance and Agency* (pp. 52–75). Duke University Press.

https://doi.org/10.2307/j.ctv11vc78r.8

Bradley, D., & Hess, J. (2021). *Trauma and resilience in music education: Haunted melodies* (1st ed.). Routledge. https://doi.org/10.4324/9781003124207

Braeunig, M., Pfeifer, R., Schaarschmidt, U., Lahmann, C., & Bauer, J. (2018). Factors influencing mental health improvements in school teachers. *PLoS ONE, 13*(10), 1–7. https://doi.org/10.1371/journal.pone.0206412

Breslau, N., Chilcoat, H. D., Kessler, R. C., & Davis, G. C. (1999). Previous exposure to trauma and PTSD effects of subsequent trauma: Results from the Detroit Area Survey of Trauma. *American Journal of Psychiatry*, *156*(6), 902–907. https://doi.org/10.1176/ajp.156.6.902

Brown, B. (2006). Shame resilience theory: A grounded theory study on women and shame. *Families in Society*, *87*(1), 43–52. https://doi.org/10.1606/1044-3894.3483

Brown, L. S. (2008). *Cultural competence in trauma therapy: Beyond the flashback.* (2008-02068-004). American Psychological Association. https://doi.org/10.1037/11752-004

Brunzell, T., Stokes, H., & Waters, L. (2016). Trauma-informed positive education: Using positive psychology to strengthen vulnerable students. *Contemporary School Psychology*, *20*(1), 63–83. https://doi.org/10.1007/s40688-015-0070-x

Bryant-Davis, T. (2007). Healing requires recognition: The case for race-based traumatic stress. *The Counseling Psychologist*, *35*(1), 135–143. https://doi.org/10.1177/0011000006295152

Bryant-Davis, T., & Ocampo, C. (2005). The trauma of racism: Implications for counseling, research, and education. *The Counseling Psychologist*, *33*(4), 574–578. https://doi.org/10.1177/0011000005276581

Buchanan, J., Prescott, A., Schuck, S., Aubusson, P., Burke, P., & Louviere, J. (2013).

Teacher retention and attrition: Views of early career teachers. *Australian Journal of Teacher Education, 38*(3), 112–129. https://doi.org/10.14221/ajte.2013v38n3.9

Burak, S., & Atabek, O. (2019). Association of career satisfaction with stress and depression: The case of preservice music teachers. *Journal of Education and Learning, 8*(5), 125–135. https://doi.org/10.5539/jel.v8n5p125

Cannon, W. B. (1929). *Bodily changes in pain, hunger, fear and rage* (Vol. 2). Appleton.

Carello, J., & Butler, L. D. (2015). Practicing what we teach: Trauma-informed educational practice. *Journal of Teaching in Social Work, 35*(3), 262–278. https://doi.org/10.1080/08841233.2015.1030059

Carlotto, M. S., & Gonçalves Câmara, S. (2015). Prevalence and risk factors of common mental disorders among teachers. *Journal of Work and Organizational Psychology, 31*(3), 201–206. https://doi.org/10.1016/j.rpto.2015.04.003

Carlson, E. B., & Dalenberg, C. J. (2000). A conceptual framework for the impact of traumatic experiences. *Trauma, Violence, & Abuse, 1*(1), 4–28. https://doi.org/10.1177/1524838000001001002

Carter, R. T., & Sant-Barket, S. M. (2015). Assessment of the impact of racial discrimination and racism: How to use the Race-Based Traumatic Stress Symptom Scale in practice. *Traumatology, 21*(1), 32–39. https://doi.org/10.1037/trm0000018

Caruth, C. (Ed.). (1995). *Trauma: Explorations in memory*. Johns Hopkins University Press.

Carver-Thomas, D., & Darling-Hammond, L. (2017). *Teacher turnover: Why it matters and what we can do about it* (pp. 1–48). Learning Policy Institute. https://doi.org/10.54300/454.278

Comas-Díaz, L. (2016). Racial trauma recovery: A race-informed therapeutic approach to racial wounds. In A. N. Alvarez, C. T. H. Liang, & H. A. Neville (Eds.), *The cost*

of racism for people of color: Contextualizing experiences of discrimination. (pp. 249–272). American Psychological Association. https://doi.org/10.1037/14852-012

The Committee on Teacher's Work. (n.d.). *Final Report.* Retrieved April 19, 2022, from https://www.legco.gov.hk/yr06-07/english/panels/ed/papers/ed0212cb2-1041-6-e.pdf

Connecticut State Department of Children and Families. (n.d.). *Trauma Informed Care.* CT.Gov - Connecticut's Official State Website. Retrieved March 31, 2022, from https://portal.ct.gov/DCF/Trauma/Home

Conway, C. (2001). What has research told us about the beginning music teacher? *Journal of Music Teacher Education*, *10*(2), 14–22. https://doi.org/10.1177/10570837010100020104

Conway, C. M., & Zerman, T. E. H. (2004). Perceptions of an instrumental music teacher regarding mentoring, induction, and the first year of teaching. *Research Studies in Music Education*, *22*(1), 72–82. https://doi.org/10.1177/1321103X040220011001

Cook, A., Spinazzola, J., Ford, J., Lanktree, C., Blaustein, M., Cloitre, M., DeRosa, R., Hubbard, R., Kagan, R., Liautaud, J., Mallah, K., Olafson, E., & van der Kolk, B. (2005). Complex trauma in children and adolescents. *Psychiatric Annals*, *35*(5), 390–398. https://doi.org/10.3928/00485713-20050501-05

Costa, B., Lázaro Gutiérrez, R., & Rausch, T. (2020). Self-care as an ethical responsibility: A pilot study on support provision for interpreters in human crises. *Translation and Interpreting Studies*, *15*(1), 36–56. https://doi.org/10.1075/tis.20004.cos

Coursol, D. H., Lewis, J., & Garrity, L. (2001). Career development of trauma survivors: Expectations about counseling and career maturity. *Journal of Employment*

Counseling, *38*(134–140), 134–140.

Creswell, J. W. (2014). *A concise introduction to mixed methods research.* SAGE

Publications.

Davidson, R. J. (1992). Anterior cerebral asymmetry and the nature of emotion. *Brain

and Cognition*, *20*(1), 125–151. https://doi.org/10.1016/0278-2626(92)90065-T

Davidson, R. J. (1992). Emotion and affective style: Hemispheric substrates.

Psychological Science, *3*(1), 39–43. https://doi.org/10.1111/j.1467-

9280.1992.tb00254.x

De Vos, J. (2013). *Teachers' experiences of workplace bullying and its effects on health:

Developing a multi-level intervention programme* [North-West University,

Potchefstroom Campus].

http://dspace.nwu.ac.za/bitstream/handle/10394/8674/De_Vos_J.pdf?sequence=

1

De Vos, J., & Kirsten, G. J. C. (2015). The nature of workplace bullying experienced by

teachers and the biopsychosocial health effects. *South African Journal of

Education*, *35*(3), 1–9. https://doi.org/10.15700/saje.v35n3a1138

Deacon, B. J. (2013). The biomedical model of mental disorder: A critical analysis of its

validity, utility, and effects on psychotherapy research. *Clinical Psychology

Review*, *33*(7), 846–861. https://doi.org/10.1016/j.cpr.2012.09.007

DeLorenzo, L. C. (1992). The perceived problems of beginning music teachers. *Bulletin

of the Council for Research in Music Education*, *113*, 9–25.

Demerouti, E., Bakker, A. B., Nachreiner, F., & Schaufeli, W. B. (2001). The job

demands-resources model of burnout. *Journal of Applied Psychology*, *86*(3),

499–512. https://doi.org/10.1037/0021-9010.86.3.499

Dienstbier, R. A. (1989). Arousal and physiological toughness: Implications for mental

and physical health. *Psychological Review*, *96*(1), 84–100.

https://doi.org/10.1037/0033-295X.96.1.84

Diliberti, M. K., Schwartz, H. L., & Grant, D. (2021). Stress topped the reasons why public school teachers quit, even before COVID-19. *RAND Corporation*, 1–38. https://doi.org/10.7249/RRA1121-2

Eyal, M., Bauer, T., Playfair, E., & McCarthy, C. J. (2019). Mind-body group for teacher stress: A trauma-informed intervention program. *Journal for Specialists in Group Work*, *44*(3), 204–221. https://doi.org/10.1080/01933922.2019.1634779

Eysenck, H. J. (1983). Stress, disease, and personality: The inoculation effect. In C. Cooper (Ed.), *Stress research* (pp. 121–146). John Wiley.

Farley, S., Coyne, I., Sprigg, C., Axtell, C., & Subramanian, G. (2015). Exploring the impact of workplace cyberbullying on trainee doctors. *Medical Education*, *49*(4), 436–443. https://doi.org/10.1111/medu.12666

Ferrer, M., Córdoba, J., Garin, O., Olivé, G., Flavià, M., Vargas, V., Esteban, R., & Alonso, J. (2006). Validity of the Spanish version of the Chronic Liver Disease Questionnaire (CLDQ) as a standard outcome for quality of life assessment. *Liver Transplantation*, *12*(1), 95–104. https://doi.org/10.1002/lt.20551

Figley, C. R. (2013). *Compassion fatigue: Coping with secondary traumatic stress disorder in those who treat the traumatized*. Routledge.

Francis, L. J. (2005). *Faith and psychology: Personality, religion and the individual*. Darton Longman & Todd.

Francis, L. J., & Lankshear, D. W. (2019). Work-related psychological health and psychological type: A study among primary school teachers in Wales. *Research Papers in Education*, *34*(4), 391–404. https://doi.org/10.1080/02671522.2018.1452959

Francis, L. J., Kaldor, P., Robbins, M., & Castle, K. (2005). Happy but exhausted? Work-related psychological health among clergy. *Pastoral Sciences*, *24*(2), 101–120.

Gardner, R. D. (2010). Should I stay or should I go? Factors that influence the retention, turnover, and attrition of K–12 music teachers in the United States. *Arts Education Policy Review*, *111*(3), 112–121. https://doi.org/10.1080/10632910903458896

Get Immediate Help. (2022, April 7). MentalHealth.Gov. https://www.mentalhealth.gov/get-help/immediate-help

Gjersing, L., Caplehorn, J. R., & Clausen, T. (2010). Cross-cultural adaptation of research instruments: Language, setting, time and statistical considerations. *BMC Medical Research Methodology*, *10*(1), 13. https://doi.org/10.1186/1471-2288-10-13

Goldring, R., Taie, S., Riddles, M., & Owens, C. (2014). *Teacher attrition and mobility: Results from the 2012–13 teacher follow-up survey first look*. National Center for Education Statistics.

Gosnell, N. M. (2020). *Stress, mental health, and self-care among refugee teachers in malaysia* (Publication No. 27672315) [Doctoral dissertation, University of Maryland, College Park]. ProQuest Dissertations & Theses Global. https://www.proquest.com/dissertations-theses/stress-mental-health-self-care-among-refugee/docview/2455626850/se-2?accountid=11667

Grandey, A. A. (2000). Emotional regulation in the workplace: A new way to conceptualize emotional labor. *Journal of Occupational Health Psychology*, *5*(1), 95. https://doi.org/10.1037/1076-8998.5.1.95

Gruber, K. J., Wiley, S. D., Broughman, S. P., Strizek, G. A., & Burian-Fitzgerald, M. (2002). *Schools and Staffing Survey, 1999-2000: Overview of the Data for Public, Private, Public Charter, and Bureau of Indian Affairs Elementary and Secondary Schools. E.D. Tabs.* ED Pubs, P. https://eric.ed.gov/?id=ED468963

Guha, R., Hyler, M. E., & Darling-Hammond, L. (2016). *The teacher residency: An*

innovative model for preparing teachers. Learning Policy Institute.

Hancock, C. B. (2008). Music teachers at risk for attrition and migration. *Journal of Research in Music Education*, *56*(2), 130–144. https://doi.org/10.1177/0022429408321635

Harris, M., & Fallot, R. D. (2001). Envisioning a trauma-informed service system: A vital paradigm shift. *New Directions for Mental Health Services*, *2001*(89), 3–22. https://doi.org/10.1002/yd.23320018903

Hess, J. (2021). Rethinking "bad behavior": A compassionate response to "acting out" in music education. In D. Bradley & J. Hess (Eds.), *Trauma and resilience in music education: Haunted melodies* (1st ed., pp. 19–34). Routledge. https://doi.org/10.4324/9781003124207-2

Hodge, G. M., Jupp, J. J., & Taylor, A. J. (1994). Work stress, distress and burnout in music and mathematics teachers. *British Journal of Educational Psychology*, *64*(1), 65–76. https://doi.org/10.1111/j.2044-8279.1994.tb01085.x

Hogan, M. J. (2020). Collaborative positive psychology: Solidarity, meaning, resilience, wellbeing, and virtue in a time of crisis. *International Review of Psychiatry*, *32*(7–8), 698–712. https://doi.org/10.1080/09540261.2020.1778647

Hong Kong Education Commission. (2000). *Learning for life, learning through life: Reform proposals for the education system in Hong Kong*. Hong Kong Education Commission. https://books.google.com/books?id=fqEIAQAAIAAJ

How TikTok recommends videos #ForYou. (2019, August 16). Newsroom | TikTok. https://newsroom.tiktok.com/en-us/how-tiktok-recommends-videos-for-you/

Ingersoll, R. M. (2002). The teacher shortage: A case of wrong diagnosis and wrong prescription. *NASSP Bulletin*, *86*(631), 16–31. https://doi.org/10.1177/019263650208663103

Institutional Review Board. (n.d.). *Greater Harrisonburg Area Mental Health Resources*.

James Madison University. Retrieved May 23, 2022, from

https://www.jmu.edu/researchintegrity/irb/irb-mental-health-resources.pdf

Isobel, S., Gladstone, B., Goodyear, M., Furness, T., & Foster, K. (2021). A qualitative

inquiry into psychiatrists' perspectives on the relationship of psychological trauma

to mental illness and treatment: Implications for trauma-informed care. *Journal of

Mental Health*, *30*(6), 667–673. https://doi.org/10.1080/09638237.2020.1714012

Janoff-Bulman, R. (1992). *Shattered assumptions*. Free Press.

Jones, G. S. (1977). *A descriptive study of problems encountered by first-year

instrumental music teachers in Oregon* (Publication No. 7810203) [Dissertation,

University of Oregon]. ProQuest Dissertations & Theses Global.

Jones, N., & Youngs, P. (2012). Attitudes and affect: Daily emotions and their

association with the commitment and burnout of beginning teachers. *Teachers

College Record*, *114*(2), 1–36. https://doi.org/10.1177/016146811211400203

Jung, C. G. (1971). *Psychology types: The collected works* (Vol. 6). Routledge and

Kegan Paul.

Kalliath, T., & Brough, P. (2008). Achieving work–life balance. *Journal of Management &

Organization*, *14*(3), 224–226. https://doi.org/10.1017/S1833367200003230

Kammeyer-Mueller, J. D., Simon, L. S., & Rich, B. L. (2012). The psychic cost of doing

wrong: Ethical conflict, divestiture socialization, and emotional exhaustion.

Journal of Management, *38*(3), 784–808.

https://doi.org/10.1177/0149206310381133

Keller, M. M., Chang, M.-L., Becker, E. S., Goetz, T., & Frenzel, A. C. (2014). Teachers'

emotional experiences and exhaustion as predictors of emotional labor in the

classroom: An experience sampling study. *Frontiers in Psychology*, *5*, 1–10.

https://doi.org/10.3389/fpsyg.2014.01442

Kelly, N., Sim, C., & Ireland, M. (2018). Slipping through the cracks: Teachers who miss

out on early career support. *Asia-Pacific Journal of Teacher Education*, *46*(3), 292–316. https://doi.org/10.1080/1359866X.2018.1441366

Kessler, D. (2019). *Finding meaning: The sixth stage of grief*. Scribner.

Klusmann, U., Kunter, M., Trautwein, U., Lüdtke, O., & Baumert, J. (2008). Engagement and emotional exhaustion in teachers: Does the school context make a difference? *Applied Psychology*, *57*(s1), 127–151. https://doi.org/10.1111/j.1464-0597.2008.00358.x

Kop, W. J. (2004). Vital exhaustion. In *Encyclopedia of Health and Behavior* (Vol. 2, pp. 809–810). Sage Publications.

Kübler-Ross, E., & Kessler, D. (2005). *On grief and grieving: Finding the meaning of grief through the five stages of loss*. Scribner. https://books.google.com/books?id=KLXjB6Car9UC

Lawson, H. A., Caringi, J. C., Gottfried, R., Bride, B. E., & Hydon, S. P. (2019). Educators' secondary traumatic stress, children's trauma, and the need for trauma literacy. *Harvard Educational Review*, *89*(3), 421–447. https://doi.org/10.17763/1943-5045-89.3.421

Leavy, P. (2017). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. Guilford Publications.

Lee, S., Tsang, A., & Kwok, K. (2008). Stress and mental disorders in a representative sample of teachers during education reform in Hong Kong. *Journal of Psychology in Chinese Studies*, *8*(2), 159–178.

Lorenz, K. (1966). *On aggression*. Harcourt Brace Jovanovich.

Lucas, L. (2007). The pain of attachment—"You have to put a little wedge in there": How vicarious trauma affects child/teacher attachment. *Childhood Education*, *84*(2), 85–91. https://doi.org/10.1080/00094056.2008.10522979

Maslach, C., & Jackson, S. E. (1981). *The Maslach burnout inventory*. Consulting

Psychologists Press.

Maslach, C., & Leiter, M. P. (2016). Understanding the burnout experience: Recent

research and its implications for psychiatry. *World Psychiatry*, *15*(2), 103–111.

https://doi.org/10.1002/wps.20311

Maslach, C., Schaufeli, W. B., & Leiter, M. P. (2001). Job burnout. *Annual Review of

Psychology*, *52*(1), 397–422. https://doi.org/10.1146/annurev.psych.52.1.397

Mayor, C. (2021). Teacher reactions to trauma disclosures from Syrian refugee students.

Children & Schools, *43*(3), 131–140. https://doi.org/10.1093/cs/cdab013

McEvoy, C. A., & Salvador, K. (2020). Aligning culturally responsive and trauma-

informed pedagogies in elementary general music. *General Music Today*, *34*(1),

21–28. https://doi.org/10.1177/1048371320909806

McEwen, B. S. (1998). Protective and damaging effects of stress mediators. *New

England Journal of Medicine*, *338*(3), 171–179.

https://doi.org/10.1056/NEJM199801153380307

McEwen, B. S. (1998). Stress, adaptation, and disease: Allostasis and allostatic load.

Annals of the New York Academy of Sciences, *840*, 33–44.

https://doi.org/10.1111/j.1749-6632.1998.tb09546.x

McEwen, B. S., & Stellar, E. (1993). Stress and the individual: Mechanisms leading to

disease. *Archives of Internal Medicine*, *153*(18), 2093–2101.

https://doi.org/10.1001/archinte.1993.00410180039004

Menschner, C., & Maul, A. (2016). *Key ingredients for successful trauma-informed care

implementation*. Center for Health Care Strategies.

https://www.samhsa.gov/sites/default/files/programs_campaigns/childrens_ment

al_health/atc-whitepaper-040616.pdf

Merrow, J. (1999, October 6). The teacher shortage: Wrong diagnosis, phony cures.

Education Week. https://www.edweek.org/teaching-learning/opinion-the-teacher-

shortage-wrong-diagnosis-phony-cures/1999/10

Močnik, N. (2020). Re-thinking exposure to trauma and self-care in fieldwork-based

    social research: Introduction to the special issue. *Social Epistemology*, *34*(1), 1–

    11. https://doi.org/10.1080/02691728.2019.1681559

Morris, J. A., & Feldman, D. C. (1996). The dimensions, antecedents, and

    consequences of emotional labor. *Academy of Management Review*, *21*(4), 986–

    1010. https://doi.org/10.5465/amr.1996.9704071861

Nadal, K. L. (2011). The Racial and Ethnic Microaggressions Scale (REMS):

    Construction, reliability, and validity. *Journal of Counseling Psychology*, *58*(4),

    470–480. https://doi.org/10.1037/a0025193

Nadal, K. L., Erazo, T., & King, R. (2019). Challenging definitions of psychological

    trauma: Connecting racial microaggressions and traumatic stress. *Journal for*

    Social Action in Counseling & Psychology, *11*(2), 2–16.

    https://doi.org/10.33043/JSACP.11.2.2-16

Nadal, K. L., Griffin, K. E., Wong, Y., Hamit, S., & Rasmus, M. (2014). The impact of

    racial microaggressions on mental health: Counseling implications for clients of

    color. *Journal of Counseling & Development*, *92*(1), 57–66.

    https://doi.org/10.1002/j.1556-6676.2014.00130.x

National Center for Education Statistics. (n.d.). *Schools and Staffing Survey (SASS)*.

    National Center for Education Statistics; National Center for Education Statistics.

    Retrieved May 23, 2022, from

    https://nces.ed.gov/surveys/sass/tables_list.asp#2012

National Child Traumatic Stress Network Schools Committee. (October 2008). Child

    Trauma Toolkit for Educators. Los Angeles, CA & Durham, NC: National Center

    for Child Traumatic Stress. https://www.nctsn.org/resources/child-trauma-toolkit-

    educators

Neal, A. M., & Turner, S. M. (1991). Anxiety disorders research with African Americans: Current status. *Psychological Bulletin*, *109*(3), 400–410. https://doi.org/10.1037/0033-2909.109.3.400

Nijenhuis, E. R. S., Vanderlinden, J., & Spinhoven, P. (1998). Animal defensive reactions as a model for trauma-induced dissociative reactions. *Journal of Traumatic Stress*, *11*(2), 243–260. https://doi.org/10.1023/A:1024447003022

Norris, F. H., & Murrell, S. A. (1988). Prior experience as a moderator of disaster impact on anxiety symptoms in older adults. *American Journal of Community Psychology*, *16*(5), 665–683. https://doi.org/10.1007/BF00930020

Osofsky, J. D., Putnam, F. W., & Lederman, J. C. S. (2008). How to maintain emotional health when working with trauma. *Juvenile and Family Court Journal*, *59*(4), 91–102. https://doi.org/10.1111/j.1755-6988.2008.00023.x

Patton, M. Q. (2015). Designing qualitative studies, modules 30-40. In *Qualitative research and evaluation methods* (4th ed., pp. 264–315). SAGE.

People Seeking Help. (2021, July 20). Centers for Disease Control and Prevention. https://www.cdc.gov/mentalhealth/tools-resources/individuals/index.htm

Pervin, K., & Turner, A. (1998). A study of bullying of teachers by pupils in an inner London school. *Pastoral Care in Education*, *16*(4), 4–10. https://doi.org/10.1111/1468-0122.00104

Philipp, A., & Schüpbach, H. (2010). Longitudinal effects of emotional labour on emotional exhaustion and dedication of teachers. *Journal of Occupational Health Psychology*, *15*(4), 494–504. https://doi.org/10.1037/a0021046

Pihkala, P. (2020). The cost of bearing witness to the environmental crisis: Vicarious traumatization and dealing with secondary traumatic stress among environmental researchers. *Social Epistemology*, *34*(1), 86–100. https://doi.org/10.1080/02691728.2019.1681560

Pledge to Be StigmaFree. (n.d.). NAMI: National Alliance on Mental Illness. Retrieved

    May 3, 2022, from https://www.nami.org/Get-Involved/Pledge-to-Be-StigmaFree

Plumb, J. L., Bush, K. A., & Kersevich, S. E. (2016). Trauma-sensitive schools: An

    evidence-based approach. *School Social Work Journal*, *40*(2), 32–60.

    https://eric.ed.gov/?id=EJ1100331

Proost, K., van Ruysseveldt, J., & van Dijke, M. (2012). Coping with unmet expectations:

    Learning opportunities as a buffer against emotional exhaustion and turnover

    intentions. *European Journal of Work and Organizational Psychology*, *21*(1), 7–

    27. https://doi.org/10.1080/1359432X.2010.526304

Richardson, P. W., Karabenick, S. A., & Watt, H. M. G. (2014). *Teacher motivation:*

    Theory and practice. Routledge.

Ridgard, T. J., Laracy, S. D., DuPaul, G. J., Shapiro, E. S., & Power, T. J. (2015).

    Trauma-informed care in schools: A social justice imperative. *Communiqué*,

    44(2), 1, 12, 14, 15. https://eric.ed.gov/?id=EJ1189969

Reductions in Force. (n.d.). U.S. Office of Personnel Management. Retrieved May 17,

    2022, from https://www.opm.gov/policy-data-oversight/workforce-

    restructuring/reductions-in-force/

Roman, T. (2020). Supporting the mental health of preservice teachers in COVID-19

    through trauma-informed educational practices and adaptive formative

    assessment tools. *Journal of Technology and Teacher Education, 28*(2), 473–

    481. https://eric.ed.gov/?id=EJ1257192

Root, M. P. P. (1992). Reconstructing the impact of trauma on personality. In L. S.

    Brown & M. Ballou (Eds.), *Personality and psychopathology: Feminist*

    reappraisals (pp. 229–265). Guilford Press.

Root, M. P. P. (2000). Rethinking racial identity development. In P. Spickard & J.

    Burroughs (Eds.), *We are a people: Narrative and multiplicity in constructing*

ethnic identity (pp. 205–220). Temple University Press.

Rothschild, B. (1995). Defining shock and trauma in body-psychotherapy. *Energy and Character*, *26*(2), 61–65.

Rothschild, B. (2000). *The body remembers*. W. W. Norton & Company, Inc.

Russell. (2012). The short and long-term career plans of secondary music educators: Characteristics of stayers, movers, and leavers. *Bulletin of the Council for Research in Music Education*, *191*, 61. https://doi.org/10.5406/bulcouresmusedu.191.0061

Sack, J. L., Bradley, A., & Archer, J. (1999). Help Wanted: 2 Million Teachers. *Education Week*. https://www.edweek.org/leadership/help-wanted

Saldaña, J. (2013). *The coding manual for qualitative researchers* (2nd ed). SAGE.

Schepers, O. (2017). *A teacher at risk: Giving voice to teacher secondary traumatic stress* (Publication No. 10607823) [Doctoral dissertation, University of Colorado at Boulder]. ProQuest Dissertations & Theses Global. https://www.proquest.com/dissertations-theses/teacher-at-risk-giving-voice-secondary-traumatic/docview/1955340678/se-2?accountid=11667

Seeman, T. E., Singer, B. H., Rowe, J. W., Horwitz, R. I., & McEwen, B. S. (1997). Price of adaptation—Allostatic load and its health consequences: MacArthur studies of successful aging. *Archives of Internal Medicine*, *157*(19), 2259–2268. https://doi.org/10.1001/archinte.1997.00440400111013

Siegrist, J. (1996). Adverse health effects of high-effort/low-reward conditions. *Journal of Occupational Health Psychology*, *1*(1), 27–41. https://doi.org/10.1037/1076-8998.1.1.27

Secondary Traumatic Stress. (n.d.). Administration for Children and Families. Retrieved November 15, 2021, from https://www.acf.hhs.gov/trauma-toolkit/secondary-traumatic-stress

Smith, M. V. (1994). *The mentoring and professional development of new music educators: A descriptive study of a pilot program* (Publication No. 9501133) [Doctoral thesis, University of Minnesota]. ProQuest Dissertations & Theses Global.

Smith, T. D. (2021). Teaching through trauma: Compassion fatigue, burnout, or secondary traumatic stress? In *Trauma and resilience in music education* (pp. 49–63). Routledge. 10.4324/9781003124207-4

Substance Abuse and Mental Health Services Administration. (2014). SAMHSA's Concept of Trauma and Guidance for a Trauma-Informed Approach. HHS Publication No. (SMA) 14-4884.

Sue, D. W. (2003). *Overcoming our racism: The journey to liberation.* Jossey-Bass.

Tedeschi, R. G., Shakespeare-Finch, J., Taku, K., & Calhoun, L. G. (2018). *Posttraumatic growth: Theory, research, and applications.* Routledge.

Trahar, S. (2006). *Narrative research on learning: Comparative and international perspectives.* Symposium Books Ltd.

Trauma & Mental Health. (2015). Milwaukee Public Schools. https://mps.milwaukee.k12.wi.us/en/Families/Family-Services/Intervention---PBIS/Trauma.htm

VA Schools Directory. (2022, February 7). Virginia Band and Orchestra Directors Association. https://www.vboda.org/index.php/general-info-2017/va-schools-directory.html

van der Kolk, B. A. (2003). *Psychological trauma.* American Psychiatric Pub.

van der Kolk, B. A. (2015). *The body keeps the score: Brain, mind, and body in the healing of trauma.* Penguin Books.

Van Maanen, J. (1978). People processing: Strategies of organizational socialization. *Organizational Dynamics, 7*(1), 19–36. https://doi.org/10.1016/0090-

2616(78)90032-3

Vrana, S., & Lauterbach, D. (1994). Prevalence of traumatic events and post-traumatic psychological symptoms in a nonclinical sample of college students. *Journal of Traumatic Stress*, *7*(2), 289–302. https://doi.org/10.1002/jts.2490070209

Weiss, T., & Berger, R. (2010). *Posttraumatic growth and culturally competent practice: Lessons learned from around the globe*. John Wiley & Sons.

Weiss, H. M., & Cropanzano, R. (1996). Affective events theory: A theoretical discussion of the structure, causes and consequences of affective experiences at work. In B. M. Staw & L. L. Cummings (Eds.), *Research in organizational behavior: An annual series of analytical essays and critical reviews* (Vol. 18, pp. 1–74). Elsevier Science/JAI Press.

Whitener, S. D. (1996). *An Overview of the schools and staffing survey (SASS)*. National Center for Education Statistics. http://nces.ed.gov/pubs/96081.pdf

Wolpow, R., Johnson, M. M., Hertel, R., & Kincaid, S. O. (2009). *The heart of learning and teaching: Compassion, resiliency, and academic success*. Office of Superintendent of Public Instruction (OSPI) Compassionate Schools.

Zapf, D. (2002). Emotion work and psychological well-being: A review of the literature and some conceptual considerations. *Human Resource Management Review*, *12*(2), 237–268. https://doi.org/10.1016/S1053-4822(02)00048-7