

Research Question: Emerging trends in education suggest a more holistic and comprehensive approach to meeting students' needs and interests for instruction. While much of what we learn as pre-service teachers focuses on content and assessments, the intangible concepts of cultivating classroom environments are sometimes less emphasized. How can this kind of emphasis on empathy and understanding help to create a more inclusive classroom, and what kinds of social-emotional goals can teachers set for their music classrooms?

Intro- Student Teaching Experience at Tracy Elementary School

Brief Description of SEL

- 1994—Fetzer institute introduces “social-emotional learning” (Greenberg et al., 2003)
- Competencies & Outcomes (Zinns & Elias, 2007)
- Precursor: Character education (Bialystok & Kukar, 2017)
 - Prevalence of prevention programs in middle schools (Gottfredson & Gottfredson, 2001)
- SEL in today's educational climate
 - Factors that contribute to increased need of SEL in schools (Roeser, Eccles & Sameroff)

Effectiveness of SEL

- Effective school-based SEL program characteristics (Greenberg et al., 2003; Elbertson, 2009)
 - The following factors improved in Chicago Public Schools:
 - Academic achievement
 - Student engagement and behavior
 - Student social and emotional competence
 - School climate (CASEL, 2017)
- Teachers liked when they spent more time with their students over the course of many years (Hargreaves, 1998)
- Smaller student group size may allow for more student-teacher bonding because of adult proximity (Gottfredson & Gottfredson, 2001)
- Students' perceptions of school climate (bullying in particular) are affected by teachers' SEL instruction as well as their own social-emotional competencies (Nickerson, et al., 2019)

Implications for music educators

- Emotional attachments to students by teachers (Conway & Zerman, 2004)
- SEL in music-specific settings (Edgar, 2013; 2015)
- Music-making communities (Campbell, 2018)
 - Community of Practice
 - World Music Pedagogy Culture Bearers
 - Promoting self-awareness and awareness of others' musical traditions

Conclusion: Tracy Elementary's Cool to be Kind Program

Answer: Social Emotional Learning can be effective if everyone in a school building works together to cultivate a culture of respect. In the music classroom, collaboration towards a

common goal of creating a music-making community will similarly cultivate a culture of respect and understanding.

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Research Question: Pre-pubescence and adolescence have long been areas of child development that present unique educational challenges. In the choral classroom, these biologic changes can present opportunities for both students and teachers to learn how to adapt to changes in the voice and to produce the best possible experience for students during this time of constant transition. How can human growth and development inform music teachers about the adolescent voice change?

Puberty and the process of the adolescent growth spurt in relation to the voice

- Vocal anatomy (Luchsinger and Arnold, 1965)
- Adolescent growth spurt (Bogin, 1999)
- Variation in growth across cultures (Eleventh & Tanner, 1990)
- Psychological elements that contribute to performance in adolescence (Zaichowsky & Larson, 1995)

Strategies for Teachers—Male Voice change

- Description of male voice change (Luchsinger & Arnold, 1965)
- Sequence and tempo of vocal change in boys (Tanner, 1971)
- Voice-change classification system (Cooksey, 1984)
- Voice changes may be occurring earlier, starting in fifth and sixth grade (Killian, 1999)
- Singing through the change (Kennedy, 2004)
- Some students might say they feel pain with singing going through the voice change (Killian, 1997)
- Presenting oneself as being a positive singing role model, proficient musician, and cultivating a positive classroom environment will help promote self-efficacy (Freer, 2014)
- The longer boys participate in these kinds of nurturing choral environments, the more self-efficacy they will have when it comes to the voice change (Fisher, 2014)

Strategies for teachers—Female Voice change

- Description of the female voice change (Luchsinger & Arnold, 1965)
- Symptoms of Female Adolescent Voice Change (Gackle, 1991)
 - Supported by Sweet's (2015) study on how female adolescents experience the voice change
- Perceptions of Vocal Development, teacher influence, and emotion (Sweet, 2018)
- Female voice change in relation to puberty overall—changes in hormonal fluctuations (Sweet, 2019)
- Self-efficacy of female singers and the voice change process (Sweet & Parker, 2019)

Strategies for teachers—Transgender Implications

- Students are beginning to disclose their gender identities at a younger age (Grossman & D'Augelli, 2006)
- MtF physical implications: voice changes due to synthetic estrogen & melodic intonation therapy (Aguire, 2018)
- FtM physical implications: voice changes due to synthetic testosterone (Aguire, 2018)
- Being sensitive to transgender students' needs (Aguire, 2018)

Conclusion: Voice changes occurs as part of the normal process of growth and development in humans. Regardless of sex or gender, all students can be encouraged to sing through these changes in a healthy and self-confident way.

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Research Question: Due to a number of different factors, such as remoteness, lack of access to cultural and educational resources, and emphasis on reforming urban education, there has been relatively little attention focused on supporting rural school districts. In terms of types of ensembles, string programs in American public schools make up a small percentage of all school music ensembles. What is the profile of stringed instrument education in U.S. public schools, and how can rural districts support existing or new strings programs?

Profile of Strings Programs

- Why Strings? (Brenner, 2010; Hamann & Gillespie, 2013; Klotman, 2000; Moss, 2002b; Williams, 2016).
- Majority of these programs are in the highest socioeconomic quartile in the northeastern region of U.S. (Stewart, 1991; Smith, 1997).
- Orchestra programs are more readily available in schools with higher populations (Gillespie & Hamann, 1998)
- Strings programs have largely positive impacts on their districts' existing music programs but many teachers are reluctant to teach those classes (Russell & Hamann, 2011).

Profile of Rural Music Education

- More than 50% of all school districts of all school districts in the U.S. are found in rural areas; 35% of children in rural areas live in poverty (Provasnik, 2007)
- Rural schools often lack resources needed to support at-risk students and students with disabilities (Helge, 1991)
- Many assumptions can be made about rural music programs that are not consistent with reality (Prest, 2013).

Creating the Programs

- Defining a Strings Program: Does it have to be limited to traditional bowed stringed instruments? (Smith, 2011; McMahon, 2014)
- Concerns about budgeting may arise (Russell & Hamann, 2011).
- String Music education majors need to be encouraged to start these programs (Gillespie & Hamann, 1999).
- Starting a strings program in a school district may actually increase overall enrollment in other music classes (Gillespie et. al., 2014).

Sustaining the programs

- Focusing on the concept of community will help to sustain programs (Hopkins et. al, 2017)
- Strong community investment in programs (Hunt, 2009).
- Culturally responsive pedagogy and student-centered learning; familiarity with more folk stringed instruments is an advantage (Lind & McKoy, 2016).

Conclusion/Answer: By understanding that there is a need for more stringed instrument instructions in American public schools, administrators and teachers in rural districts that have existing programs and those districts looking to start new programs can appreciate the value and uniqueness of including strings as part of a well-rounded music education.

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