SELECTIVE ENSEMBLES: PRODUCT OR PEOPLE

By

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Abstract

Immigrant and English Language Learner (ELL) students face a very different schooling experience than their domestic or English-speaking counterparts. This includes, but is not limited to, adjusting to a new environment, communication barriers, stereotyping and lack of cultural acknowledgment. Music education in the United States, particularly in ensemble settings (band, orchestra, etc.), is known to often foster competitive environments that hold tightly to musics within the Western canon, excluding students who might not contribute in a way deemed satisfactory. With immigrant and ELL students already vulnerable in the mainstream school environment, participation barriers are perpetuated. In an effort to explore methods of meaningful music inclusion for all types of students, this research project investigates music teachers' decisions to adhere to or stray from conventional and rigid standards. Through student surveys and one-on-one teacher interviews of a Boston metro-area public school district, which hosts a large number of immigrant and ELL students, I examine how teachers work towards inclusivity and how students perceive they are being included (or not). Qualitative analysis of this data revealed that while many students enjoy aspects of music class, the majority of students are experiencing a different music at home than at school and students are unsure about continuing their participation in music in high school. Many music educators are taking steps to cater to student's diverse experiences by adjusting things like language usage, pedagogical tactics, repertoire choice, and ensemble availability; however, some ideological divides are evident between older and younger teachers. This data suggests that a need for teacher reflection and critical examination of what is deemed "important" to include in musical offerings may be important in an effort to include and encourage ELL and immigrant students in school music.

Because of the small sample size and district localization of this study, this conclusion cannot be generalized, however.

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Amanda Satterfield

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Position Statement

The first thing that I would like to do in discussing why I would like to pursue the research topic that I have chosen is state my position as a white woman, who was born and raised in the United States. I think that doing this is essential considering that the subject I would like to study and the people that it is concerned with have very different lived experiences than I do. I have never endured the struggles that many of them have, including, but not limited to, not understanding what is happening in my environment (such as school) because I did not speak the primary language, having to immigrate to a new country, and not feeling seen or heard because of one or both of these things. Along the same lines, I do not wish to speak for these people with any sort of authority and do not think that this research will ever fully lead me to understand the experiences of others because it is not possible for me to have those same experiences.

With that said, I have many reasons for having chosen this topic, but the primary ones point to my past and future teaching self. Having gone to school in a district with a large population of ELL students, and then going back to teach in it, I have seen many ELL students struggle while at the same time being incredible humans who are capable of creating and producing amazing things. However, it seems like these students are often treated as an afterthought or outsider by peers and teachers alike. As I finish my undergraduate teaching degree and embark on my music teaching career, I not only want to acknowledge these access issues but question them and sow solutions into my teaching practice. I believe that all students can find success in music and meeting students where they are at is a necessity to achieving this. I don't want to turn a blind eye to systemic issues within the public school music education community and I certainly don't want to be part of the reason that someone doesn't reap the benefits of music. Hence, my journey to educate myself starts here.

Introduction

The United States, its schools along with it, has become more diverse ethnically, racially, and linguistically in the last few decades; this is a trend that is only predicted to continue. In the 2018-2019 school year, Hispanic students made up more than a quarter, 27%, of the U.S. student population; this is a statistic that has almost doubled since 1995, when that number was 14% (Schaeffer, 2022). By 2029, this number is predicted to increase up to 27.5% (Wang & Dinkes, 2010). White students made up 47% of public school students in 2018-2019, a significant decline from 65% in 1995; by 2029, the number of white students in public schools is expected to continue to decrease to approximately 43.8% (Schaeffer, 2022; Wang & Dinkes, 2010). The number of Black students has decreased slightly from 1995, going from 17% to roughly 15%; this number is projected to stay the same by the year 2029 (Schaeffer, 2022; Wang & Dinkes, 2010). Asian students make up about 5% percent of the student population in 2018-2019; this number is projected to continue to increase to roughly 7% by the year 2029 (Wang & Dinkes, 2010).

Along with these drastic racial demographic changes that have occurred in roughly 25 years, English Language Learner (ELL) statistics have also evolved. In 2010, the national number of U.S. public school students who were ELL was 9.2% or 4.5 million students. In 2019, that number increased to 10.4%, or 5.1 million students (NCES, 2022). This percentage ranges from as little as 0.8% in West Virginia to 19.6% in Texas, with Massachusetts having a slightly higher than national average of ELL students with 10.6% being reported in 2019 (NCES, 2022). Despite state differences, over this small 9-year span, 42 states and the District of Columbia saw an increase in ELL students in public schools (NCES, 2022).

Despite the increasing number of racial and linguistic minorities in U.S. public schools, the participation of these demographics in music stands to reveal a participation barrier, with Hispanic students and ELL students in particular being significantly underrepresented in music programs across the country (Elpus & Abril, 2011, p. 128). With music being a place "inherently tied to culture" and "may be used in the context of the schoolhouse to provide students with a multitude of cultural experiences" music has the potential for inclusion and relevancy in the lives of a diversifying student body (Doran, 2020, p.1). However, music curriculum and programs in the U.S. have a long history of giving "emphasis to, and favor[ing], the traditions and repertoire of European and European-American music cultures" (Doran, 2020, pp, 1–2). This lack of cultural diversity in curriculum, as well as student participation, has been indicated by additional studies to point to this same exclusionary issue (Bradley, 2007, 2012; Kindall-Smith, McKoy & Mills, 2011: Koza, 2008). If broad student engagement and success in music education are to be the primary goals of teachers, as the National Association for Music Education (NAfME)'s mission states - "To advance music education by encouraging the understanding and making of music by all" - then this is a worthwhile topic to investigate in an effort to change and perhaps dismantle, such exclusionary practices and norms (NAfME, 2022).

Literature Review

In this literature review, I will define English Language Learners (ELL) and differentiate between ELL and immigrant students' schooling experiences in the United States. I will further connect this to ELL students' experiences within school music settings, highlighting benefits and barriers for these students' participation. Then, examining demographics of student participation in music, I will explore contributing factors to this participation, including culturally relevant pedagogy and curriculum offerings, the role of pre-service teacher preparation programs, and diversity within music teacher demographics.

Immigrant Students in U.S. School Environments

The Achievement Gap Between Immigrant and Non-Immigrant Students

In the United States, there is documented evidence of a significant achievement gap between immigrant and non-immigrant students. Explanations for this achievement gap have only been partly attributed to socioeconomic status (SES), family resources, and language (Weber et. al, 2018., p. 211). In fact, a plethora of sources believe that psychological effects for immigrant students within educational settings also affect the achievement gap (Martin et. al, 2012; McKown and Strambler, 2008). Labeled as "psychological threats", according to Walton and Spencer, "minority students might possess a substantial amount of untapped intellectual potential, hidden by consequences resulting from psychological threats" (Walton & Spencer, 2009, pp. 1133). Weber et al. have argued that this can be in relation to stereotyping. They've identified a common experience of immigrant students - "stereotype threat" - described as the underestimation of and lack of support for immigrant and other minority students simply because of their status as immigrant or minority students. In fact, this study demonstrated a positive

correlation between ethnic identity and vulnerability for stereotype threat; stronger ethnic identity is related to higher stereotype threat (Weber et al., 2018, p. 211). This stereotype threat can take the form of stereotypes of "low achievement, laziness, and low performance motivation" (Weber et al., 2018, p. 212). This is an incredible issue in public schools as this means that teachers and administrators are underestimating the true ability of certain groups of students under the pretense that it is because they do not possess the intellectual (or otherwise) ability in the first place. Tangible consequences for these students, as listed by the Organization for Economic Cooperation and Development (OECD), have shown that immigrant students often underachieve (in terms of test scores and grades) in educational settings, drop out of school earlier and at higher rates, and are less likely to attend institutions of higher education (Weber et. al, 2018, p. 211). Thus, stereotype threat has acted as a significant obstacle for sustained educational opportunity and access for immigrant students in the United States and hence poses an issue for any equity and inclusion ideologies for these students.

Trauma Informed Pedagogy

However, there has been a plethora of literature on the differing school experiences between immigrant and non-immigrant students and how they should be treated differently (Thomas et al., 2019; Wolpow et al., 2009). This differently does not refer to stereotyping as some teachers fall victim to, but instead, recent developments in scholarship relating to inclusion of immigrant students point to the utilization of "trauma informed pedagogy" (Palanc, 2020, p. 4). This approach examines classroom strategies for educators that work to mitigate the effects of trauma, in a language learning environment in particular, in an effort to maximize the potential of effective learning taking place (Palanc, 2020, p. 5). This is all under the pretense that the

acknowledgement of the psychological effects of many immigrant students' experiences prior to their school placement in English-learning environments is a foundational necessity for rebuilding their schooling in these newfound environments. As Dixon put it, "The symptoms of trauma, especially when PTSD is present, can interfere with learning, affecting ability and motivation to learn the language and thus all of the opportunities that being proficient in it might afford them" (Ateek et. al, 2018, p. 64). Thus, schools need to be safe spaces rather than stressful or hostile environments in order to promote learning. This can be accomplished in a variety of ways, with Dixon highlighting flexibility and student needs as the main drivers of such spaces (Dixon, 2010, p. 65). This means a reframing of student behaviors as well. Instead of perceiving students' unwanted behaviors as "inherently bad or oppositional", educators should consider them in the light of how each student has been affected by their experiences (Thomas et al., 2019, p. 427). For instance, when a student exhibits unwanted behaviors, expressing the sentiment of "What's wrong with you?" can be redirected to "What happened to you?" (SAMHSA, 2012).

Overall, recent scholarship has underscored that trauma-informed pedagogy should not be viewed as a "one-size-fits-all" approach (Petrone & Stanton, 2021, p. 539). It should take into consideration "biomedical trauma", which locates trauma in the minds and bodies of individuals. In terms of trauma considerations, this means accounting for Adverse Childhood Experiences (ACEs) as the main drivers for student trauma. Coupled with this, however, is acknowledging socio-historical trauma. Namely, this promotes accounting for "systemic and institutional factors that are known to contribute to trauma, including, for example, racism and homophobia"; this is an effort to create and utilize "sociohistorical trauma reducing frameworks" (Petrone & Stanton, 2021, pp. 537–538).

ELL Students in U.S. School Environments

What is ELL?

According to the Glossary of Education Reform, English Language Learners are defined as

> students who are unable to communicate fluently or learn effectively in English, who often come from non-English speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and their academic courses…In most cases, students are identified as "English Language Learners" after they complete a formal assessment of their English literacy, during which they are tested in reading, writing, speaking and listening comprehension; if the assessment results indicate that the student will struggle in regular academic courses, they may be enrolled in either dual-language courses or English as a second language (ESL) programs (Sabbott, 2013).

Within school settings and academic scholarship, English Language Learners are often referred to using a variety of different terms. Among these terms are English Learners (ELs), Limited English Proficient (LEP) students, "non-native English speakers", "language minority students", and either "bilingual students" (although, not all bilingual students are ELL) or "emerging bilingual students" (Sabbott, 2013). For the purpose of this study, these students will be referred to as ELL students, although select quoted scholarship may use one of the above-mentioned equivalent terms.

Challenges for ELL Students

While many ELL students are U.S. born, they often have immigrant parents or grandparents that do not natively speak English at home. In addition, ELL students often share a dual identity as an immigrant themselves. Not only do these students' identities as immigrants present challenges in U.S. learning environments as briefly stated above, but this secondary linguistic identity proposes an entirely different host of challenges. Due to the language barrier, ELL students often experience feelings of isolation. This leads to not identifying school as a safe environment, which, in addition to Dixon, Andrade stated is certainly not ideal for learning (Andrade, 2022, p. 2). Along with this, student's cultural identities are often left out of curriculum, ELL students are often misidentified as having learning disabilities, and connections with ELL parents tend to lack in existence (Andrade, 2022, p. 2). Additionally, Castaneda said that "ESL [English as a Second Language] teachers and paraprofessionals are often marginalized from other teachers and excluded from discussing systemic decisions regarding their students" (Andrade, 2022, p. 2). To exacerbate these problems, ELL specific teachers are severely unavailable or available at very high student to teacher ratios. This, coupled with lack of mainstream teacher preparation with regards to understanding the needs of ELL students and appropriate pedagogy practices to incorporate in the classroom for these students, has suggested significant barriers to learning for a growing population of U.S. students (Brooks et. al, 2010, p. 146).

ELL Students and Their Relationship to Music

Utilitarian and Aesthetic Benefits

There has been research done in recent years on the incorporation of music into the general classroom as a means of attempting to promote learning among ELL students. Research

suggests that using music in the classroom can help to promote a low stakes learning environment for ELL students. Krashen's "affective filter hypothesis" states that the "most favorable [learning] occurs in a setting of low-anxiety, self-confidence, and high motivation" (Krashen, 1982; Engh, 2013, p. 117). Engh said that music does in fact achieve this, creating an environment that is more conducive to language learning (Engh, 2013, p. 117). With regards to the skills that ELL students acquire or improve upon through the use of music, Boothe and West stated that, "music lyrics and songs not only provide tools to strengthen and reinforce vocabulary, comprehension, listening, speaking and writing, but increase learning and grammatical variations with auditory skills and rhythmic patterns that stimulate brain activity and encourage imagination" (Boothe & West, 2012, p. 1).

Play and playing have been established as vital to language development; play is a place where children and adolescents can "represent their emotions, humor, and identities through collective interaction with others" (Chappell & Faltis, 2013, p. 60). The arts are one such avenue for this play to take place through performances, art, music, games and dance. Thus, language development and the arts can be viewed as "intertwined experiences that contribute to children's being in the present as well as becoming toward the future" (Lee, 2001). This can be achieved through things like singing songs, improvisation exercises and role-playing, among other art forms. These arts activities are met with success particularly by ELL students because they promote "an environment where they are allowed to play with language without fear of criticism" (Chappell & Faltis, 2013, p. 66). Play in the arts draws reluctant or fearful students out and encourages students to expand upon what they already know linguistically, while perhaps not realizing that they are developing their language skills.

Social and Emotional Benefits for Learning

There have been several social and emotional benefits discerned from the implementation of arts into the general classroom. Some of these benefits include things like improved motivation as well as enjoyment in learning. In addition to that, the arts can connect students together. Particularly in the sense of play in the arts, "children and youth engage their emotions, thoughts and language…all the while building relationships with others, experiencing feelings and the world around them with a heightened sense of being and belonging" (Chappell & Faltis, 2013, p. 62). Especially for ELL and immigrant students who already feel othered, these connections are particularly important; they "play a crucial role in promoting socially competent behavior in the classroom and in fostering academic engagement and school performance" (Suarez-Orozco & Martin, 2009, p. 712).

In addition, the use of music in the general classroom can be therapeutic and have positive effects on youth, particularly troubled young people. According to Gordon Hodas, song lyrics offer a way to convey feelings that might be hard to directly express; this can be accomplished while looking at situations from a distance considering technically songs are about someone else, not about a child or their family specifically. Exploring emotions and feelings in this way, particularly using positive music, can strengthen relationships between children and adults, which are, in turn, encouraging for student learning (Hodas, 2001, p. 31-32).

Music Employment in the Classroom

However, the use of music in mainstream classrooms, despite recent research, is not typically employed. Engh said reasoning behind this could be due to lack of comfortability with music as a learning device. In addition, he states that "while many teachers intuitively felt music

was beneficial in teaching English language, there was also the perception that there was a lack of understanding of the theoretical underpinnings that supported such a choice. Therefore some educators felt unable to defend the decision to champion the use of music…" (Engh, 2013, p. 113). While the two sections above address the benefits of music in the mainstream classroom, a need for district professional development on the topic, as well as suggested ways in which to employ music in the classroom, would certainly be beneficial. This is a rare opportunity, however, in most school districts. In a mixed-methods study of 423 K-12 teachers regarding using the arts in the general classroom, data supported this, indicating "that teachers believe the arts are important in education, but use them rarely." The reasoning for this was summed up as "They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum" (Oreck, 2004, p. 55). Thus, the important distinction noted here is that while teachers say art and the arts are important, they do not necessarily believe that they should be the ones teaching it. This then transforms the implementation of arts in the general classroom into a "self-image and self-efficacy" issue as well. Teachers, while feeling more comfortable with the visual arts, feel quite uncomfortable in the employment of the performing arts (Oreck, 2004, pp. 59–61). However, the primary purpose of professional development in the arts is not to take away from this mandated curriculum or transform academic classroom teachers into arts specialists, as some teachers are apprehensive about. Instead, "the general aims are to increase teachers' understanding of and efficacy in using the arts as part of an expanded repertoire of teaching techniques and to promote active, creative, teaching and learning" (Fowler, 1996; Torrance & Myers, 1970); it is an addition to a diverse range of teaching tactics in an effort to appeal to a diverse student population with varied learning styles (Oreck, 2004, p. 55).

The Nature of Music Education in the U.S.

In the light of music education specifically, research has suggested that music education pedagogy and repertoire often clash with immigrant and ELL students (Liu, C., 2017, p. 2). Specifically, many established pedagogies and repertoire clearly highlight a lack of cultural diversity; several studies have indicated that music curricula are racialized as white and primarily exclude any presence or inclusion of non-dominant cultures (Bradley, 2007, 2012; Kindall-Smith, McKoy & Mills, 2011; Koza, 2008). Alongside this, aesthetics are often appreciated over drawing meaning or importance from music. For example, well-known American music educator-scholar Bennett Reimer "indicates that the socio-political dimensions of music should not be of primary concern to aestheticians and educators" (Koza, 1994, p. 76). With the canon of music education for groups like band and orchestra having been well-established for centuries, this provides fodder to stick to the limited list of works in the canon, despite the ever-diversifying classroom in the United States and internationally (Griffiths, 2020, p. 68). This is because the aesthetic qualities of these well-established works are often placed into competitive environments to be judged against other ensembles. Holsberg mentions band in particular's long history of competition on both the micro and macro scale. Internally, seating auditions and challenges cause player-to-player competition; externally, contests and competitions against other bands have been around "since virtually the inception of the public school band movement" (Holsberg, 2009, p. 13). In addition to this, David Elliott has alternatively suggested that the primary focus of participation in school music should be to reap utilitarian benefits; "The significance of music depends on the significance of music in human life" is one of his central philosophies (Elliott, 1995, p. 12). Utilitarian arguments are often a reason for parents to enroll or encourage their children to participate in music (Dai & Schader,

2001, p. 23). However, it wasn't until Koza, in 2006, that the idea of joy in school music was introduced to the field of music education research and philosophy (Koza, 2006, p. 36). This concept as well as other demographic factors have led researchers to question certain ensembles and the participation within those ensembles (Allsup, 2012; Elpus & Abril, 2011).

Student Enrollment in School Music

Research has shown that the number of students in middle and high school that enroll in music is quite low. Although the exact number changes with the year, according to Schuler, 80-90% of students decline to enroll in music classes (Schuler, 2011, p. 9). VanWeelden, however, states that 81% of adolescents listen to music everyday (VanWeelden et. al, 2019, p. 13). Thus, this suggests that there must be some sort of engagement divide between the common nature of music education in the United States, a Western focused and teacher-led environment, and the diversifying nature of U.S. music classrooms (Liu, C., 2017, pp. 2–4). It also suggests that certain demographics of students, namely ELL and immigrant students are at a higher risk of being left out of traditional music education as they could struggle to understand English-language instructions, not have the means to afford instruments or lessons, and could not have the opportunity to join during the window when non-immigrant students join depending on what time of the year they are entering school in the United States (Liu, C., 2017, p. 2). In fact, a study conducted by Elpus and Abril in 2011 using data from the Education Longitudinal Study of 2002, identified ELL as a variable linked to lower numbers of participation in band, orchestra and choir (BOC). Further, they stated that "certain groups of students, including those who are male, English language learners, Hispanic, children of parents holding a high school diploma or less, and in the lowest SES quartile, were significantly underrepresented in music programs

across the United States" (Elpus & Abril, 2011, p. 128). They go on to state that higher achieving students are more likely to be involved in school music. As discussed earlier, ELL students are often deemed lower achieving because of a variety of access issues and assumptions. In addition to this, it has become clear that some ELL students are retained in language learning programs beyond a typical timeline. Because of this, enrollment in music can be difficult because of "reduced access to elective and advanced courses" (Elpus & Abril, 2011, p. 130). An entirely different variable not explored by this study is "What if students aren't participating because they're not interested in the options provided to them?"

Culturally Responsive Pedagogy

There has been a plethora of research done regarding the diversifying classroom. In particular, culturally responsive pedagogy has been a way of teaching championed since the term was coined in the 1990s. Lind and McKoy said that "understanding learners' music preferences is important to increasing the motivation and interest of students, as well as maintaining the relevancy of music in school curricula" (Lind and McKoy, 2016, p. 95). In essence, culturally responsive pedagogy encompasses a teaching philosophy that is adaptable to student presence. Teachers should get to know the cultural backgrounds and identities of their students and use that as an entryway into interesting them in classroom content; typically students will respond more to information relevant to their lives versus something they cannot connect to. This can be a difficult task when many teachers do not critically think about and reflect on the impact that their identities and perceptions have on their students. Chappell et al. argued, "You bring to your classroom a particular set of ideas about how children learn, what children need to know, how children should behave, and most importantly, which cultural practices are indispensable for

success in school, regardless of children's ethnicity, social class, and language backgrounds" (Chappell & Faltis, 2013, p. 22). Oftentimes, this has been aligned with teachers' own schooling experiences and cultural backgrounds. Teachers build a "normal" based on themselves. But these "are not fixed behaviors and ideologies" (Chappell & Faltis, 2013, p. 23). Personal and professional reflection and development are needed to interrupt a cycle of those fixed behaviors and ideologies. This means teachers looking beyond what they know and have done to other options for music participation (Chappell & Faltis, 2013, p. 26). One way of doing this that has increasingly emerged in the last decade or two is the implementation of "non-traditional" (NT) music classes and ensembles.

"Non-Traditional" Music Classes

"Non-traditional" music classes are "any music class that does not fall into the typical categories of band, orchestra, chorus, jazz, theory, or general music that create the tradition of American public school music education" (Kubik, 2018, p. 2). There has been some disagreement about the term "nontraditional" as it has been felt that it produces negative connotations in ranking these ensembles/classes as less important than "traditional" classes (Campbell and Higgins, 2015). Until a more proper terminology is agreed upon by the music education community at large, as Kubik put it, "I will use this less than perfect term to have this research more readily accessible to interested readers and spark the move toward searching for a better terminology" (Kubik, 2018, p. 3).

Patrick Doran is one such advocate for these "non-traditional" music classrooms (Doran, 2020, p. 16). He said, "Secondary level students who are hesitant to pursue music through the more commonly found routes of band, orchestra and choir deserve an opportunity to explore

their potential as musical beings" (Doran, 2020, p. 16). VanWeelden et al. similarly supports NT classrooms, citing how bringing things like pop music into the classroom, which is a large part of secondary school student's identities, can help teachers learn more about their students while acknowledging their music choices at the same time (VanWeelden et. al, 2019, p. 14). Additionally, Schuler stated that while there is value in offering the type of music classes in school that follow the typical Western canon, "programs that fail to offer alternatives that appeal to other students abandon any pretense to inclusiveness and turn music into a competitive sport" (Schuler, 2011, p. 8). However, Kelly and Veronee state that teachers are often hesitant to employ these NT music classes due to lack of familiarity with associated NT genres (like hip hop) or "due to an assumption that the NT music classes provide a less valid musical experience for students" (Kelly & Veronee, 2019, p. 79). However, this logic exposes a key vice of many music educators and music education programs - elitist conceptions of music repertoire and curriculum choices. It again brings back the educator as the focal point of the education that students receive. Recently, theorists have begun to problematize this notion, questioning ensembles like band and orchestra. Randall Allsup is one such theorist in agreement with the idea that ensembles, band in particular, place too much emphasis on teacher control. He states that the questioned legitimacy of more established ensemble types, like band, can be resolved, however, by "refocusing on student welfare and student well-being" (Allsup, 2012, p. 179). He continues to argue that band has the opportunity to look beyond itself as a type of art form that contains one specific idea of music making; rather, band can be something plastic that supports moral and democratic ends. This can be done through introducing students to a variety of social and emotional ideas that can and have emerged in music throughout its history. As summed up nicely by the differing opinions of scholars such as Allsup and Kelly and Veronee, the purpose of a

music education is clearly in conflict from teacher to teacher and place to place. In the light of culturally responsive pedagogy, Allsup has asserted, “The moral ends of public schooling are to equip young people to be independent thinkers and actors, to free them from adults’ care so that they might not only shape and direct an unfolding world, but also reimagine it” (Allsup, 2012, p. 182).

Teaching Preparation

University Program Curriculum and Content

So what role are pre-service music education programs taking in preparing teachers for the continuously diversifying demographics of U.S. students? Recent studies have examined how institutions should or have redesigned aspects of their programs to fit this fact. This is in response to scholars arguing that Pre-K-12 music teaching is directly influenced by undergraduate music teacher education programs (Kladder, 2020, p. 141). Some models suggest an expansion of curriculum that goes beyond “Western-European paradigms” (Kladder, 2020, p. 143). Covering topics such as rock, pop, world music and music technology are just some of the suggestions of how to move towards more current facets of music making. Alongside this, a theoretical model for pre-service music teacher programs proposed by Williams encourages the individualization of music teaching degrees in that a wide and diverse variety of coursework is offered and what is learned is student chosen and led (Williams, 2015, pp. 2-4). In providing a model that promotes “flexibility, agency and vernacular musicianship”, pre-service teachers are well-rounded and inspired to implement similar ideas wherever they end up teaching (Kladder, 2020, p. 142). Many students at universities who have made curricular changes similar to this have reported widening their view on school music implementation beyond their personal

experiences. They said things like, "'I truly believe that I will be able to reach far more students as an educator because of this curriculum' and 'I had no idea. I had no idea that people were being left out'" (Kladder, 2020, p. 148). On the other hand, much tension was reported from students and faculty alike at institutions where curricular changes were being tested; this was due to strong beliefs about the "types of techniques, skills and competencies students should experience" in addition to opinions of which career choice students wished to follow already being in place (such as being a band director) (Kladder, 2020, p. 152). Thus attempting to make changes to a well-established system tied to many students' and faculties' philosophies regarding music was made to feel personal and wrong.

Who are Becoming Music Teachers?

Although efforts to diversify the curricular aspect of music teacher education programs are important and well-meaning, this only focuses on the current pre-service teacher population without focusing on attracting more racial and ethnic diversity as teacher candidates. In a survey of PK-12 public school teachers in both the U.S. and Canada, the majority are from white, middle-class backgrounds (McIntyre & Byrd, 1996). However, teachers of color, in addition to their vast and diverse knowledge bases, can "serve as academic leaders, cultural translators and role models for students of all ethnic and racial backgrounds" (Jackson, Bolden, & Fenwick, 2001, p. 12). These teachers in particular face incredible challenges with regards to gaining access to particular institutions or programs despite what they can and do bring to the table; in addition to the race, this could include socioeconomic status, test scores, and culture expectations (i.e., "accepted" music styles) (Koza, 2009). This is an ongoing issue for which Lamb commented "without critical analysis of this issue and prudent action on the part of leaders in

higher education, the admittance of more people of color to higher education and music teacher programs will not be realized" (Lamb, 2010).

Varying Perspectives on the Purpose of a Music Education

Both teacher preparation programs and demographics pose a significant question: What is the purpose of a music education? Many sources put the answer to this question differently. For example, Howard and Kelley stated that the purpose of a music education is so that "students will forge cultural understandings of their diverse worlds while also acknowledging the human factor of music's social power" (Howard and Kelley, 2018, p. 9). Abril also acknowledged the social aspects of music in his opinion of what a music education should serve. He remarked that a music education curriculum should be centered "around creative thinking, improvisation, and collaboration where student learning would reflect the changing ways youth experience music in contemporary society" (Abril, 2014, p. 182). Views such as these represent a shift in the thought process behind why a music education is important and what its role can look like in the lives of students who do not formally continue with music education. These views stand in resistance to more utilitarian views of a music education. Utilitarian benefits look beyond social and aesthetic rewards to what generalizable skills can be reaped from music and then transferred elsewhere; this can look like the development of traits like self-discipline and improving language skills among a host of other things as discussed in previous sections (Westerlund, 2008, p. 81).

Summary

In this literature review, I have discussed immigrant and ELL students in relation to stereotyping and struggles these students have faced in school settings. I have also reviewed

trauma informed pedagogy and the benefits of incorporating music into the general classroom, despite mainstream teacher hesitancy to do so. In addition, I have outlined certain philosophies regarding music education and how this may potentially play a role in student participation demographics. Further, I have explored philosophies and pedagogies that attempt to cater towards the diverse nature of students, namely, culturally relevant pedagogy and "non-traditional" music classes. Finally, I have framed this in relation to pre-service music teacher preparation programs and who teaches music. In the next section, I will outline the methods and design of the study I utilized to address my research question as well as my approach used for analysis.

Method

The data collection in this study was done through two different mediums: survey and one-on-one interview.

Survey

The survey implemented was distributed to middle school music students at Winter Brooks Middle School. An assent form was given to students through their music teacher. Then consent forms were sent to parents/guardians of assenting students. Students who had both assented and received parent/guardian consent were distributed an online survey to complete.

In creating the survey, some research was done on what survey strategies best work to include children in research. From this research, common themes appeared. These common themes included, but were not limited to:

1. Use clear language
2. Give clear instructions
3. Use a consistent format
4. Keep it short
5. Give clear instructions
6. Keep it engaging (through things like images and color)
7. Avoid negativity and negative language
8. Exercise sensitivity

Literature suggested avoiding yes or no questions, as children have a tendency to say yes regardless of what the question is. Long lists can also be confusing to children as they might miss an answer that they would have chosen had they seen it. As an alternative to this, literature

suggested that free-recall questions have been shown to be useful with children as well as utilizing Visual Analogue Scales (VAS) (Borgers et. al, 2000). A VAS uses pictorial representations that children use to identify their feelings or opinions; an example of this is the pain scale often seen in doctor's offices that is represented through different facial expressions. Completely labeling the responses on VAS scales has also been shown to increase answer reliability (Platt, 2016, p. 12).

With these ideas in mind, I kept the length of the survey very short. I included 7 questions, with an estimated finishing time of no more than 10 minutes. The survey was distributed digitally. I made sure to use language that was geared toward the lowest age of student that was able to participate. I also used the same types of questions throughout, avoiding yes or no questions. Instead, I first consistently used VAS questions that labeled each image with words, and then switched to open response questions. I made sure to include added directions in the middle of this switch to mitigate confusion. In addition to this, because the population being surveyed consists of a large number of Spanish speaking students, I had the forms and surveys translated into Spanish in an effort to be inclusive and accessible to as many students as possible. Responses received in Spanish were translated back to English when data analysis took place.

Interview

In an effort to understand the survey responses in the light of what actually occurs in some of the music classrooms in the school district of Winter Brooks, I conducted one-on-one interviews with a few consenting music teachers in the district. In these interviews, I asked them questions about their teaching philosophy and what they have done to meet the needs of their students, among other things. These questions were devised keeping the student survey questions

in mind. A list of questions that were asked can be found in the Appendix. The key focus of these interviews was not to be stressful or feel like an evaluation. Instead, I wanted to promote a comfortable environment that worked more like a conversation. This semi-structured interview approach was in an effort to get the most authentic answers possible out of our teacher interviewees. Thus, wherever the conversation led, my process was to follow the flow of conversation. I thought a militant "next-question" approach would have hindered that. Thus, the questions asked and conversations had differed from interview to interview. This approach is described in Chapter 14 of the *Oxford Handbook of Qualitative Research*, "Unstructured and Semi-Structured Interviewing", in which I weighed the pros and cons of different interview styles.

Logistically, the surveys took place over Zoom and were recorded with the consent of the interviewee. They were set to be about 30 minutes or less, but no strict time parameter was in place. The first couple of minutes of the interview consisted of pleasantries and getting to know basic information about one another. This was followed by more formal questions with time being made at the end for the interviewee to add anything that they believed was relevant, important, etc. that we had perhaps not touched on.

Analysis

Transcripts were drawn up after the interviews and a coding system was developed to analyze answers. Overarching themes were drawn out of what was said and responses were grouped according to these themes. This made organization of findings and direct quotation a much easier process. The surveys were also analyzed for common themes, which were recorded

using qualitative prose. With both the interview and survey responses, after theme organization, I attempted to see how these responses compared to relevant literature.

Data

Teacher Interviews

Goal

The guiding research goals at play for the teacher interviews were to get a sense of how teachers in Winter Brooks Public Schools interacted with ELL students and what this has meant for their curricular choices and teaching philosophies.

Logistics

Three interviews were conducted that all fell within the range of 20-30 minutes long. Scheduling proved to be a bit difficult, but all interviews took place online and were recorded with the consent of each teacher. Two of the three teachers were middle school instrumental teachers, one strings and one band, and one teacher was an elementary general music teacher. All three teachers participate in afterschool music offerings throughout the district spanning elementary through high school. Additionally, all three teachers have been teaching for less than 10 years.

Questions

Questions varied for each interview but general questions that arose in all three interviews were:

1. Why did you choose to work in Winter Brooks Public Schools?
2. How do you connect with students despite a language barrier or perhaps having endured traumatic experiences?
3. Do you feel supported by the district with regards to ELL services and training?

4. Do you think students are interested in what you're working on or the ensemble you teach?
5. Do your students continue with music after leaving your class or ensemble? What are your thoughts on that?

Themes

Several major themes were highlighted from the teacher interviews. They can be organized into condensed categories as follows:

1. The Purpose of Music Education
2. Including ELL and Immigrant Students in the Classroom
3. Professional Development and Resources
4. Teacher Identity and Other

Within each of these categories, several significant points were made, including, but not limited to, for "The Purpose of Music Education":

1. Highlighting joy as a worthwhile pursuit in receiving and attaining a music education
2. Refocusing the idea of "vertical alignment" within a district; instead of working to get students to continue with music all the way to the end of their K-12 career, working to make music a "life pursuit", even if that means not finding a place within in-school ensembles or classes.
3. Creating a sense of community and fostering the social aspects of music

For "Including ELL and Immigrant Students in the Classroom"

1. Educating yourself even on a small piece of a student's culture; even learning basic phrases in their language can light up their day.
2. Readjusting expectations to meet students where they're at and make them feel successful; defining their success not as a comparison to others but personal growth.
3. Adopting a "trauma-informed" mindset where giving students space and treating with compassion is a necessity.
4. Questioning and investigating any financial barriers in an effort to increase access for students who might otherwise not have the means for musical opportunity
5. Shifting from more verbal-focused instruction to visual or kinesthetic methods of teaching and participation.
6. Involving students in curricular and repertoire choice to promote what they are interested in learning and give them a sense of personal agency over their learning.

For "Professional Development and Resources"

1. Could be more professional development that is geared toward music educators in particular that ties into ELL
2. Resources that provide linguistic aid do exist but can be slow or unreliable

For "Teacher Identity and Other"

1. Some divisions in teaching philosophy and preferred methods of pedagogy and curriculum are evident between older and younger teachers
    a. Not all schools are offering diverse options for ensembles or classes because of this.

2. Lack of representation of cultural and linguistic minorities in teachers; student demographics do not reflect teacher demographics
3. Scheduling, with a focus on testing, makes it difficult for older students to participate in electives such as music.

Student Surveys

Goal

The goal of the student surveys was to gauge the relevancy and enjoyment of music class for students and how this relates to their perspective on continuing with music as their schooling careers continue.

Logistics

In total, n=17 students were surveyed. 16 students reported their answers in English; 1 student reported their answer in Spanish. While the percentage of students who are classified as ELL was not collected in these surveys, the general district demographic statistic for

*Question*s

Seven questions were asked of participants. The questions asked were as follows:

1. How are interested are you in what you are learning in music class (using a 5-point VAS scale to aid in responses that were ordered as “always interested”, “mostly interested”, “sometimes interested”, “not usually interested”, and “never interested”)
2. Is the music you play the same or different at home? (Yes/No/Other responses offered)

3. Are you in a school music group that plays together, such as band, choir, or orchestra? (Yes/No/Other responses offered)
4. What's your favorite thing to learn in school music class? (Open response offered)
5. How does school music class make you feel? (Open response offered)
6. Do you want to do school music in the future, like in high school? (Yes/No/Maybe/Other responses offered)
7. What do you do outside of school to make music? (Open response offered)***

***This question was only answered by one student which was a distribution error and will thus not be used.

Responses

Question 1:

12 out of 17 participants (or 70.5%) responded saying that they were mostly interested in what they have learned in music class. 4 out of 17 participants (or 23.5%) indicated that they were always interested in what they have learned in music class and 1 participant (or 6%) stated that they were sometimes interested. No participants marked being "not usually" or "never" interested.

Question 2:

12 out of 17 participants (or 70.5%) marked that the music they have played at school is different than at home. 4 out of 17 participants (or 23.5%) stipulated that the music played at school and at home was the same. 1 out of 17 participants (or 6%) indicated that they music

between home and school was “in the middle”, which can be interpreted as a mix of the same and different.

Question 3:

12 out of 17 participants (or 70.5%) responded that they are not in a music group that plays together within the school setting. 5 out of 17 participants (or 29.5%) marked that they were currently in a school music group.

Question 4:

In response to their favorite thing to learn in school music class, 11 out of 17 participants (or 64.7%) stated piano as their favorite. The remaining 5 participants each listed something different as their favorite thing: they liked everything, guitar, how to play songs that they are interested in, listening to a variety of songs and being able to play them on instruments and learning songs.

Question 5:

Regarding how music class made them feel, 12 out of 17 participants (or 70.5%) used either “happy”, “good” or “fine” to describe their feelings. Out of the other five participants, one listed “comfortable", one listed “entertained”, one ranked their feelings giving them a “4.5 out of 10”, one said “entertained, but sometimes takes a step back when tired”, and one stated “indifferent”.

Question 6:

In relation to continuing school music in the future (such as in high school), 14 out of 17 participants (82.4%) responded “maybe”. 2 out of 17 participants (or 11.8%) listed “no”, they do not wish to continue with school music. Only one participant (or 5.8%) definitively responded “yes”, they would like to continue their involvement in school music in the future.

Discussion & Analysis

In the context of each other, the surveys and the interviews bring up some interesting points to consider. Why is it that most kids do not definitively see themselves participating past the school year they are in? They seem to be enjoying music class currently so what is so difficult about making the choice to continue? I've speculated about a couple of reasons that point to the programs they would enter. Perhaps while they are interested in what they are doing currently, those same offerings or student agency are not offered at the high school level, thus they don't think that that interest will continue. Perhaps the disconnect in what is played or listened to outside of school versus in school, coupled with the lack of teacher representation, stand behind what is being offered to participate in. As data has shown, cultural relevancy is a key factor of engagement in school music.

Perhaps students believe that they do not have the time to participate in anything that requires extra time - is this because they are made to believe in some areas that other things are more important than music? This could certainly relate to scheduling issues where a focus on testing, as said in teacher interviews, is one dictator of class scheduling. Additionally, along with interest in offerings perhaps being lower, participation in what is offered could be suspect if students feel like they are not good enough or welcome to play in ensembles at the high school level.

This all points to the purpose of music education, as discussed in the teacher interviews, which could certainly lead into a discussion of older versus younger teachers. Pre-service music teacher preparation is changing in many post-secondary institutions in an attempt to expand beyond a focus on Euro-centric music and ensembles types. But this is only within recent years and is not without contention regarding the "right way" to receive a music education. Data points

to a lot of teachers teaching the way that they were taught, instead of branching out to something new or unfamiliar. This also leaves out joy as a main purpose of receiving a music education, which has also only been a topic introduced into the field of music education research in recent years.

Limitations

There were several limiting factors to this study that lengthened the research process as well as limited the pool of those surveyed. Not only was university approval necessary to complete this study, but district approval as well; the lengthy forms, which took a few weeks to complete and then took further time to wait for approval, can be found in the Appendix.

Because of the age of students participating in this study, both student assent and parent consent were necessary in order for participation to happen. Forms were only offered in English and Spanish; because of parent consent being a factor as well, relying on students to relay the information to their parents, and then parents having to agree and send forms back, was certainly a process that could have barred some students from participating.

Language could have also been a factor in determining who participated in the study. While the survey was offered in two languages, geared towards the languages that the majority of students spoke, ELL students are not just limited to Spanish speakers but any language other than English. However, translation services for just Spanish alone took quite a while; with budget and time constraints, it was not possible to offer anything else. Thus students who did not speak English or Spanish in some capacity, but another language, could have been excluded.

On the size of this study, this is a very small study, localized to one district, with student participants from one school within that district; additionally, the number of teachers interviewed, utilizing a volunteer basis, was very small as well. Because of these factors, the data from this study cannot be generalized. Drawing from a nationally representative pool would be the only way for this to be the case. Perhaps something along national lines can be conducted in the future.

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Appendix A

Parental Research Consent Form

Title of Project: Selective Ensembles: Product or People
Principal Investigator: Amanda Satterfield
Email: asatt@bu.edu

Study Background:
We are conducting a research study that examines the experiences of different students in music education. We want to learn more about how students feel about music class and music groups in school.

We are working with your child's school on this research project. The project is supported by the Kilachand Honors College at Boston University. Dr. Kinh T. Vu, assistant professor of music and music education in the School of Music at Boston University, is the advisor of this project. The project will be one-time in the course of the next month. We will be asking all of Mr. Coyne's general music students to participate, if they are so willing.

Procedures:
If you agree to allow your child to participate in the study, your child will be asked to complete an online survey. The survey is very short, with no more than 10 questions. The questions will be in multiple choice and open response format. It should take an estimated time of ten minute to complete. No identifying information will be collected from your child.

Risks and Discomforts:
There is no known risk of physical harm from participating in this study.

Benefits
There are no direct benefits of this study for your child.

Alternatives:
Your alternative is to not participate.

Costs/Payments:
There will be no compensation for your child's participation in this study.

Confidentiality:
These surveys will be conducted anonymously. No identifying information will be collected. All data from this study will be kept as private as possible. Only the investigators and research

associates who are part of this study will be able to access the answers of the surveys. Information will be stored on a secure, password-protected and encrypted hard drive.

Voluntary Participation:

Participation in this research study is voluntary. You are free to stop at any time. You or your child may refuse to answer any questions without penalty.

Contacts:

If you have questions regarding this research, please contact The Principal Investigator, Amanda Satterfield, at (978) 935-6693.

You may obtain further information about your rights as a research subject by calling the Boston University Institutional Review Board for Human Subjects Research at (617) 358-6615.

Statement of Consent

Y N By circling 'yes', you indicate that you agree to allow your child to participate in this study.

Printed Name of Child:_____ **Please Print Your Name:**_____

Your Relationship to Child:_____ **Your Signature:**_____ **Date:**_____

Appendix B

Student Assent Form

I want to tell you about a research study that I am conducting in Mr. Coyne's classes. Research studies help us to learn new things and test new ideas. People who work on research studies are called researchers. During research studies, the researchers collect a lot of information so that they can learn more about something. I am doing this research study because I would like to learn more about how students feel about music class and music groups in school. I am asking that you help with this research study because you are a music student in music class at a school!

There are a few things you should know:

- You get to decide if you want to help with the research study
- You can say 'No' or 'Yes'
- Whatever you decide is OK
- If you say 'Yes' now, you can change your mind and say 'No' later
- No one will be upset if you say 'No'
- You can ask me questions at any time
- We will also get permission from your parent/guardian for you to help with this research study

If you decide to help with this research study, we will ask you to complete a short online survey. It should take about **10 minutes to complete**. It will be distributed by one of your teachers. It will ask you questions related to your music experiences in and out of school. This research study will help us to learn more about how different students experience music education.

Surveys will be conducted anonymously so I will not have access to your name or other information.

You do not have to take part in this research study. You can say 'Yes' or 'No'. You can say 'yes' now and change your mind later. All you have to do is tell me you want to stop. No one will be mad if you don't want to take part in the study or if you change your mind about taking part in the study. Your parent or guardian can also decide to have you stop taking part in this study - that is OK too.

If you have any questions about this study, you can talk with me. You can also speak with my co-investigator and Keystone supervisor, Dr. Vu.

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