

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

Social-Emotional Learning in the Choral Classroom

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

Courtney Anne Hulsey

Lynchburg, Virginia

August 5, 2022

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APPROVED BY:

Paul Rumrill, D.M.A., Dissertation Supervisor

Monica Taylor, Ph.D., Second Reader

To my students – past, present, and future. You all fill my teaching with joy and laughter amid hard work and challenges. It is truly an honor to be even a small part of your journey. I hope that as you continue to grow you will always find a place for singing and as you go, please know, I'll always be nearby.

To the class of 2023 – Thank you for sticking with me your 8th grade year. I know it was rough, but you demonstrated so much grace and perseverance. You taught me how to read the silence in a conversation, what it means to truly care for people at an emotional level, and what can truly be possible when we put aside differences and work together. You are one of the main reasons I continue to teach, and you continue to inspire me to push forward. You all give me great hope for the future. Keep defying gravity and know that because I knew you, I have been changed...for good.

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MAH – ILY TTLFF

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Abbreviations

ACE	<i>Adverse Childhood Experience</i>
CASEL	<i>Collaborative for Academic, Social, and Emotional Learning</i>
ESEA	<i>Elementary and Secondary Education Act</i>
ESSA	<i>Every Student Succeeds Act</i>
MEBs	<i>Mental, Emotional, Behavioral Disorders</i>
MBSR	<i>Mindfulness-Based Stress Resolution</i>
NCAS	<i>National Core Arts Standards</i>
NCLB	<i>No Child Left Behind Act</i>
SEL	<i>Social-Emotional Learning</i>

Abstract

Middle school is a pivotal time for many students as they navigate through mental, emotional, and hormonal changes which affect various aspects of their personal and educational well-being. A teacher's care balancing social and emotional aspects of learning can be catalyst that makes a profound difference for students. Social-emotional learning (SEL) under this title is still in its infancy as a tool for classroom engagement and management. Additionally, there is very little research in the way of SEL specific to the middle school choral classroom. The hope is that in a content analysis of the benefits of SEL through the lens of choral music education specific to middle school, a new pathway to whole-child instruction might be found and capitalized on.

The following was a qualitative study using content analysis that explored how SEL competencies were reflected in the National Core Arts Standards (NCAS) and the most beneficial way to apply SEL strategies in the choral classroom. Chorus music education was found to include aspects of social, emotional, mental and behavioral health. Social-emotional learning strategies and techniques were naturally reflected in music education and the post-2014 National Core Arts Standards. The intricate academic and social realities of choral music education lend themselves to SEL practices. The choral music class is a place where humanity and culture came together to provide space for personal and relational interactions can occur.¹

¹ Scott Edgar, *Music Education and Social Emotional Learning: The Heart of Teaching Music*, (Chicago, IL, GIA Publications, 2017), 24, 177.

Chapter One: Introduction

Background

Music is universal in that, in some form, music is found in just about every culture around the world.² In ancient Greece, the purpose of education was to develop and inspire healthy, balanced, and productive members of society. A vital aspect of that development and inspiration was the arts. Aristotle once said, “Music directly represents the passions of the soul. If one listens to the wrong kind of music, he will become the wrong kind of person.”³

Music education and its importance within academia has been a widely debated topic since the early 1800’s when it was first suggested that music be incorporated as a curricular subject.⁴ Johann Pestalozzi, an educator during the turn of the nineteenth century, was said to be the father of a pedagogy which centered on the mental, emotional, and academic aspects of childhood development.⁵ Pestalozzi asserted that love should be the driving force to education, ensuring a balance of social interactions and emotional health for students.

More than two hundred years later, the education system is slowly beginning to make a return to these educational strategies through the implementation of *Social-Emotional Learning* (SEL). Much like the Greek philosophy that education should prepare students to be productive

² Hossein Kaviani, Hilda Mirbaha, Mehrangiz Pournaseh, and Olivia Sagan. “Can Music Lessons Increase the Performance of Preschool Children in IQ Tests?” *Cognitive Processing* 15, no. 1 (2014): 77. doi:10.1007/S10339-013-0574-0. Accessed June 22, 2021.

³ Donald A. Hodges, *A Concise Survey of Music Philosophy*, (New York, NY: Taylor & Francis, 2017), 111.

⁴ Michael L. Mark, *A Concise History of American Music Education*, (Lanham, Maryland: Rowman & Littlefield Publishers, 2008), 31.

⁵ Maura Sellars & David Imig, “Pestalozzi and Pedagogies of Love: Pathways to Educational Reform,” *Early Child Development and Care* 191, nos. 7-8, (2021), 1153-1154.

and healthy members of society⁶, the SEL framework depicts five areas of impact starting in classrooms, moving outward into schools, families, and caregivers, and lastly into communities.⁷

For many students, music is the essence of identity and self-expression both in and out of school.⁸ Because of this, music education, and for this study the choral classroom, may be the perfect space to become the entry point for SEL strategies and concepts in the local school building. Not only are the SEL competencies embedded within the NCAS, the music classroom is innately a social environment. This is particularly true for the choral classroom because singers use the mouth, face, hands, and body to communicate not only with each other but the audience. Music teachers also have greater potential to reach students because they see the same students for several, consecutive years. This can maximize the impact of SEL for students.

Statement of the Problem

Bullying⁹, social withdrawal, mental health, and anxiety are on the rise within the education system.¹⁰ With students spending the largest part of their day in the school building, it is important that teachers and administrators understand the role and influence they have with students and be equipped to meet the needs of the students. Many content teachers are often bound by standardized testing structures; therefore, they are resistant to incorporate social-emotional learning (SEL) into classroom structures – in part because they are not adequately

⁶ Mark, *A Concise History*, 1.

⁷ CASEL, “Fundamentals of SEL,” <https://casel.org/fundamentals-of-sel/>

⁸ David J. Hargreaves, Nigel A. Mahshall, and Adrien C. North, “Music Education in the Twenty-First Century: A Psychological Perspective,” *British Journal of Music* 20, no. 2 (2003), 156. DOI: 10.1017/S0265051703005357. Accessed June 10, 2021.

⁹ Alex W. Fung, “Equity in Music Education: Establish Safer Learning Environments Using Student-Centered Music Activities.” *Music Educators Journal* 105, no. 1 (September 2018): 57–60. Accessed July 29, 2022, <https://doi.org/10.1177/0027432118788263>.

¹⁰ Wendy Fuchs, *Mindfulness for Students: A Curriculum for Grades 3-8*, (New York, NY: Routledge, 2019)

equipped,¹¹ but also because feel they do not have time.¹² It is not enough to provide a list of SEL concepts, techniques, and strategies – teachers must know how to implement them and to understand the long-term effects of social-emotional learning.

Purpose Statement

This study will use qualitative and interpretive analysis of content through the examination of themes, patterns and meanings; findings will be categorized based on inference and interpretation.¹³ This will allow a reflective and organized approach to understanding the benefits of social-emotional learning (SEL), how the skills are present within the National Core Arts Standards (NCAS) and how SEL skills and strategies develop in the choral classroom. Additional information will be gleaned from books, articles, and journals regarding social and emotional development specific to the middle school years, and its importance for student-focused learning.

Significance of the Study

The Collaborate for Academic, Social, and Emotional Learning (CASEL) uses five core competencies to create the SEL framework that is recognized throughout the world: self-awareness (understanding one’s own emotions, thoughts and values and how they affect behavior), self-management (effectively managing emotions, thoughts, and behaviors and the ability to delay satisfaction and fulfillment, manage stress, and accomplish goals), responsible decision-making (making personal and social decisions with care and accountability; taking into account safety, integrity and possible consequences), relationship skills (forming and keeping

¹¹ Edgar, *Music Education and Social Emotional Learning*, 24.

¹² Carla Tanillo Philibert, *Everyday SEL in Early Childhood: Integrating Social-Emotional Learning and Mindfulness Into Your Classroom*, New York, NY: Routledge, 2018), 1.

¹³ Yan Zhang & Barbara M. Wildemuth, “Qualitative Analysis of Content” *Human Brain Mapping* 30, no. 7 (2005), 2197-2198.

positive and supportive relationships and learning to interact with diverse people and groups), and social awareness (understanding the viewpoints of and showing empathy and compassion for others in a variety of social groups and historical backgrounds.)¹⁴

Since the concept of social-emotional learning is still new, there is little in the way of research and even less as it pertains to the music or choral classroom. This study will fill a significant gap of research. It is anticipated that this study will become a catalyst for additional research on social-emotional learning for various aspects of music education. It will also reveal perceptions of educators, addressing misconceptions surrounding while offering strategies that promote practical implementation. Recommendations can further be made for relevant and meaningful professional development, as well as continuing education.¹⁵

¹⁴ CASEL, “What is the CASEL Framework,” casel.org/fundamentals-of-sel/what-is-the-casel-framework/

¹⁵ Susan Garvis, Narelle Lemon, “Are the Arts Important in Schooling? Clear Messages from the Voices of Pre-service generalist teachers in Australia,” *Australian Journal of Music Education* 2013, no 2, (2013), 103, accessed June 22, 2021.

Table 1 – CASEL SEL FRAMEWORK¹⁶

Competency	Definition	Description of Skill
Self-Awareness	The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts	<ul style="list-style-type: none"> • Integrating personal and social identities • Identifying personal, cultural, and linguistic assets • Identifying one’s emotions • Demonstrating Honesty and Integrity • Linking feelings, values, and thoughts • Examining prejudices and biases • Experiencing self-efficacy • Having a growth Mindset • Developing interests and a sense of purpose
Self-Management	The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.	<ul style="list-style-type: none"> • Managing one’s emotions • Identifying and using stress management strategies • Exhibiting self-discipline and self-motivation • Setting personal and collective goals • Using planning and organizational skills • Showing the courage to take initiative • Demonstrating personal and collective agency
Responsible Decision-Making	The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations	<ul style="list-style-type: none"> • Demonstrating curiosity and open-mindedness • Learning how to make a reasoned judgment after analyzing information, data, and facts • Identifying solutions for personal and social problems • Anticipating and evaluating the consequences of one’s actions • Recognizing how critical thinking skills are useful both inside and outside of school • Reflecting on one’s role to promote personal, family and community well-being • Evaluating personal, interpersonal, community and institutional impact
Relationship Skills	The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups	<ul style="list-style-type: none"> • Communicating effectively • Developing positive relationships • Demonstrating cultural competency • Practicing teamwork and collaborative problem-solving • Resolving conflicts constructively • Resisting negative social pressure • Showing leadership in groups • Seeking or offering support and help when needed • Standing up for the rights of others
Social Awareness	The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts	<ul style="list-style-type: none"> • Taking others’ perspectives • Recognizing strengths in others • demonstrating empathy and compassion • showing concern for the feelings of others • understanding and expressing gratitude • identifying diverse social normal, including unjust ones • recognizing situation demands and opportunities • understanding the influences of organizations and systems on behavior

¹⁶ CASEL, “What is the CASEL Framework,” casel.org/fundamentals-of-sel/what-is-the-casel-framework/

Research Questions

Due to the lack of current research regarding social-emotional learning and its function within the choral classroom, it is important to explore adolescent development, SEL strategies, and educator perceptions. The following research questions were answered in this study:

RQ1: What are social-emotional learning fundamental competencies and how are they reflected in the National Core Arts Standards for ensembles?

RQ2: What are social-emotional learning strategies and how can they be implemented specifically in the choral classroom?

Hypotheses

H1: Because music education lends itself to naturally include aspects of social, emotional, mental, and behavioral health, the social-emotional learning competencies are naturally embedded in the national performing arts learning standards.

H2: Because the social-emotional learning competencies and skills are reflected in the National Core Arts Standards, there are strategies and techniques that evolve organically and develop in the choral classroom.

Core Concepts

The purpose of social-emotional learning as a part of a student's education is to ensure a holistic approach to learning. One in every five adolescents have received some time of support for mental, emotional, or behavioral issues.¹⁷ As a factor affecting approximately twenty percent of secondary education communities, greater attention must be given in showing how to manage self and emotions, and how to interact with others with care and empathy.¹⁸

¹⁷ National Research Council, *Preventing Mental, Emotional, and Behavioral Disorders Among Young People: Progress and Possibilities*. (Washington, D.C.: The National Academic Press, 2009,) 54.

¹⁸ Ibid.

Many educators struggle with understanding and implementing SEL practices in their classrooms for a variety of reasons: pressure to keep up with demanding district and state guidelines, they do not see how it is relevant,¹⁹ inadequate SEL-centered professional development, and lack of their own social and emotional competence.²⁰ However, when SEL is used as it is intended, it can enhance student learning because it builds community, trust, and relationships. Within music, performing is often seen as a vulnerable activity that can cause students anxiety. Students are more likely to perform and learn better, even when the task is daunting or risky, if they trust the person at the podium.^{21,22} SEL helps to build that trust between teacher and student, as well as between the students themselves.

SEL cannot be a once-a-week program committed to by a few teachers and staff. It must be a consistent, daily effort through relationship building practiced by all in the school building. Because performing arts teachers often see the same students over several years, this offers a significant advantage toward SEL implementation in the classroom and positive student impact. There is further benefit because the SEL competencies and skills are reflected in the NCAS making it easier connect SEL to music making and performing.

Additional concepts were discovered during survey and research. These concepts include how SEL and music both affect the brain, educator perceptions about SEL, and how educator perceptions dictate attitudes toward SEL implementation. Additional information was gleaned from books, articles, journals regarding social-emotional learning, adolescent development, and

¹⁹ Scott N. Edgar, *Portraits of Music Education and Social Emotional Learning: Teaching Music with Heart*, (Chicago, IL: GIA Publishing, 2021), 14.

²⁰ Barbara A. Gueldner, Laura L. Feuerborn, and Kenneth W. Merrell, *Social and Emotional Learning in the Classroom*, 2nd ed. (New York, NY: The Guilford Press, 2020), 209.

²¹ Chris Maunu, "Let's Get Real: Creating a Culture of Vulnerability in Choir" *The Choral Journal* 60, no. 1 (August 2019), 65-66.

²² Brené Brown, *Dare to Lead: Brave Work. Tough Conversations. Whole Hearts*, (New York: Random House, 2018), 222.

the importance for student-focused learning. Further discovery may reveal a path toward for long-term implementation of social-emotional learning standards and strategies across all grade levels and within a district.

Definition of Terms

Cognitive Dissonance. The state of discomfort one feels when two or more kinds of thought contradict each other. The conflicting thoughts may include ideas, beliefs, or the knowledge that one has behaved in a certain way.²³

Critical Thinking. The rationally methodical process of conceptualizing, applying, analyzing, synthesizing, and evaluating information collected from observation, experience, reflection, reasoning, or communication, as a guide to belief and action.²⁴

Emotional Dissonance. An uneasiness that happens when someone evaluates an emotional experience as a threat to their identity.²⁵

Growth Mindset. The belief that abilities, skills, and talents can be developed through a refining process of hard work, good strategies, and help from others.²⁶

Mindfulness. A mental state achieved by focusing one's current awareness, while acknowledging and accepting one's feelings, thoughts, and bodily sensations, used as a calming technique.²⁷

Neurology. The study of the nervous system, which involves the brain, including diagnosing disorders and treatment options. A growing subbranch of neurology is neuromusical research or the neuroscientific study of music.²⁸

²³ Psychology Today, "Cognitive Dissonance," accessed July 22, 2022, <https://www.psychologytoday.com/us/basics/cognitive-dissonance>

²⁴ National Council for Excellence in Critical Thinking, "Defining Critical Thinking," accessed July 1, 2022, <https://www.criticalthinking.org/pages/defining-critical-thinking/766>.

²⁵ Jeroen Jansz, and Monique Timmers. "Emotional Dissonance: When the Experience of an Emotion Jeopardizes an Individual's Identity." *Theory & Psychology* 12, no. 1 (February 2002): 79. <https://doi.org/10.1177/0959354302121005>.

²⁶ Carol Dweck, "What Having a Growth Mindset Actually Means," *Harvard Business Review* (January 2016), accessed July 1, 2022, <https://hbr.org/2016/01/what-having-a-growth-mindset-actually-means>.

²⁷ Lexico, s.v. "mindfulness," accessed June 24, 2022, <https://www.lexico.com/en/definition/mindfulness>.

²⁸ Donald A. Hodges and Michael H. Thaut, "The Neuroscientific Study of Music: A Burgeoning Discipline," *The Oxford Handbook of Music and the Brain* (Oxford: Oxford University Press, 2019), 3.

Self-efficacy. A person's belief in their capacity to execute behaviors necessary to produce specific performance skills. Self-efficacy suggests confidence in the ability to exercise control over one's own motivation, behavior, and social environment.²⁹

Sociology. According to the Department of Sociology at the University of North Carolina, sociology "is the study of human social relationships."³⁰ Because music education classes are, by nature socially motivated³¹, centering around a group of people of differing backgrounds, economic statuses, religions, sexual orientation and identifications, and races, it is expected that music has social influences. Social interactions and boundaries are challenged and restored through the common ground found in music ensembles.

Student Agency. The idea that students have the ability and will to positively affect one's learning, life, and community around them. It is a learnable skill where students can have the capacity to set a goal, reflect, and then act to affect change to see that goal through. It is making responsible choices for oneself.³²

Vocables. Syllables within a song that do not have a referenced meaning.³³

²⁹ American Psychological Association, "Teaching Tip Sheet: Self-Efficacy," accessed June 24, <https://www.apa.org/pi/aids/resources/education/self-efficacy>

³⁰ University of North Carolina, "Department of Sociology", <https://sociology.unc.edu/undergraduate-program/sociology-major/what-is-sociology/>. Accessed June 25, 2021.

³¹ Nathan B. Kruse, "Sociological Perspectives of School-University Partnerships: Contextual Learning Though Three Lenses," *Arts Education Policy Review* 112, no. 3, (2011), 115. Accessed June 25, 2021.

³² Organisation for Economic Co-operation and Development (OECD), "Conceptional Learning Framework: Student Agency 2030," (2019), accessed July 9, 2022, https://www.oecd.org/education/2030-project/teaching-and-learning/learning/student-agency/Student_Agency_for_2030_concept_note.pdf

³³ Britannica, T. Editors of Encyclopedia. "Vocable music." *Encyclopedia Britannica*, July 22, 2022. <https://www.britannica.com/art/vocable>.

Chapter Summary

Social-emotional learning (SEL) is the process of developing knowledge, skills, and attitudes to develop healthy identities, to manage emotions and achieve goals, to feel and show empathy for others, to establish and maintain supportive relationships, and to make conscientious and thoughtful decisions.³⁴ Middle school is an essential phase for many students as they navigate through mental, emotional, and hormonal changes which affect various aspects of their personal and educational well-being. A teacher's care balancing social and emotional aspects of learning can be catalyst that makes a profound difference for students.

Being able to understand teacher and administrator perceptions regarding SEL may be provide guidelines for meaningful professional development and appropriate teacher training. Additionally, because music education naturally lends itself to include aspects of social, emotional, mental, and behavioral health, there are SEL strategies and techniques that evolve organically and are specific to music education. Many of the SEL skills are reflected in the NCAS, such as teamwork and collaboration, learning to received and respect others' perspectives and opinions, examining prejudices, and building positive relationships. Therefore, the choral classroom may be an important step in introducing or extending SEL within the school building.

³⁴ CASEL, "Fundamentals of SEL," <https://casel.org/fundamentals-of-sel/>

Chapter Two: Review of Literature

Historical Precedents of Student-Centered Music Education

Music is universal in that, in some form, music is found in just about every culture around the world.³⁵ When the early settlers came to the colonial America to exercise religious freedom,³⁶ they brought with them music, psalms, and hymn songs. Music was a means of communication, maintaining a connection to their religious preferences and social identities, and as a way to build community. Music was a part of community education. It was common practice that the general public were educated in music (albeit not formally) through the influence of singing and making music in the church.³⁷ As the colonies became settled and organized, it was decided that in order for society to grow and remain successful, changes in education needed to focus on classes that would make students not necessarily productive, but profitable members of society, so the arts were eliminated.³⁸ However, in the mid-eighteenth century after a time of not having any formal musical education, singing schools were introduced to supplement music education, which had remained absent in the public school system.³⁹ Despite the advocacy of music educators, it would take another hundred years for music to become a curricular subject. Finally, in 1838, a school demonstration and concert – which was originally initiated as an experiment to build up singers – was the event that changed the minds of many regarding [vocal] music’s place in the public school.

³⁵ Hossein Kaviani, Hilda Mirbaha, Mehrangiz Pournaseh, and Olivia Sagan. “Can Music Lessons Increase the Performance of Preschool Children in IQ Tests?” *Cognitive Processing* 15, no. 1 (2014): 77. doi:10.1007/S10339-013-0574-0. Accessed June 22, 2021.

³⁶ Mark, *A concise history* Ibid. 9.

³⁷ Ibid. 12-14.

³⁸ Ibid. 10-12.

³⁹ Ibid. 18.

Over the next hundred years, from the early part of the nineteenth century to the early part of the twentieth century, many progressive steps were made on behalf of music education. Professional and advocacy organizations were created, music in schools thrived, and great pedagogues were illuminated as pioneers in their field. In the 1950s, as music was again pushed to the fringes of educational importance to make room for more math and science, organizations such as the Music Educator National Conference (MENC) were finding ways to keep music in schools. MENC procured grants from large corporations to help raise the standards of music performance through the *Contemporary Music Project*, led roundtable discussions with government officials about the state of music in schools, and spearheaded conferences for music educators including the pivotal *Tanglewood Symposium* to discuss what music education and performance might look like going into the twenty-first century. John Dewey believed that the purpose for education was not the limited intent of future employment (profitable) through standards and curriculum; instead its purpose should be helping students become empathic, self-aware, and socially conscientious (productive) members of their community.⁴⁰ The most important skills for the twenty-first century workplace were found to be *applied skills* like teamwork, collaboration, critical thinking and problem solving, which use basic knowledge gained in school based on cognitive abilities as well as behavioral and social skills.⁴¹ rather than *basic skills* learned from various grade level standards and curricula.⁴² If consideration must be made to further twenty-first century thinking and ability, the arts must be brought back into the conversation as a means of increased social awareness, heightened creative, abstract thinking –

⁴⁰ Lance E. Mason, “The Significance of Dewey’s Democracy and Education for 21st-Century Education,” *Education and Culture* 33, no. 1 (2017), 42.

⁴¹ Jill Casner-Lotto, and Linda Barrington, “Are they Really Ready to Work? Employers’ Perspectives on the Basic Knowledge and Applied Skills of New Entrants to the 21st Century U.S. Workforce,” (2006), 1.

⁴² *Ibid.* 9.

applied skills; as well as a means of expanded communication.^{43,44} MENC would eventually become known as the National Association for Music Education (NAfME) – the world’s most recognized music education organization.⁴⁵ NAfME states that a balanced education should not be limited to math, science, ELA, and social studies, but should also include music literacy – creating, responding, and performing music.⁴⁶

For many students, music is the essence of identity and self-expression both in and out of school.⁴⁷ In 2001, the *No Child Left Behind* (NCLB) Act officially declared “English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, *arts*, history, and geography” (emphasis added)⁴⁸ as academic subjects. Sadly, this did not do much to help the priority of music education in schools because there was a new legislative impetus to hold schools accountable only for math, reading, and science.⁴⁹ This accountability came with punitive measures for schools who produced failing test scores.⁵⁰ It also created a new hierarchy of subject priority where the tested subjects took precedence; resources, both time and money, were shifted away from non-tested subjects like music education.⁵¹ Educators felt extreme stress in endeavoring to meet the revised academic achievement standards. The NCLB Act negatively

⁴³ Mark. *A Concise History*, 5-6.

⁴⁴ David A. Sousa and Tom Pilecki. “Why STEM Should Become STEAM,” *From STEM to STEAM: Brain-Compatible Strategies and Lessons that Integrate the Arts*. (Thousand Oaks: Corwin Publishing, 2018), 5.

⁴⁵ NAfME, “NAfME History and Leadership,” accessed June 13, 2022.

⁴⁶ NAfME, “Equity and Access in Music Education,” *NAfME History and Leadership: Position Statements*, accessed July 17, 2022. <https://nafme.org/about/position-statements/equity-access/>

⁴⁷ Hargreaves, Marshall, and North, “Music Education in the Twenty-First Century,” 156.

⁴⁸ Arts Education Partnership. *No subject left behind: A guide to Arts Education Opportunities in 2001 NCLB Act*. (2005), 7. Accessed June 9, 2021.

https://www.americansforthearts.org/sites/default/files/pdf/get_involved/advocacy/no_subject_left_behind.pdf

⁴⁹ Kevin W. Gerrity, “No Child Left Behind: Determining the Impact of Policy on Music Education in Ohio” *Bulletin of the Council for Research in Music Education*, no. 179 (Winter 2009), 80. Accessed June 10, 2021. <https://www.jstor.org/stable/40319331>

⁵⁰ Thomas S. Dee and Brian Jacob, “The Impact of No Child Left Behind on Student Achievement,” *Journal of Policy Analysis and Management* 30, no. 3 (Summer 2011), 419. Accessed JSTOR June 10, 2021. <https://www.jstor.org/stable/23018959>.

⁵¹ *Ibid.*

impacted academic emphasis, teacher-student relationships, and the mental and emotional health and well-being of both teachers and students.⁵² In 2015, the law was revised and renamed as the Every Student Succeeds Act (ESSA).⁵³ This was a law that embraced education as a civil right and equal access to quality education regardless of race, socio-economic status, disability, primary language or ethnicity.

Each revision of the law has had an impact on music education and has set the stage for bold advocacy of music education and its legitimacy at the academic table. Section 52 of the ESSA states that art and music are to be part of the educational curriculum to provide students with a well-rounded and enriched educational experience.⁵⁴ This was a huge step forward in the way of music and art being recognized as a legitimate, albeit non-tested, academic subject. Within ESSA there is supposed protection from students being pulled out of classrooms, including music and art, for remediation.⁵⁵ Despite this alleged protection, students are removed not only for remediation but meetings and celebrations such as A/B Honor roll, perfect attendance, positive behavior interventions and supports (PBIS), etc., during connections, specials, and exploratory classes. Despite the strides made in favor of music education, there is still much work to be done.

Many school administrators, faculty and staff still believe that there is a hierarchy of importance for curricular subjects⁵⁶ rather than understanding that all subjects have an equal

⁵² Gueldner, Feuerborn, Merrell, *Social and Emotional Learning in the Classroom*, 3.

⁵³ “Every Student Succeeds Act (ESSA), U.S. Department of Education, accessed October 26, 2020, <https://www.ed.gov/essa?src=ft>.

⁵⁴ “Everything ESSA,” National Association for Music Education, accessed October 26, 2020, <https://nafme.org/advocacy/essa/>.

⁵⁵ “ESSA Fact Sheet,” National Association for Music Education, accessed October 26, 2020, <https://nafme.org/wp-content/uploads/2015/11/Fact-Sheet-ESSA-RL-12-7-Edits.pdf>

⁵⁶ Phillip De Wayne Vermillion, “An Examination of the Effect of Local Community Advocacy Methods on Attitudes Toward Music Education Among K-12 Administrators, Faculty, and Staff” (Doctor of Education diss., Northern Illinois University, December 2009), 1-2.

place in student learning, and this includes SEL. This perceived hierarchy influences funding and administrative support.⁵⁷ It also perpetuates the view that class time can be commandeered for non-class related activities or that students can be called out of class to do other things. Often music education class periods are used for little more than a planning period for grade level teachers. Students are removed from music classes to participate in extracurricular activities like yearbook, step team, or behavioral reward parties. It is believed that these decisions regarding music education stem from administrators failing to understand the benefits of the arts for students⁵⁸ and not prioritizing concerns on how these kinds of decisions impact the students.⁵⁹

Pedagogues and Pioneers of Student-Centered Learning

Influence of Pestalozzi

Johann Pestalozzi, an educator during the turn of the nineteenth century, was acknowledged to be the father of a pedagogy which centered on the mental, emotional, and academic aspects of childhood development.⁶⁰ Pestalozzi asserted that love should be the driving force to education, ensuring a balance of social interactions and emotional health for students. While Pestalozzi was not a music educator, he was an advocate of music as a part of the school experience because music effects moral development and brings about a person's highest feelings.⁶¹ Pestalozzi influenced many educators and philosophers during his lifetime including German educator Friedrich Froebel who was the first to recognize that young children needed to

⁵⁷ Marci L. Major, "How They Decide: A Case Study Examining the Decision-Making Process for Keeping or Cutting Music in a K-12 Public School District," *Journal of Research in Music Education* 61, no. 1 (2013), 5.

⁵⁸ Brandon Keith Wood, "Recreational Music-Making in Music Pedagogy: A Manifesto for Change" (DMA diss. University of Kentucky, 2012). 7-8.

⁵⁹ John L. Benham, *Music Advocacy: Moving from Survival to Vision*, (Chicago, IL: GIA Publications, 2016), 28.

⁶⁰ Maura Sellars & David Imig, "Pestalozzi and Pedagogies of Love: Pathways to Educational Reform," *Early Child Development and Care* 191, nos. 7-8, (2021), 1153-1154.

⁶¹ Hodges, *A Concise Survey of Music Philosophy*, 31.

explore, discover, and play in order to truly learn.⁶² Maria Montessori, an Italian educator, was well-known for her *hands-on* educational approach not only for students, but for teachers and parents. Montessori also was adamant about music's significant role in education.⁶³ Brazilian Paulo Freire believed that teachers should not see themselves as the exclusive possessor of knowledge in which to fill the *empty* minds of students. Instead, teacher-student relationships should be mutually beneficial in the exchange of knowledge.⁶⁴

Pestalozzi influenced many educators and philosophers; his ideas held substantial influence on American philosopher John Dewey. Dewey was a pragmatist; he believed that people learn by doing. He had this to say about music education, "the thing that makes pragmatist music teachers different from rationalists and empiricists is their interest in helping the students to learn how to learn...According to pragmatists, the role of the teacher is not one of collaborator in the search for truth (as it is with rationalists) or dispenser of knowledge (as it is with most empiricists), but rather one of being a combination organizer-cheerleader in helping students to learn."⁶⁵ He emphasized that learning should be practical not theoretical and that children should have agency in their participation of learning.⁶⁶ As for art and music, they should not be relegated to a museum or concert hall, but should be actively explored and experienced as a part of daily life. "Art is not the possession of the few who are recognized as writers, painters, musicians; it is the authentic expression of any and all individuality."⁶⁷

These pedagogues and philosophers of education were the beginning of whole-child instruction and social-emotional learning. They believed that children should have autonomy in

⁶² Hodges, *A Concise Survey of Music Philosophy*, 31.

⁶³ *Ibid.* 32.

⁶⁴ Kim Díaz, "Paulo Freire (1921-1997)" *Internet Encyclopedia of Philosophy: A Peer-Reviewed Academic Resource*, accessed June 16, 2022, <https://iep.utm.edu/freire/#SH5a>

⁶⁵ Hodges, *A Concise Survey of Music Philosophy*, 32.

⁶⁶ *Ibid.* 188.

⁶⁷ Hodges, *A Concise Survey of Music Philosophy*, 189.

their education and that teachers should not think themselves above students but rather partners in learning. This is not to diminish what teachers bring to the table in knowledge and experience, but to challenge what students are truly capable of and to inspire and grow student learning rather than having students simply regurgitate information.

Zoltán Kodály

Hungarian composer and ethnomusicologist Zoltán Kodály was one of the most influential music educators to date. He devised a system of music literacy that originally incorporated Hungarian folk songs and singing games to teach musical concepts.⁶⁸ These singing games promoted interactions with peers, choosing partners, and role-play.⁶⁹ In the early 1960s, Katinka Daniel brought Kodály's philosophy of music education and techniques to the United States and his approach for the educational system, becoming one of the most significant impacts on music education to date.⁷⁰ Programs that use the Kodály method found that students had increased self-esteem due to learning to sing on pitch.⁷¹ Kodály created more of a philosophy rather than a curriculum centered around physical and mental harmony through singing together which creates a feeling of fitting in and belonging because everyone has a voice that can be used.⁷² Because ensemble musicians must learn to pay attention to each other and adjust

⁶⁸ Courtney A. Hulsey, "Music Literacy for Beginning Middle School Choirs: Growing from Singers to Musicians" (Master's Thesis, University of Florida, 2019), 7.

⁶⁹ Judit Váradi, "A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning," *SAGE Open*, (January 2022), 4, accessed June 4, 2022

⁷⁰ Hulsey, Music Literacy, 7.

⁷¹ Jason Goopy, "Extra-Musical Effects and Benefits of Programs Founded on the Kodaly Philosophy," *Australian Journal of Music Education*, no. 2 (2013), 75, accessed July 18, 2022. [https://search-informit-org.ezproxy.liberty.edu/doi/10.3316/informit.194929328937896](https://search.informit.org.ezproxy.liberty.edu/doi/10.3316/informit.194929328937896).

⁷² Váradi, "A Review of the Literature," 4.

personal creative expression to the shared performance, this creates a sense of community and belonging.^{73,74} This is the premise of social-emotional learning in the choral classroom.

Abraham Maslow

Maslow, an American psychologist and philosopher, was most known for his hierarchy of human needs.⁷⁵ Maslow asserted that people are driven by five basic needs: physiological, safety, love and belonging, esteem, and self-actualization.⁷⁶ Maslow was much less concerned with the negatives of human behavior and focused more on what people are capable of and how they fulfill their capabilities. Over the years, the five-stage model has been expanded to an eight-stage model which include cognitive, aesthetic, and transcendent needs.⁷⁷ Maslow believed that a person is always growing and moving toward self-actualization and transcendence and should not become stagnant in any one stage.⁷⁸ While Maslow was not a music educator, the understanding of these stages is a central point for social-emotional learning in the choral classroom.

Music Education Concepts and Philosophy

Other conceptual and philosophical areas of music education can inform the SEL arena. One concept of music as it relates to its function in education is that music education when offered during the school day as a class is curricular. The implication is that because music

⁷³ Luca Tiszai, "The Spirit of Zoltán Kodály in Special Education: Best Practices in Hungary," *ResearchGate*, (September 2013), 13, accessed July 18, 2022. https://www.researchgate.net/publication/308096457_The_Spirit_of_Zoltan_Kodaly_in_Special_Education_Best_Practices_in_Hungary

⁷⁴ Luca Tiszai, "Kodály Approach in the Crossroad of Education and Therapy," *Voices: A World Forum for Music Therapy*, accessed July 18, 2022, <https://voices.no/index.php/voices/article/view/2274/2029>

⁷⁵ Britannica, T. Editors of Encyclopedia. "Abraham Maslow." *Encyclopedia Britannica*, June 4, 2022. <https://www.britannica.com/biography/Abraham-H-Maslow>.

⁷⁶ Saul McLeod, "Maslow's Hierarchy of Needs," *Simply Psychology* (May 2018), 3-4, <https://www.simplypsychology.org/maslow.html>

⁷⁷ McLeod, "Maslow's Hierarchy of Needs," 7-8.

⁷⁸ *Ibid.* 9.

education is curricular, it should be afforded the same resources and funding to meet student needs in all areas of learning, including SEL. Additionally, music education, specifically choral music education, intersect with all grade-level or tested area subjects of math, science, social studies, and English language arts making it cross-curricular. Understanding that music education can be interwoven within the tapestry of tested subject curricula may help to change the perception that many educators at various levels within individual schools and at the district level hold regarding the academic discipline of music education – including its success, effectiveness, and how much it can benefit other aspects of student learning.

According to Merriam-Webster, the word *academic* means “associated with an academy or school especially of higher learning, relating to performance in courses of study, *relating to literary or artistic* rather than technical or professional studies.”(emphasis added)⁷⁹ In other words, academic relates to subjects that are studied in school. The meaning of *academic* to describe music education, however, is not as clear cut as a general dictionary as there is no agreed upon definition.⁸⁰ Oftentimes, *academic* and *core subjects* are used interchangeably, especially since the *No Child Left Behind Act* acknowledged music as a core academic subject.⁸¹ The idea that music is both curricular and academic may offer a pathway to help educators and administrators accept that the music classroom is the “perfect opportunity to amplify student voice. Arts environments coupled with social-emotional learning infuse the love of learning among the learner and adult, ultimately improving relationships, strengthening academic

⁷⁹ Merriam-Webster, s.v. “academic,” accessed June 17, 2022, <https://www.merriam-webster.com/dictionary/academic>

⁸⁰ Benham, *Music Advocacy*, 39

⁸¹ Arts Education Partnership. *No subject left behind: A guide to Arts Education Opportunities in 2001 NCLB Act*. (2005), 7. Accessed June 9, 2021.

performance and outcomes in public education. This will undoubtedly impact lives forever.”⁸² The key to this is a shift in focus from teacher-centered instruction to student-centered learning. If educators and administrators are not willing to make this shift and consider what is best for students or what music education is from a student’s viewpoint, it becomes very easy to see music as nothing more than an opportunity for grade level teachers to have a break from students.⁸³

At its foundation and literal translation, philosophy means the *love of wisdom*.⁸⁴ This love of wisdom can be applied to many subjects and subdivisions of learning: nature, truth, religion, ethics, politics, aesthetics, and music. When it is applied to music or music education, one might conclude that the philosophy of music education is the *love of wisdom about music or music education*. Music education philosophy is not necessarily concerned with creating better performers through improved techniques, but rather is to help one understand the importance of better technique.⁸⁵ The idea that when students feel safe and supported, they become more aware of their impact and in music education how better technique can help make them better performers.

One important reason for educators to have a philosophy about music education is so that they can understand the *why* behind what they do. This has a two-fold benefit. First, it helps as a reminder that music education is valid and important. This helps guide thinking and the choices that are made with students. Second, it helps to advocate for music and the arts. In an educational system where the focus is primarily set on standardized testing scores that drive qualitative data,

⁸² NAFME, “Music, Arts, and Social-Emotional Learning: Working together for Positive Student Outcomes,” (video) March 18, 2021, accessed June 7, 2022, <https://nafme.org/music-arts-and-social-emotional-learning-working-together-for-positive-student-outcomes/>

⁸³ Benham, *Music Advocacy*, 30.

⁸⁴ Hodges, *A Concise Survey of Music Philosophy*, 4.

⁸⁵ *Ibid.* 5.

performing arts classes are the first to be placed on the list of nonessential classes. If educators have a philosophy that guides them, they are better equipped to advocate for music education and its significant place at the academic table. Also, understanding the reasons behind their desire to teach may also help establish an acceptance of need for SEL in their classroom. There are many music education philosophies. Because students who participate in the arts are incredibly diverse in race, ethnicity, sexual orientation, politics, socio-economic status, and family structure, rather than strictly adhering to one philosophy over another, educators should have a philosophy that reflects that diversity – recognizing that having a fluid, working theory may be more beneficial in the long run to promote student-centered learning.⁸⁶

Social-Emotional Learning

Purpose of Social-Emotional Learning

Educator Linda Darling-Hammond said that the survival of humanity is contingent upon fostering and supporting social and emotional intelligence as much if not more than the development of technical knowledge and skill.⁸⁷ When a student’s mental and emotional state change, this can have a significant impact on learning, academic performance, and even future possibilities.⁸⁸ When discussion happens about educational reform, the conversation centers around what is considered essential for quality education: uniforms, tests, class length, teacher pay, discipline, etc. The one thing that is rarely discussed or included in discussions on reform is the relationship between teacher and student. This relationship is at the very core of learning.⁸⁹

⁸⁶ Wayne Bowman and Ana Lucia Frega, *The Oxford Handbook of Philosophy in Music Education*. (New York: Oxford University Press, 2012), 3.

⁸⁷ Linda Darling-Hammond, “Social and Emotional Learning: Critical Skills for Building Healthy Schools” *Handbook of Social and Emotional Learning*, (New York, NY: The Guilford Press, 2015), xi.

⁸⁸ Stephanie Clark Rhoe, “High School Teachers’ Self-Reported Knowledge and Implementation of Social and Emotional Learning Competencies,” (Doctoral Dissertation, Walden University, 2018), 49, accessed June 20, 2022.

⁸⁹ Timothy P. Shriver and Jennifer Buffett, “The Uncommon Core,” *Handbook of Social and Emotional Learning*, (New York, NY: The Guilford Press, 2015), xv.

CASEL defines social-emotional learning (SEL) as “the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions, and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships and make responsible and caring decisions.”⁹⁰ The purpose of SEL as a part of a student’s education is to ensure a holistic approach to learning. Students should not only learn the raw content of math, science, ELA, and social studies, with fine arts peppered in for good measure. Students also need to learn and be shown how to manage self and emotions, and how to interact with others with care and empathy.⁹¹

In 2009, The National Research Council stated that about 21 percent of adolescents ages 12-17 would receive some type of counseling or treatment for mental, emotional, and behavioral (MEB) disorder. That is about one in every five students.⁹² MEB disorders can be heavily influenced by Adverse Childhood Experiences (ACEs), which can have a direct impact on student mental and emotional health causing challenges to student learning and ability to interact with others in a healthy way.⁹³ Given the serious and adverse effects a global pandemic had on education and socializing, it would not be unrealistic to theorize that MEB disorders⁹⁴ and ACEs

⁹⁰ CASEL, “Fundamentals of SEL,” <https://casel.org/fundamentals-of-sel/>

⁹¹ Maurice J. Elias, “Social-Emotional and Character Development and Academic as a Dual Focus of Educational Policy,” *Educational Policy* 23, no. 6 (October 2009), 833-835. Accessed June 12, 2022. <https://doi-org.ezproxy.liberty.edu/10.1177%2F0895904808330167>

⁹² National Research Council, *Preventing Mental, Emotional, and Behavioral*, 54.

⁹³ Gueldner, Feuerborn, and Merrell, *Social and Emotional Learning in the Classroom*, 2.

⁹⁴ Kimberly Eaton Hoagwood, William Gardner, and Kelly J. Kelleher, “Promoting Children’s Mental, Emotional, and Behavioral (MEB) Health in All Public Systems, Post-COVID-19,” *Administration and Policy in Mental Health and Mental Health Services Research* 48, (2021), 379, accessed July 18, 2022, <https://doi.org/10.1007/s10488-021-01125-7>

have increased exponentially, making the need for social-emotional learning in the classroom even more imperative.⁹⁵

Social-Emotional Learning and the Brain

As people grow from childhood to adulthood, the brain develops in a way that allows us to think, feel, and respond differently during each major stage of development. Research has shown that while the emotional areas of the brain are fully developed between the ages of ten and twelve, it is not until the mid-20s that the parts of the brain responsible for rational thinking and emotional control are fully matured.⁹⁶ This does not excuse poor adolescent behavior; however, it does offer scientific reasoning as to why middle school students display intense emotion without the rationale to keep them contained.

Within the last twenty years, there have been major strides in the field of social and emotional neuroscience and how relationships and emotions affect brain function. Because of this, and despite the drive to increase student academic outcomes, it is irresponsible to continue to separate emotion and learning.⁹⁷ Social Neuroscientist Matthew Lieberman believes that in the hierarchy of needs, physiological needs should not be first on the list like Maslow believed. Instead, he believes that everything begins with belonging and love.⁹⁸ Humans are social creatures, and the brain craves relationship. When one experiences a deep connection, the brain releases a neurotransmitter called *oxytocin* from the limbic system which houses the amygdala,

⁹⁵ Agnes M. Varghese and Misaki N. Natsuaki, "Coping with the Pandemic: Implementing Social and Emotional Learning in the California K-12 School System," *Policy Insights from the Behavioral and Brain Sciences* 8, no. 2 (2021), 139-140, accessed July 18, 2022, <https://doi-org.ezproxy.liberty.edu/10.1177%2F23727322211033003>

⁹⁶ Marilee Sprenger, *Social-Emotional Learning and the Brain*, (Alexandria, VA, ASCD: 2020), 16.

⁹⁷ Mary Helen Immordino-Yang and Mattias Faeth, "The Role of Emotional and Skilled Intuition in Learning" *Mind, Brain, and Education* (Bloomington, IN: Solution Tree Press, 2010), 69.

⁹⁸ Talks at Google, "The Social Brain and the Workplace-Matthew Lieberman," (YouTube Video), February 22, 2019, accessed June 25, 2022, <https://youtu.be/h7UR9JwQEYk>

the seat of emotion.⁹⁹ However, the opposite is true, when we experience distrust or relationship stress, the brain releases *cortisol* which activates the body’s stress response.¹⁰⁰ Social interactions and relationships affect the brain in such a way that it can be argued that positive relationships between teacher and students are the gateway to in depth learning.¹⁰¹

Social-Emotional Learning Curricula

Of the more than 200 social-emotional learning programs and curricula available to schools, there do not appear to be any that utilize music education as a central implementation platform. When choosing a curriculum –each comes with its own goals, resources, and frameworks¹⁰²– desired purpose and outcomes, school demographics and climate, facilitators, and cost are all things that should be considered. There is no “best program” in all contexts – rather, it is dependent on which program aligns more effectively with school and district mission and SEL standards, planning and development time frame, training requirements and program structure. The following is a summary of ten SEL programs where research has shown positive outcomes:

Caring School Community¹⁰³

Formerly known as the Child Development Project (CDP), Caring School Community is designed for students in kindergarten through the sixth grade. The premise is that the biggest environment that can support students’ social, ethical, and cognitive development is the classroom. The program offers opportunities to connect with others, encourage belonging and autonomy through a supportive classroom environment. Caring School Community has been

⁹⁹ Sprenger, “Social-Emotional Learning and the Brain,” 17.

¹⁰⁰ Ibid.

¹⁰¹ Immordino-Yang and Faeth, “The Role of Emotional and Skilled Intuition in Learning” 81.

¹⁰² Gwendolyn M. Lawson, Meghan E. McKenzie, Kimberly D. Becker, Lisa Selby, and Sharon A. Hoover, “The Core Components of Evidence-Based Social Emotional Learning Programs,” *Prevention Science* no.20, (2019), 458.

¹⁰³ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 58.

used for over twenty-five years and has had positive effects on social competence, conflict resolution, anti-social behaviors, self-esteem, empathy, and school connectedness and academic performance. In a 2000 study centering around education change in elementary schools, many of the teachers involved felt that the CDP helped them to reach their state mandated objectives.¹⁰⁴

Incredible Years¹⁰⁵

Incredible Years (IY) is a program designed for infants through twelve years of age. Something that makes IY unique is intentional collaboration and relationship building with parents and teachers. The goal of IY is to improve children’s mental health through the training of teachers¹⁰⁶ and is based on social learning theory, which is “the idea that children learn behavior in the context of relationships – observing and interacting with others.”¹⁰⁷ IY has been used for over thirty years and is cost effective. Positive results have been reflected in student social, emotional, and behavioral capability, parent behaviors, and the quality of student-adult, particularly parent, relationships.^{108, 109} The Incredible Years is touted as a *best practice* program, has won numerous awards, and is listed on the National Registry of Evidence-based Programs and Practices, serving as a model program from the Blueprints Project of the Center for the

¹⁰⁴ Daniel Solomon, Victor Battistich, Marilyn Watson, Eric Schaps, and Catherine Lewis, “A Six-District Study of Educational Change: Direct and Mediated Effects of the Child Development Project,” *Social Psychology of Education* no. 4 (2000), 38.

¹⁰⁵ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 59.

¹⁰⁶ Ford, Tamsin, Rachel Hayes, Sarah Byford, Vanessa Edwards, Malcolm Fletcher, et. al. “The Effectiveness and Cost-Effectiveness of the Incredible Years: Teacher Classroom Management Programme in Primary School Children: Results of the STARS Cluster Randomised Controlled Trial.” *Psychological Medicine* 49, no. 5 (04, 2019): 828-42

¹⁰⁷ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 59.

¹⁰⁸ Carolyn Webster-Stratton and M. Jamila Reid, “A Multifaceted Treatment Approach for Young Children with Conduct Disorders,” *The Incredible Years Parents, Teachers and Children Training Series*, accessed July 18, 2022, https://incredibleyears.com/wp-content/uploads/preventing-and-treating-conduct-disorders_Kazdin_Chapter_1-10.pdf

¹⁰⁹ Judy Hutchings, Tracy Bywater, Margiad Elen Williams, Margaret Kate Shakespeare, and Chris Whitacker, “Evidence for the Extended School Aged Incredible Years Parent Programme with Parents of High-Risk 8 to 16 year olds,” (2009), accessed July 18, 2022, <https://incredibleyears.com/article/evidence-for-the-extended-school-aged-incredible-years-parent-programme-with-parents-of-high-risk-8-to-16-year-olds/>

Study of Prevention of Violence. The professional development opportunities centered around Incredible Years have been praised by educators for being relevant and helpful as it involves six sessions which span the entire school years. Teachers can get ideas, try them in the classroom for a month or two, and then come back the next training session to discuss, workshop, and gain feedback. Some teachers also said that it helped them to be a better teacher because it trained them how to talk to the students in a more positive way through the development of SEL, and how to reduce in-the-moment frustrations.¹¹⁰

LiiNK Project¹¹¹

LiiNK (Let's Inspire Innovation 'N Kids) is designed for elementary aged children through the eighth grade. LiiNK has been used for over twenty years. It is unique in that it is not a blanket curriculum to be implemented in all grades simultaneously. It starts at the elementary school and then each year the next sections are added so that children who start the project can continue throughout elementary school,¹¹² and in some places through middle school with plans to expand into high school.¹¹³ Influenced by Finnish thoughts on education, LiiNK teaches the whole child by bridging the gap between academics and children's social, emotional, and physical well-being through increased unstructured play. Students are given four, fifteen-minute unstructured play breaks each day; two before lunch and two after.¹¹⁴ LiiNK has not only been

¹¹⁰ The Incredible Years, "TCM #4: Teacher Experiences Learning the Program," (video), September 12, 2013, accessed July 18, 2022, <https://incredibleyears.com/about/video-testimonials/>

¹¹¹ Deborah Rhea and Michelle Bauml, "An Innovative Whole Child Approach to Learning: The LiiNK Project," *Childhood Education* 94, no. 2 (2018), 57-58.

¹¹² Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 58.

¹¹³ LiiNK Project, "Frequently Asked Questions: What Grades Are You in," accessed June 21, 2022, <https://liinkproject.tcu.edu/faq>

¹¹⁴ LiiNK Project, "Action Steps: Unstructured Play Breaks," accessed June 21, 2022, <https://liinkproject.tcu.edu/unstructured-play-breaks>

associated with better classroom behavior, increased math and reading outcomes, but also increased health benefits for students and teachers.¹¹⁵

Merrell’s Strong Kids¹¹⁶

Merrell’s Strong Kids is one of the only social-emotional learning curricula that is designed for elementary, middle, and high school students. It uses the concept that social-emotional and resiliency skills can be taught and learned in school and needs clear and intentional teaching just like academics. The framework is designed with the SAFE recommendations for skills training which means the lessons are sequenced, active, focused, and explicit. Curriculum examples and activities become more sophisticated as a student’s maturity and understandability increases.

Mind Up¹¹⁷

Mind Up is a mindfulness-based SEL method designed for PreK through eighth grade and is organized into three sections: PreK-2, grades 3-5, and grades 6-8. Students are taught foundational mindfulness practices, and sensory methods for mindfulness. Students also engage in being able to see other perspectives, growing optimistic mindsets, recalling pleasant memories, and practices that encourage gratitude, kindness, humanity and selflessness. Positive outcomes include improvements in attention, optimism, and overall social-emotional competency. Students also showed improved response times, empathy, math achievement, school connectedness, and an overall feeling of well-being.¹¹⁸ Teachers have experienced

¹¹⁵ Rhea and Bauml, “An Innovative Whole Child Approach to Learning: The LiiNK Project,” 57-58.

¹¹⁶ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 67-68.

¹¹⁷ Ibid. 63.

¹¹⁸ Kimberly A. Schonert-Reichl, Eva Oberle, Molly Stewart Lawlor, David Abbot, Kimberly Thompson, Tim F. Oberlander, and Adele Diamond, “Enhancing Cognitive and Social-Emotional Development Through Simple-to-Administer Mindfulness-Based School Program for Elementary School Children: A Randomized Controlled Trial,” *Development Psychology* 51, no. 1, 55-57, accessed July 18, 2022, <http://dx.doi.org/10.1037/a0038454>

positive outcomes and responses in the classroom, meaningful conversation with students, and increased mindfulness toward helping others.¹¹⁹

Mynd Time¹²⁰

Mynd Time is a curriculum designed for grades 3-8 that centers on mindfulness – “paying attention in a particular way: on purpose, in the present moment, and nonjudgmentally,” as defined by Jon Kabat-Zinn mindfulness.¹²¹ A program built for elementary and middle school students, Mynd Time (a play on words for *my mind*) uses Mindfulness-Based Stress Reduction (MBSR) strategies that focus on personal well-being. Rather than laying out an extensive curriculum framework, Mynd Time focuses on a few foundational practices to be implemented within a daily routine, making it easy for both new and experienced teachers of mindfulness to grasp and implement. Mynd Time is not limited to school use, but can be grafted into after school programs, group homes, detention centers, and more. In a 2017 survey about educator quality of work life, it was discovered that 61 percent of educators often or always feel their work is stressful.¹²² Not only is Mynd Time appropriate for students, but also for teachers. Mynd Time incorporates several social-emotional learning standards including identifying and managing emotion, recognizing, and understanding others’ feelings and perspectives, and managing effective relationships. Wendy Fuchs suggests that mindfulness should be the foundation of the SEL competencies.¹²³

Promoting Alternative Thinking Strategies (PATHS)¹²⁴

¹¹⁹ MindUp, “Coatesville Area School District: What Teachers are Saying,” (2019), accessed July 18, 2022, <https://cdn.mindup.org/wp-content/uploads/2021/09/Coatesville-Case-Study.pdf>

¹²⁰ Fuchs, *Mindfulness for Students*,

¹²¹ *Ibid.* 1.

¹²² American Federation of Teachers, “2017 Educator Quality of Work Life Survey,” (2017), accessed July 29, 2022. www.aft.org/2017-educator-quality-life-survey).

¹²³ Fuchs, *Mindfulness for Students*, 5.

¹²⁴ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 63-64.

Promoting Alternative Thinking Strategies (PATHS) is a program designed for PreK through sixth grade for the purpose of preventing behavior issues and aggression by building social and emotional competence and control of thought processes. It is intended for use throughout the school day using strategies that are specific to parts of the brain that effect healthy social and emotional skills. Research has shown growth in student understand and verbalization of emotions, and less disruptive behavior and aggression. The curriculum and strategies have also shown success for students with disabilities, and those in special education.¹²⁵ PATHS is listed on the National Registry of Evidence-based Programs and Practices and served as a model program from the Blueprints Project of the Center for the Study of Prevention of Violence.

RULER Approach¹²⁶

RULER is a positive approach to development and resilience through altering classroom environments to encourage connection and student agency. RULER stands for recognizing, understanding, labeling, expressing, and regulating and it focuses on emotions to grow student outcomes and interactions because they play an important role in leaning, reflecting, thinking, relationships, and perspectives.¹²⁷ Studies measuring the effectiveness of the RULER program showed that schools improved their teacher-student relationships, and built a more cooperative learning space and incorporated more student ideas into everyday activities.¹²⁸ Instructional quality was also better, and teachers interacted with students with more emotional awareness.

¹²⁵ Celene E. Domitrovich, Rebecca C. Cortes, and Mark T. Greenberg. "Improving Young Children's Social and Emotional Competence: A Randomized Trial of the Preschool "PATHS" Curriculum." *Journal of Primary Prevention* 28, no. 2 (03, 2007): 67-91.

¹²⁶ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 64-65.

¹²⁷ Yale Center for Emotional Intelligence, "Ruler Trainings," accessed June 21, 2022, <https://ycei.org/ruler-trainings>

¹²⁸ Susan E Rivers, Marc A. Brackett, Maria R. Reyes, Nicole A. Elbertson, and Peter Salovey. "Improving the Social and Emotional Climate of Classrooms: A Clustered Randomized Controlled Trial Testing the RULER Approach." *Prevention Science* 14, no. 1 (02, 2013), 77-87 Accessed July 29, 2022, <https://doi.org/10.1007/s11121-012-0305-2>

Second Step¹²⁹

Second Step, founded in the 1980s, is one of the longest running social-emotional learning programs. It is a violence prevention curriculum intended for PreK through eighth grade students to help stave off bullying. Additionally, it introduces skills that enhance their capacity to learn, show empathy, problem solve, and manage emotions. It provides opportunities for reflection, thinking about how decisions and actions done today will affect students tomorrow; it includes class discussions. There have been thorough studies conducted that suggest Second Step is highly effective in offering prosocial skills and decreasing aggressive behaviors and mindsets.^{130,131} Second Step is registered with SAMHSA's National Registry of Evidence-based Programs and Practices and has received recognition from the U.S. Department of Education's Panel on Safe, Disciplined, and Drug-Free Schools, the U.S. Department of Justice, and the Office of Juvenile Justice and Delinquency Prevention.

SPARK¹³²

SPARK (Speaking to the Potential, Ability & Resilience Inside Every Kid)¹³³ is a social-emotional learning program that focuses on resilience. It is designed to reduce risk factors, encourage emotional stability, and to make school success possible. It encompasses topics and themes that are both relatable and relevant. What makes SPARK unique is that the emphasis is not on changing thoughts, behaviors, or feelings. Instead, it centers on helping students

¹²⁹ Gueldner, Feuerborn, and Merrell, *Social Emotional Learning*, 66-67.

¹³⁰ Dorothy L. Espelage, Chad A. Rose, and Joshua R. Polanin, "Social-Emotional Learning Program to Reduce Bullying, Fighting, and Victimization Among Middle School Students with Disabilities," *Remedial and Special Education* 35, no. 5, (2015), accessed July 18, 2022, <https://doi.org/10.1177/0741932514564564>

¹³¹ Dorothy L. Espelage, Sabina Low, Joshua R. Polanin, and Eric C. Brown, "The Impact of a Middle School Program to Reduce Aggression, Victimization and Sexual Violence," *Journal of Adolescent Health* 53, no. 3 (2013), accessed July 18, 2022, <https://doi.org/10.1016/j.jadohealth.2013.02.021>

¹³² Amy L. Green, Stephen Ferrante, Timothy L. Boaz, Krista Kutash, and Brooke Wheeldon-Reece, "Evaluation of the SPARK Child Mentoring Program: A Social and Emotional Learning Curriculum for Elementary School Students," *The Journal of Primary Prevention* 42, (2021), 534-535.

¹³³ SPARK, accessed June 19, 2022, <https://sparkcurriculum.org>

understand that when thinking changes, their feelings, perceptions, experiences, and states of mind follow. The objective for SPARK is for students to realize that mental health and well-being, common sense, and distinctive resilience intuitively happen when they are able to quiet or still their own thinking. There are four different programs that meet the needs of various age groups: Young Child (ages 5-8), Child (ages 8-10), Pre-Teen (ages 10-13), Teen (ages 13-22). Additionally, there are two subject-specific modules dealing with social pressures, and sex education and teen pregnancy prevention.¹³⁴

Social-Emotional Learning in the Classroom

The classroom has potential to be a community of learning through the building of knowledge by doing things within a social context.¹³⁵ Froehlich suggests that *community* is “a particular social network of individuals sharing a sense of belonging and safety and relatedness.”¹³⁶ In order for learning to occur, students must feel safe, included, valued, and important.¹³⁷ Relationships whether it is teacher-student, or with peers affects classroom climate, and the climate affects the community.¹³⁸ Two sections of the SEL framework that rely on one another are relationship skills and social awareness. When these two aspects are present and active in the classroom, the climate is acclimated toward learning and growth. When students are learning (which means they are also feeling safe, included, valued, and important) and growing, their self-awareness, self-management, and responsible decision-making skills are increased –

¹³⁴ SPARK, “Group Program Options for Schools & Organizations,” accessed June 19, 2022, <https://sparkcurriculum.org/schools-group-training/>

¹³⁵ Chris Watkins, *Classrooms as Learning Communities: What’s in it for Schools*, (New York, NY: Routledge, 2005), 12.

¹³⁶ Hildegard Froehlich, “Music Education and Community: Reflections on ‘Webs of Interaction’ in School Music,” *Action, Criticism, & Theory for Music Education* 8, no. 1 (March 2009): 102.

¹³⁷ Gueldner, Feuerborn, and Merrell, *Social and Emotional Learning in the Classroom*, 79.

¹³⁸ *Ibid.*

which are the other three pillars of social-emotional learning.¹³⁹ There is a variety of SEL curricula available for schools and teachers; however, the success of implementation is dependent on the authenticity of the relationships within the community.

Social-Emotional Learning, Academic Standards and Policy

There is a growing body of research advocating that the social-emotional learning framework is the foundation for learning and academic growth.¹⁴⁰ CASEL, the leading organization in SEL research and policy, advocates for the integration of SEL standards at both the district and state level.¹⁴¹ While it is difficult to measure SEL outcomes directly, the effects of SEL and the skills gained can be realized as test scores go up, discipline concerns go down, and school climate and culture is positive and productive. In a 2006 report about work force readiness, employers agreed that the most important skills were *applied skills* of professionalism and work ethic, oral and written communication, teamwork and collaboration, and critical thinking and problem solving, rather than *basic skills*.¹⁴² Basic skills are those acquired from grade level classes such a math, science, ELA, and social studies, whereas applied skills use basic knowledge gained in school based on cognitive abilities as well as behavioral and social skills.¹⁴³

2015 was an important year for education and SEL. In December, the Every Student Succeeds Act (ESSA), under Title IV 21st Century Schools, subpart 3 (which is National

¹³⁹ Thomas Fordham Institute, “Children Learn Best When They Feel Safe and Valued,” (April 2021), July 27, 2022, <https://fordhaminstitute.org/national/commentary/children-learn-best-when-they-feel-safe-and-valued>.

¹⁴⁰ Katie Eklund, Kayla D. Kilpatrick, Stephen P. Kilgus and Aqdas Haider, “A Systematic Review of State-Level Social-Emotional Learning Standards: Implications for Practice and Research,” *School Psychology Review* 47, no. 3 (2018), 316.

¹⁴¹ *Ibid.* 317.

¹⁴² Jill Casner-Lotto, and Linda Barrington, “Are they Really Ready to Work? Employers’ Perspectives on the Basic Knowledge and Applied Skills of New Entrants to the 21st Century U.S. Workforce,” (2006), 9.

¹⁴³ *Ibid.* 15.

Activities for School Safety) allowed for funding to “carry out other activities to improve students’ safety and well-being, during and after the school day.”¹⁴⁴ However, in early 2015, Bill H.R. 850, the Academic, Social, and Emotional Learning Act of 2015 was introduced and passed. This law amended the Elementary and Secondary Education Act of 1965 to incorporate training for teachers and administrators for SEL programs. The law also specified that SEL programs were those that 1) integrate SEL into school curriculum, 2) provide a framework of instruction where SEL skills are “taught, modeled, practiced, and applied” as a part of daily behavior for students, 3) teach students to use SEL skills to prevent negative behaviors and choices, and foster positive behaviors in class, school, and community, and 4) “establish safe and caring learning environments that foster student participation, engagement, and connection to learning and school.”¹⁴⁵ These two laws maintain that SEL affects academic outcomes in positive and productive ways and should be a part of daily educational instruction. To date, while all fifty states have stand-alone SEL standards for preschool, only three states have them for K-12.¹⁴⁶

Teacher Perspectives and Implementation

When teachers are asked to describe life in their classrooms, they often highlight the varying degrees of socialization and relationships.¹⁴⁷ Teachers understand that they must be master multi-taskers, not only in their multi-dimensional ways to teach content, but also in their desire and need to facilitate what is arguably one of the most socially complex spaces in the world – the classroom.¹⁴⁸ Teachers recognize the need for social-emotional learning within

¹⁴⁴ Office of Elementary & Secondary Education, “ESSA Legislation: Title IV 21st Century Schools,” accessed June 23, 2022, <https://oese.ed.gov/offices/office-of-formula-grants/school-support-and-accountability/essa-legislation-table-contents/title-iv-21st-century-schools/#TITLE-IV-PART-A>

¹⁴⁵ 114th Congress, “H.R. 850 – Academic, Social, and Emotional Learning Act of 2015” accessed June 23, 2022, <https://www.congress.gov/bill/114th-congress/house-bill/850/text>

¹⁴⁶ Eklund, Kilpatrick, Kilgus and Haider, “A Systematic Review, 318-319.

¹⁴⁷ Watkins, *Classrooms as Learning Communities*, 18.

¹⁴⁸ *Ibid.* 8.

education to provide whole-child instruction.¹⁴⁹ There are several possible factors that could influence a teacher’s desire and ability to implement SEL within their classrooms: teacher pedagogy and personality; comfort level and buy-in to the program; and, administrative support and encouragement.¹⁵⁰ Also, many teachers feel unprepared to teach SEL concepts within their classrooms because of a lack of knowledge, training, or professional development opportunities.¹⁵¹ There are also some teachers who believe that SEL skills should be taught at home and that they, as a content teacher, do not have time nor should they make time to teach “touchy-feely” stuff.¹⁵²

Music Education and Social-Emotional Learning

The research on the impact of music education and SEL together is still new, particularly under the term *social-emotional learning*, dating back only fifteen to twenty years, but has become a topic of interest for many in that short time. The Collaborative for Academic, Social and Emotional Learning (CASEL) gives five broad and interconnected SEL competencies that are foundation of integrating SEL into the classroom, school, and community. The five competencies are self-awareness, self-management, responsible decision-making, relationship skills, and social awareness.¹⁵³ Table 1, as presented In chapter one, offers the five competencies with the definition of each and the description of skills that fall under each competency. Music

¹⁴⁹ Lisa Colapietro, “A Social-Emotional Framework Aligned to Common Core State Standards: Applied Social Research,” (Doctoral Dissertation, Liberty University, 2020), 99-100.

¹⁵⁰ Jeongmin Lee and Stephanie Simmons Zuilkowski, “ ‘I Can Teach What’s in the Book’: Understanding the Why and How Behind Teachers’ Implementation of Social-Emotional Learning (SEL) Focused Curriculum in Rural Malawi,” *The British Journal Psychological Society* (2021), 3.

¹⁵¹ Rhoe, “High School Teachers’ Self-Reported Knowledge,” 114-118.

¹⁵² Philibert, *Everyday SEL in Early Childhood*, 1.

¹⁵³ CASEL, “CASEL’s SEL Framework,” (2020), accessed June 25, 2022. <https://casel.org/casel-sel-framework-11-2020/>

has a natural connection with emotions; it can calm or energize the listener, which makes it ideal for SEL with psychoeducational focus.¹⁵⁴

Music classes, specifically performing ensembles, are community-centered in nature with people coming together to offer their contributions to the collective to create something much bigger than the individual. Performing ensembles are rooted in activities which help develop and manage social relationships.¹⁵⁵ Because students can and do connect with music on so many levels, music in schools can help students become more self-aware, manage their emotions, build meaningful relationships, and gain social awareness.

For adolescents, music is a large part of everyday life especially outside of school hours.¹⁵⁶ When teachers ask students why they listen to music outside of school, many will give an answer involving an emotion or mood. Students need opportunities to connect and expand their musical interests outside of school, and practice music inside of school in ways that affect them not only personally and socially, but culturally as well.¹⁵⁷ However, many times a student's musical preferences or interactions with music outside of school are dismissed as irrelevant or inappropriate simply because they do not fit the Western music standards.¹⁵⁸ When student music choice is ignored (or worse vilified), music teachers run the risk of conveying those same negative attitudes toward student culture, background, socio-economic status, intentionally or not, and in turn alienating students.¹⁵⁹ When students interact and experience music in way that centers on perception, imagination, and how they relate to understanding the world around them,

¹⁵⁴ John Pellitteri, "The Use of Music to Facilitate Emotional Learning," *Emotionally Intelligent School Counseling*, (Mahwah, NJ: Lawrence Erlbaum Associates, Inc., Publishers, 2006), 185-186.

¹⁵⁵ Váradi, "A Review of the Literature, 3.

¹⁵⁶ J. Katherine Carlisle, *A Study of Social-Emotional Climate within Secondary School Music Classroom Settings*, (Doctoral Dissertation, University of Toronto, 2008), 17.

¹⁵⁷ Carlisle, *A Study of Social-Emotional Climate within Secondary School Music Classroom Settings*, 18.

¹⁵⁸ Edgar, *Music Education and Social Emotional Learning*, 34.

¹⁵⁹ *Ibid.*

students can then explore their own personal culture and make connections between that culture and the space around them.¹⁶⁰

Music making, especially singing, is often seen as a vulnerable activity because the very sound made comes from the body itself and is closely connected to humanity.¹⁶¹ Not only does it take a profound amount of courage to sing, but to do so with a group and in front of an audience is especially challenging. “We put our voices out into the world without any assurance of acceptance or appreciation.”¹⁶² It is important for students to understand that offering music to the public will, at times, be met with judgment. However, educators can offer a space in the classroom that is safe and positive, where vulnerability and risk-taking is not only allowed but encouraged.¹⁶³ This can be done in many ways but none more effective than teachers modeling and displaying vulnerability themselves; offering authenticity through deep, meaningful relationships, conversations, and experiences.¹⁶⁴ This is the beginning of social-emotional learning.

Music Educator Dr. Craig Hurley, emphasized to staff and counselors of a grade four to eight summer music camp, that they needed to aim for “relationship over rigor.”¹⁶⁵ The idea is that building good rapport with the students is the first goal and once that rapport is built, students will be excited to learn. It should be the norm that when moments of conversation and introspection present themselves, especially if students are being affected by a particular piece of music or current events, that those moments be honored through discussion and expression.¹⁶⁶

¹⁶⁰ Pellitteri, “The Use of Music to Facilitate Emotional Learning,” 191.

¹⁶¹ Chris Maunu, “Let’s Get Real: Creating a Culture of Vulnerability in Choir” *The Choral Journal* 60, no. 1 (August 2019), 64.

¹⁶² Ibid.

¹⁶³ Edgar, *Music Education and Social Emotional Learning*, 34-35.

¹⁶⁴ Maunu, “Creating a Culture of Vulnerability in Choir,” 65.

¹⁶⁵ Craig Hurley, personal conversation, June 3, 2022.

¹⁶⁶ Maunu, “Creating a Culture of Vulnerability in Choir,” 65.

Teachers need to know their students well enough that they can observe the collective sense of the class. If the class is not in a space to rehearse, an alternate activity should be considered to check in with students whether that is a classroom conversation, a reflection writing, or deep breathing exercises. Additionally, students could be given the opportunity to offer songs for class sing-along or dance breaks. Providing a chance and a space for students to simply breathe can be an invaluable part of the rehearsal process without singing or playing a single note, as it can build trust and let them know that they are cared about beyond the music.

While the research surrounding “The Mozart Effect” and *music makes you smarter* is being discredited,¹⁶⁷ neuromusical research (the research regarding music’s effect on the brain) is growing significantly.¹⁶⁸ It is not so much whether music makes you smarter, but rather how does music affect chemical reactions in the brain that lend itself to optimal learning. Music activates the pleasure center and releases dopamine, a neurotransmitter that makes people feel happy, enhances immunity, and slows down the release of cortisol which is released when people are stressed.¹⁶⁹ These effects go hand in hand with SEL’s effect on the brain. For learning to become memory, the information must be filtered through the part of the brain in charge of emotions (amygdala) and the part in charge of memory (hippocampus).¹⁷⁰ Given this information, it stands to reason that music which releases pleasure and stress-reducing neurotransmitters (and connects closely with the amygdala) could vastly improve student academic outcomes by improving the brain’s ability to turn learning into memory.

¹⁶⁷ Hodges, *A Concise Survey of Music Philosophy*, 257.

¹⁶⁸ Hodges and Thaut, “The Neuroscientific Study of Music,” 3.

¹⁶⁹ Yuko Koshimori, “Neurochemical Responses to Music,” *The Oxford Handbook of Music and The Brain* (Oxford: Oxford University Press, 2018), 333.

¹⁷⁰ Sprenger, *Social Emotional Learning and the Brain*, 4-5.

Performing arts teachers have the opportunity to build incredibly strong relationships with students because they see many of the same students, which includes additional time outside of the school day for rehearsals and concerts for multiple, consecutive years.¹⁷¹ This time can create a special social and emotional bond not found in any other classroom. Therefore, the music classroom is the prime place to implement or model SEL competencies and skills. This cannot be possible, however, without adequate professional development specific to SEL and music educators, which at this time is still significantly lacking.

¹⁷¹ Scott N. Edgar, "Introducing Social Emotional Learning to Music Education Professional Development," *National Association for Music Education* 31, no. 2, (2013), 30.

Chapter Three: Methodology

Introduction

The purpose of this qualitative analysis of content was to explore how the fundamentals of social-emotional learning (SEL) impact music education, how the SEL competencies are reflected in the National Core Arts Standards (NCAS), and what strategies might be best suited to apply to the choral classroom. Choral music educators have expressed concern for student experience and nurture within the classroom environment.¹⁷² It is the position of the researcher that the performing arts are the best places for SEL to be implemented, and that the choral classroom naturally lends itself to social-emotional learning.

Design of Study

For this study, a qualitative analysis of content approach was used. Qualitative research focuses on a concept or topic that is best explained through exploration, especially when a topic is under-developed and there is a lack of abundant research pertaining to a specific subset.¹⁷³ For example, the majority of available SEL research focuses on general education, with only a small portion extending to music education. Content analysis looks at and organizes text for the purposes of studying social and human behavior.¹⁷⁴ This allowed for a deeper and reflective look into systems, themes, and patterns centering on SEL and the interpretation of available research through the scope of music education and the choral classroom. There are undoubtedly fundamental aspects of social-emotional learning that pertain to any subject; however, it is hypothesized that there are fundamental SEL skills that are naturally reflected in the music

¹⁷² Fung, "Equity in Music Education: 57–60. <https://doi.org/10.1177/0027432118788263>.

¹⁷³ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, (Thousand Oaks, CA: SAGE Publications, 2018), 104.

¹⁷⁴ Vincent J. Duriau, Rhonda K. Reger, and Michael D. Pfarrer. "A Content Analysis of the Content Analysis Literature in Organization Studies: Research Themes, Data Sources, and Methodological Refinements." *Organizational Research Methods* 10, no. 1 (January 2007), 6, accessed July 30, 2022,

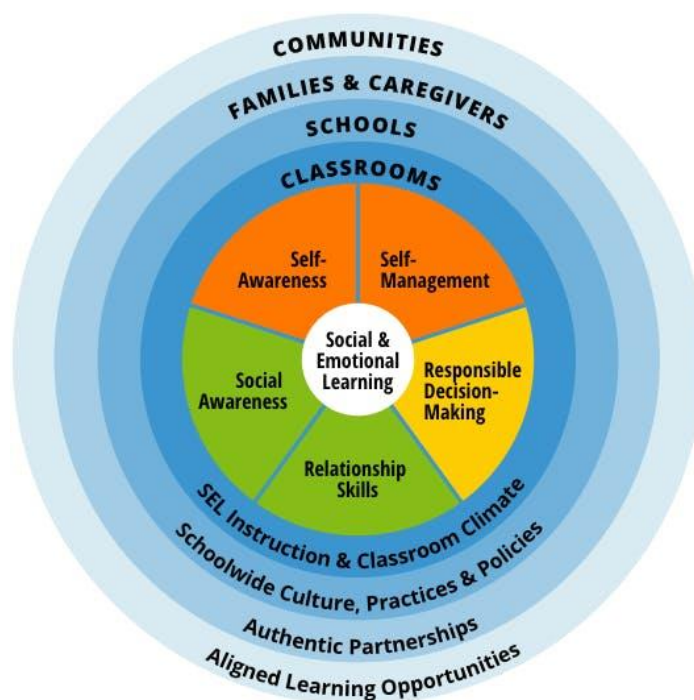
classroom. Additionally, because of the nature of music education and NCAS, there are SEL strategies that can be implemented specifically in the choral classroom.

From the research three overarching topics emerge that become the precursor to how the SEL competencies and NCAS intersect, uncovering strategies for implementation in the choral classroom, and they are as follows: 1) historical precedents of student-centered learning, 2) an overview of social-emotional learning and SEL programs, and 3) the collaboration of music education *and* social-emotional learning. Because the breadth of SEL research in connection with music education is small, it helps to look at (music) education and the beginnings of whole-child instruction from a historical standpoint. Without understanding the history of music education and the precepts set with Johann Pestalozzi, Kodály, Maslow and others, it is hard to understand the importance SEL and its implications for the future of education.

SEL has profound benefits to the overall well-being of students. The five competencies are illustrated as a circle divided into five sections as shown in Figure 1. Each of these competencies has a set of skills that help define the framework, and these skills can be incorporated into the classroom to promote social and emotional learning. Research shows that because SEL affects the neurotransmitters and brain functions, it can have a positive impact on student learning outcomes.¹⁷⁵ The more students feel valued, accepted, and cared for, the more they will want to learn.

¹⁷⁵ Sprenger, *Social-Emotional Learning and the Brain*, 17-18.

Figure 1. SEL framework known as the "CASEL wheel."¹⁷⁶



The dynamics of learning within a choral classroom occur in an environment with a high degree of interpersonal interactions. Thus, there is an elevated opportunity and necessity for social-emotional learning to occur here. Music creating, performing, responding, and connecting are dependent on a student's ability to be self-aware, to self-manage, to make responsible decisions, to build positive relationships, and to be aware that each of them influences the social community around them. Singing, whether it is alone or in a group, is one of the most vulnerable activities especially for adolescents who are hyperaware of their reputation with their peers. Middle school judgment is often the reason that so many have performance anxiety. SEL strategies such as reflection, mindfulness, and naming emotions are skills that students can learn early and carry with them well into adulthood.

¹⁷⁶ CASEL, "What is the CASEL Framework: Interactive CASEL Wheel," accessed July 17, 2022, <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/>

Researcher's Role

The researcher's motivation for an analysis of content centering around social-emotional learning is three-fold. First, while the body of research that focuses on SEL in general is still growing, research on SEL and music education is limited and even more so as SEL relates to choral music education. Second, there is a deep desire to provide authentic, student-centered instruction that meets students' basic mental, social, emotional, and physical needs.¹⁷⁷ Lastly, there is a serious need for relevant professional development for music educators, especially in the area of social-emotional learning. Performing arts classes have tremendous potential to impact students because they see many of the same students both during class time and after school for multiple, consecutive years. The hope is that through this study, a foundation for professional development that offers an authentic and practical experience for educators to fully understand the impact and privilege they have with students and how to maximize that impact through SEL concepts and strategies might be found.

There has been a noticeable change in students during the past year and a half as they slowly return to a physical classroom from virtual learning caused by the global pandemic. Having missed nearly two years of face-to-face instruction and relationship building because of school closures, many students suffered from feeling isolated, lack of socialization with peers, and increased pressure for completing tasks through self-motivation; as well as decreased access to mental and emotional supports and resources.¹⁷⁸

Now, nearly two and a half years outside of the educational shut down in 2020, students are struggling to interact with their peers and are having to re-learn how to be a student. Despite these setbacks, teachers and students were still required to keep up relentless pacing guides,

¹⁷⁷ Sprenger, *Social-Emotional Learning and the Brain*, 16-17.

¹⁷⁸ Varghese and Natsuaki, "Coping with the Pandemic," 136, 139.

district mandated testing schedules, and state standardized testing. Because the performing arts are non-tested subjects, there is more autonomy with how standards are taught which offers flexibility for repertoire selection, allowing space and students are given a creative and expressive outlet. Inside the performing arts classrooms, a group of like-minded students come together for a shared purpose of joining their individual instruments together to make music.

Within the choral classroom there is a space to breathe. Students use their voices to communicate text to an audience. They are challenged to be reflective, deep thinkers and all feelings are valid. Through text and musical concepts, students learn about emotions and feelings, and how they relate to music, create meaningful connections with peers and teachers, and how personal experiences shape our musicians create, perform, respond, and connect to music.¹⁷⁹

¹⁷⁹ NAFME, “2014 Music Standards (Ensemble),” 7-8, accessed June 13, 2022. <https://nafme.org/wp-content/uploads/2014/11/2014-Music-Standards-Ensemble-Strand.pdf>

Chapter Four: Research Findings

Introduction

This qualitative and interpretive analysis of content explored themes, patterns and meanings placing them into categories based on inference and interpretation regarding social-emotional learning.¹⁸⁰ This allowed for a reflective and organized approach to understanding the benefits of SEL, how the skills are present within the National Core Arts Standards (NCAS) and how SEL skills and strategies develop in the choral classroom. During the analysis process of the current research, attention was given to the five SEL competencies and how they are reflected in the NCAS. Additionally, SEL strategies were examined to find which might be applicable and relevant for the choral classroom and how can they be implemented.

More than a few music educators have commented during a discussion or professional development on SEL, “we already do that in music education,”¹⁸¹ because the dialogue emphasizes expression and emotion of the music and how the performer can communicate this to the audience. However, there is much more to SEL than just overly emotional expression. When effectively applied with intention, SEL provides a framework for deeper engagement with music and with people.¹⁸²

Another piece of the SEL skillset in the music classroom involves giving students autonomy and agency. This is incredibly challenging because music educators are expected to bear sole responsibility in music selection, class agenda, or even the type of music making that occurs. Offering students the opportunity to be a part of the preparation process can give them a

¹⁸⁰ Yan Zhang & Barbara M. Wildemuth, “Qualitative Analysis of Content” *Human Brain Mapping* 30, no. 7 (2005), 2197-2198.

¹⁸¹ David Schumacher, “Empathy-The Empathy Project: Accentuating the Inherent SEL Component in Music Education,” *School Band & Orchestra*, (October 2020), 22.

¹⁸² Michael P. Fleishmann, Christopher Schroeder, Scott N. Edgar, “Musical Creativity is in the DNA of SEL,” *NAfME Music in a Minuet Blog*, (October 5, 2021), <https://nafme.org/musical-creativity-is-in-the-dna-of-sel/>

sense of purpose which helps them take some ownership in class productivity. This also gives them agency over their learning and allows them to exercise self-efficacy.

Results: Social-Emotional Learning Competencies and National Core Arts Standards

It is important to note that social-emotional learning in and of itself is not a curriculum or a program, but rather an approach to learning - a methodology. The body of research on social-emotional learning (SEL) is still being developed, most of which focuses on elementary or high school students. The research on SEL and music education is limited and what is available centers primarily around instrumental ensembles or general music. At this time, there is no research specifically focused on the choral classroom.

The five fundamental competencies, according to the Collaborative for Academic, Social and Emotional Learning (CASEL) are social-awareness, self-management, responsible decision-making, relationship skills, and social awareness. For each of the competencies, there are skills that demonstrate that social-emotional learning is occurring. SEL is a lifetime journey, and the skills can be refined but not perfected. The connection with SEL in the music classroom is not automatic, it must be intentionally made but SEL skills are ever-present. Appendix A provides a list of each SEL framework competency, each of the four National Core Arts Standards for performing ensembles, and which of the competency skills aligns with each standard.

National Core Arts Standard One: Creating

Of the four National Core Arts Standards for performing ensembles, creating, responding, performing, and connecting, the one that is least focused on is *creating*.¹⁸³ Providing students an SEL culture that encourages authenticity and risk-taking, and affording them independence to be

¹⁸³ Daniel Albert, "Creating, Responding, and Connecting in the Ensemble," *NAfME Blog-Music in a Minuet* (June 29, 2021). <https://nafme.org/creating-responding-connecting-ensemble/>

creative can present opportunities for self-expression, nurtures belonging, and enhance student agency.¹⁸⁴

Imagine: Generate Musical Ideas for Various Purposes and Contexts – Fig. 3

It takes courage to compose. When students are given the chance to create and compose, they must be allowed to do so in a way that is authentic to them. When creating or improvising a melody or rhythm, not only should students know how to demonstrate musical concepts, but also learn how to use those concepts to reflect emotion. Students must be aware of emotions and how to link their thoughts and emotions to musical qualities or characteristics allow students to express their personal and social identities which can be represented within their compositional choices. Students must believe that they are even capable of completing this task, and that through use and exploration, their basic skills and thoughts can grow.

While the creative process is just that – a process – it can cause many students a considerable amount of stress, so it is helpful for them to identify when stress occurs and how to manage that stress. They must, at a basic level, set goals for their intended product and use planning skills. Creativity, by its very nature, requires curiosity and open-mindedness. While it can be flexible in the parameters, students must anticipate how their decisions influence the outcome. Students have potential to impact the world around them and they have a role in influencing their own well-being and those around them. They must be shown that the critical skills they use through the creative process can be used outside the classroom as well.

Creating music rarely involves only one person. Being able to communicate effectively is vital to ensure that the team is all on the same page, even at the brainstorming stage. Because composing and music creating are often collaborative, a leader often immerses and that

¹⁸⁴ Fleishmann, Schroeder, and Edgar, “Musical Creativity is in the DNA of SEL.”

leadership must be worked and refined, just like the music does. When thinking about what direction the music should go, being able to acknowledge the strengths and perspective of others can be valuable in the sharing of ideas. It is important to seek help from others who have more experience, knowledge, or differing perspectives. It is just as much an act of courage to offer input in the collaborative process as it is to make music. Because of this, it is important that students and teachers show concern for the feelings of others as a means of respecting those who are part of the process. Composers should never be above showing gratitude for those who hold them up and support them.

Plan and Make: Select and Develop Musical Ideas for Defined Purposes and Contexts –

Fig. 4

When students are given the opportunity to create a musical work of any kind, there inevitably will be a planning process. The planning process requires the use of organizational skills and to have a goal for the composition which could be personal and/or collaborative. They will incorporate their own personalities and identities into that process because music can be personal. Students, through creating and planning, can link emotions, values, and thoughts to musical elements and identify their own in the process.

Students must demonstrate self-discipline and motivation in order see the process through to the end. Students must create music that is authentic and meaningful to who they are. As with anything, students must have courage to get started, and a growth mindset is a must. Music creation requires curiosity and open-mindedness as to what is possible. Critical thinking occurs in how choice effects compositional outcomes, not only in the music room, but also in the world; how choice effects outcomes. Music creating can be hard. There is no set formula and most of it

is interpretive. Students can learn that they are responsible for their own well-being through the process and how they can impact their own space and that of the community.

When creating becomes collaborative, one must clearly communicate the plan, process, or intentions for the piece. Positive relationships with the group will affect the ability to work as a team and to resolve conflicts constructively. When working in a group, leadership is necessary, but this does not mean that the leader takes over, but rather works collaboratively with others, offering help when possible. Collaborative work, music or otherwise, must allow for other's perspectives, even if those perspectives are not shared. As collaboration occurs, strengths in people emerge and those strengths must be recognized. Music can often offer a gateway to social norms which gives insight on how to approach them, including unjust norms. There are many situations that music is created for and each of them have their demands and opportunities. Those demands and opportunities must be handled as they come, with care and integrity

Evaluate and Refine: Evaluate and Refine Selected Musical Ideas to Create Musical Work
– Fig. 5

One of the hardest parts of music making and creating is evaluation and refinement. When students evaluate their own or someone else creative work, they do so through the lens of their personal and social identities, as well as their personal, cultural, and linguistic advantages. There is always a chance that one's biases can cloud an honest evaluation. Students and teachers alike must be diligent to examine any prejudices that may occur due to any socially constructed dividing line. During the process empathy and compassion are vital – understanding that the composition is a personal creation from another human – which also requires being able to show concern others' feelings. Lastly, it is important for students and teachers to show appreciation for thoughtful, supportive, and beneficial evaluation.

During any evaluation or refinement process, it can sometimes be overwhelming and emotional. Composers put so much of themselves into their creative work and students are no different. During the evaluation process, it is important that students learn how to manage and express emotions in an appropriate way, especially when differing perspectives or interpretations are offered. Stress management skills and techniques can be used to mitigate anxiety. Lastly, when one's creative work is being evaluated, negative thoughts or self-criticism can run rampant, so it is necessary to use self-discipline to remain focused on the practice and process of music making. Having an open mind is essential especially when changes need to be made to meet criteria or to express things differently. However, one must also understand that not all suggestions have to or should be taken. After evaluating, one learns to make a reasoned judgment on what, if anything, needs to be edited or refined. Sometimes, when creating, depending on the criteria, a problem arises in instrumentation or voicing, lyrics and syllable distribution, or rhythmic and melodic structures. The creator or team must identify solutions to fix these issues.

Music creators cannot have a productive evaluation without being able to communicate effectively and taking other perspectives into account. It is also important to foster positive relationships to build an atmosphere and community where trust and safety are paramount. This helps students stand up against any negative social pressures which occurs often toward those who are expressive and creative. Should these social pressures become targeted or overwhelming, which can happen, students learn to stand up for their peers, for the rights of others, and offering help when they can. More importantly, the supportive relationships and environment allow students to ask for help when necessary.

Present: Share Creative Musical Work that Conveys Intent, Demonstrates Craftmanship –**Fig. 6**

At the very foundation of music creation is the idea that one has control over their own motivation and abilities to accomplish the task at hand, and that growth and development comes not from the absence of failure but how one uses failure to move forward. Offering one's creative work to an audience, especially an audience of peers, can be very stressful. When it is time to present the music that students create, it can cause a spectrum of emotions. There are often questions of self-doubt and ability level. Students must identify their emotions so that they can learn how to respond when they have them. As they become aware of the emotions they are feeling, it becomes important that through the presentation of their compositions, students manage their emotions. This also allows them to link their feelings, values, and thoughts together which can make the music more powerful.

Music performance is all about communicating, whether it is with other musicians or with the audience. When presenting an original composition, there is an opportunity to realize that what a student has created and the process used to create it can have an impact on not only a person's well-being, but also the community around them. The more positive and supportive the community is, the better the communication is and the easier it is to resist negative social pressure. Students can also offer support to other performers and teammates as needed and to stand up for others who are being affected by negativity and injustice. A music performance is a great place to demonstrate empathy, compassion, and concern for the feelings of others by paying attention and responding in a positive way. At the end of selections, when the audience responds, it is important to express gratitude; to be thankful and appreciative for the support.

National Core Arts Standard Two: Performing

The second NCAS standard is often the central focus of a performing ensemble because it is its sole purpose. Everything centers around preparing for the next concert or evaluation. Choral teachers are at an advantage to focus in on connecting SEL competencies to NCAS because they are heavily involved in the music selection, analyzation, and conveying the interpretation of performance pieces. Teachers can model the SEL skills and help students learn to do the same.

Select: Select Varied Musical Works to Present – Fig. 7

During music selection, personal and social identities, as well as cultural and linguistic assets should be integrated into the process. When looking at or introducing music, teachers should consider how to link feelings, values, and thoughts as it pertains to musical elements and text. Sharing this process with students and explaining how and why the music was chosen can help students understand and it make easier for them to communicate the music to the audience. This can lead to developing interests and a sense of purpose. It is important to ensure that prejudices about music, ethnic origins, time periods, or even linguistic integrity does not hinder the presentation of a piece. This is especially true if a student has chosen a piece. A teacher may choose not to perform that piece, but the reason should be articulated in a way free of bias.

Whether it is students or teachers preparing for a concert, there must be a collective goal. Planning and organizational skills are important so that the music matches the ability level of the ensemble and meets the goal for the concert. It takes courage, open-mindedness, and curiosity to select music and to share the ideas with a group of people. When students are a part of the selection process, the rehearsals and performance are more meaningful and relevant because they are motivated by interest; students are vested in the process.

After examining and listening to several pieces, an informed decision is made as to what will work best given the goal of the concert and the ability of the singers. With selecting music comes great responsibility; positive and negative consequences come with each song choice. Not every song will be received well in the beginning. Students and teachers who do not respond well at first to the music choices, learn to like them once they have rehearsed them. However, it is important to understand that if the majority still do not buy-in to a piece after a while, it may need to be removed from the program.

Working with an ensemble in any capacity requires high levels of teamwork and collaboration. Ensembles are full of many different personalities, and disagreements are unavoidable. Constructive conflict resolution is a powerful tool. When members of the group voice their dislike for the music that has been selected, it is hard not to take offence, but negative social pressures must be resisted and not taken personally. As students work to select music, they show leadership within the group. It is important to take the perspective of others into account and recognizing the strengths of the group so that some of the music can both enhance and challenge those strengths. Part of the planning process is recognizing what the difficulties and opportunities may be, even when choosing music. Students and teachers alike begin with the end in mind. For example, the season or time of year, size of ensemble, performance venue and attendees can present different challenges and moments to shine and should be considered when choosing music.

Analyze: Analyze the Structure and Context of Varied Musical Works – Fig. 8

There is so much that goes into preparing for a concert which incorporates how students and teachers analyze musical structure and context. This analysis includes identifying personal and cultural advantages and how these advantages might impact the performance. As music is

analyzed, students and teachers must be able to connect their feelings, values, and thoughts to the structure and context of the music. It is also important to be aware of any biases that may be hindering the analysis of the musical structure and performance implications.

Analysis of music is not always the most enjoyable part of performance preparation. It takes self-discipline and self-management to ensure that even the not-so-fun work gets completed. Analysis must be intentional and organized. This can often be found when conductors engage in score study. This skill can be taught to students as well. Having students involved in the analysis process allows them to have a voice in what they are learning. It is no longer a teacher dictating what songs will be sung or played, rather it is the students making investment into their art in a way that motivates them to learn.

Students can learn how to make reasoned judgments after analyzing a piece of music. It can solidify musical technique and they can then ask the more meaningful questions about how the music can grow and become expressive. Through the process, challenging sections of the music will become apparent and solutions to these challenges will need to be found. Some of these solutions are dependent on specific rehearsal techniques and thought must be given as to how these techniques will be presented and the affect it will have on the outcome of the ensemble. Analysis cannot happen without critical thinking which is objective examination to make an informed decision.

Some musical analysis is done alone, but many times, especially in the classroom, it is done in groups or as a class discussion. There is not a solid formula for analysis and much of it is at the interpretation of the individual. People can listen to the same piece and hear totally different things. There is nothing wrong with considering others' perspectives and thoughts about the music analysis and relying on their strengths to help teach and grow the ensemble.

Students must be able to communicate effectively. This is especially true when working as a group and trying to find solutions to musical challenges through rehearsal techniques. It takes courage for someone to offer their opinions and perspectives about things, including music. It is important to consider their feelings when responding to what they have offered, and to express gratitude for the information and the courage to share it.

Interpret: Develop Personal Interpretations that Consider Creators' Intent – Fig. 9

Interpretation at its very core requires the incorporation of personal identities and the use of personal strengths. Personal interpretation, even as it reflects the creator's or composer's intent, still involves identifying one's emotions and linking feelings, values, and thoughts. It can often give students a voice in the process of music making. Plus, it is important to keep the composer's intent in mind and examine prejudices one may have regarding the music, the composer, or how the music might be portrayed. Since musical interpretation is personal, it is important that emotions are managed so they do not diminish the power of the music.

Interpretation is not straightforward but can be rather abstract. This lends itself to needing curiosity and open-mindedness to get to an outcome that honors both self and composer. One makes reasonable conclusions based on the music and anticipates the results of those conclusions; this is critical thinking. These skills can be applied both to music, school, and beyond. One of the main purposes for spending time interpreting music is so that the performers can communicate more effectively with the audience. This also helps with communicating with the ensemble. Intentional, supportive communication helps build positive relationships which creates an atmosphere of trust. It is important to listen to what students have to say because considering their perspectives builds trust, cooperation, and helps to recognize the strengths others have to offer.

Rehearse, Evaluate, Refine: Evaluate and Refine Personal and Ensemble Performances –**Fig. 10**

Music making and performing is all about how the individual benefits the group. Students each bring personality and strengths to the group and those identities are grafted into the collective. Identifying personal and cultural assets can help bring cohesion to the ensemble because a common bond can be found. The bulk of musical work is done in the rehearsal process which includes a constant cycle of evaluating and refining, both individually and collectively. It can be frustrating, tiring, but rewarding. Being able to identify emotions can help both manage them and connect them to thoughts and values. Ensembles are full of people with many differences, prejudices and biases are almost inevitable but must be examined and challenged when necessary. Students can grow in their belief that they are fully capable of presenting music in a meaningful way, with great artistry and musicianship. The performing arts classroom can become a place of safety and support, and it often offers students a sense of purpose, of being a part of something larger than themselves.

Because the ensemble spends so much time rehearsing, it is not uncommon for emotions to rise especially as the performance date gets closer. This provides a chance for students to practice identifying and managing what they are feeling. As stress levels rise, strategies of stress management can be implemented. Students learn daily to exercise self-discipline through focus and reducing the number of distractions. Making rehearsal time, which is often limited, as efficient as possible requires a plan and organization. Students can be brought into this process providing that the teacher is willing to relinquish a little of the control.

Most students, at least at the middle and high school levels, choose to be in band, chorus, or orchestra. Through music making, they explore learning through activities that are meaningful

and important to them because they are there by choice and are already interested in the content. They are working on communicating with the audience and reflecting on the personal role in community well-being and influence. Students and teachers are constantly balancing the making of music with the thinking about music.

During rehearsal, relationship skills and social awareness are intertwined. The success of the ensemble is directly related to the group's ability to communicate effectively and the health of the relationships within the group. This is not to say that everyone is best friends, but it does mean that there is a mutual respect full of empathy, compassion, and showing concern for the feelings of others. This allows students and teachers to practice teamwork, promote constructive conflict resolution, and offer support when needed.

Present: Perform Expressively with Appropriate Interpretation – Fig. 11

Performances are full of emotion both from the music and the musician. Managing one's emotions does not necessarily mean having to restrain them or hold them back. It means being able to express them at the appropriate time. To perform expressively, one must integrate their personal and social personalities into their performance. The student must be able to identify their emotions and associate them to their values and thoughts so that they can communicate effectively. The performance is the greatest moment where a student experiences self-efficacy.

Concerts naturally bring a certain amount of stress, both positive and negative, and provide opportunities for students to use strategies to mitigate that stress. Students must show self-discipline to maintain appropriate performance etiquette. The performance is the event that the student and teacher have been working toward for months. It can be a vulnerable moment and requires courage. It becomes a significant moment of meaningful instruction as the outcome is experienced in real-time.

Most of the responsible decision-making has occurred prior to the performance. However, students have one decision to make the night of the performance and that is to show up. They must evaluate the consequences of their actions and their impact on the ensemble if they do not attend. They have a role in the well-being of the ensemble. Students must understand that they are important part of the ensemble and when something prevents them from being at the concert, it effects the group. The performance is built on the foundation of trust and positive relationships, but nothing ensures cohesiveness like the sense of accomplishment that is felt at the end of the performance. A group of students, many of whom were strangers in the beginning, had come together for a common purpose to produce something meaningful for themselves and others. This is teamwork. This is efficacy.

When one is a part of a group like a performing ensemble, it is hard not to be affected by the energy and emotions being displayed. Everyone handles stress in different ways and before, during, and after a performance, students have the chance to show concern for the feelings of their peers and to extend empathy. At the end of the performance is the biggest opportunity to understand and express gratitude to the teacher, to the venue staff, to the audience, and to receive gratitude which can be uncomfortable but necessary.

National Core Arts Standard Three: Responding

Because of music's effect on the brain, people respond to music physically, mentally, and emotionally. Understanding why a person responds to music the way they do is important for creating self-awareness and building community. However, part of the practice of music is also allowing music to be a response to social and emotional situations. To select and interpret music for a specific context or as a response to an event or moment in time allows people, not just musicians, to contribute to music and to society in meaningful ways.

Select: Choose Music Appropriate for Specific Purposes and Contexts – Fig. 12

When choosing music, there are often characteristics that should be considered like vocal range and voicing, style, and difficulty. Additionally, if performances have a theme based on season, holiday, or topic, this is taken into consideration as well. Students given the task to help select music should be able to articulate these characteristics, how it incorporates the strengths of the ensemble, and why they have selected the pieces. Recognizing how what demands and opportunities the concert might present can also help make informed music choices.

When students are offered the opportunity to choose music, they demonstrate agency and are given a voice to contribute to the work that take place of the next several months. They also get to help set the goals for the ensemble; the goals being the songs to learn. Music selection also uses planning and collaborative skills. They must be able to management themselves in a way to follow through with the commitment they have made to choose music.

Curiosity and wonderment are at the forefront of music selection. Wondering how it will sound with their ensemble, curious as to the possibility of adding body percussion or bucket drumming, or if it is practicable to make some sections of a piece open to solos or small groups. Students learn by being able to help make these decisions and offering solutions of problems that arise and being able to anticipate the effects of their choices.

Positive relationships are built with students when they are offered a chance to be heard and offer their thoughts regarding music selection. This is especially true when they can share their opinions without fear of reprisals or ridicule. After good relationships have been built, students' leadership abilities begin to emerge, and the students begin to understand the culture of support and trust. They are more likely to take others' perspectives into account if that has been reciprocated within the culture. Positive relationships also help recognize strengths in others.

Analyze: How the Structure and Context of Varied Musical Works Inform the Response –**Fig. 13**

To understand how the structure and context of music can inform listener response, students must be able to recognize how musical elements like dynamics, tempos, and expression are used to convey emotion and text. But to appreciate how musical elements relate to emotions, students must be able to identify their emotions and how they connect to their feelings, values, and thoughts. Also, they need to know how their personal and social identities are associated with conveying emotion.

It takes self-motivation to explore and manage one's own emotional journey and how it relates to music. It can also help give students a voice. When analyzing how composers use music to convey emotion and text, it helps to use organizational skills like color coding musical elements like expression, dynamics, and melodic/harmonic patterns. Analyzing music at this level requires an open mind to make free associations between sound and feeling. It also takes critical thinking so that a reasonable conclusion can be made using the information and data gained.

As trust is built within the classroom, communication becomes more effective because there is less fear. This opens students up to hearing other's perspectives which is helpful with musical analysis. It also makes it easier to ask for and give help because everyone is more cooperative. Analysis is not a simple process and has demands and opportunities for learning and engaging with music which allows for teamwork and collaboration.

Interpret: Support an Interpretation of a Musical Work that Reflects Expressive Intent –**Fig. 14**

Individual and social identities help shape how people interpret music because the way we experience music is personal. In the process, students learn to identify their own emotions and connect them to musical concepts. As the emotion-music connection becomes clearer, so does how they interpret and express the music. This is also helped by taking other's perspectives into account. Even though musical interpretation can be personal, there are times when it is challenging to put that into words and collaborating with others can make it easier.

It takes courage to offer an interpretation because other people may not hear or experience the music the same way. When students share an interpretation, they demonstrate a belief in themselves that they are capable of making the interpretation. Many times, communicating emotions is difficult because not only are they personal, but they are abstract and subjective. However, in a space of open-mindedness and trust, where the culture is one of support and collaboration, it is easier to talk about and to ask for help.

Students can use planning and organizing skills that allow themselves to have agency over the task. They must also be able to think in new and different ways because there are no set requirements for making an interpretation. This also requires courage. The ability to make reasonable judgments or assumptions about the music is thinking critically and that is an asset for all aspects of life.

Every time someone shares their interpretation, someone else has the chance to listen. This offers the listener an opportunity to show empathy and compassion, to observe different social norms, and to recognize strengths in others. This gives a unique perspective about situational demands, identifying and managing one's own emotions, resisting negative peer

pressure, and demonstrating open-mindedness. Being able to listen to someone else's thoughts and interpretation without judgment is important and helps build supportive relationships and classroom culture.

Evaluate: Support Personal Evaluation of Musical Works and Performance Based on Analysis, Interpretation, and Established Criteria – Fig. 15

Students struggle with evaluating themselves. Part of SEL is not only building positive relationships with others, but also learning how to be kind, compassionate, and to honor their own way of thinking. When students evaluate their own performances, they may have a tendency to look down on their personal and social identities, bending to negative social pressure. This is where the pre-established supportive classroom culture is important.

Students must not only identify but manage their emotions, which means analyze the emotions and determine what is truth and what is not, and being able to see past them. This allows them to link feelings, values, and thoughts. It takes courage and resolution to evaluate oneself and it is helpful to have a written rubric or criteria to help organize thoughts. This is where a growth mindset is necessary; understanding that progress occurs from challenging situations and that failure is not a personal descriptor but is a catalyst for growth.

When students have a chance to evaluate performances, it is important to acknowledge those areas where the performers did well and not to focus all their time and energy on negative things only. It is also important to examine any prejudices or biases that may adversely affect the evaluation. When working on an evaluation, open and honest communication between students and teachers is essential in teaching students how to remain objective.

National Core Arts Standard Four: Connecting

The fourth standard takes the first three standards and ties them together. Students are challenged with “how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.”¹⁸⁵ Choral music education is one content area that connects with math, science, language, and social studies.

Synthesize: Synthesize and Relate Knowledge and Personal Experiences to Make Music –

Fig. 16

Music can be the one thing where personal and social identities become clear. Those identities come from experience, home, and peers and are shaped through identifying personal, and cultural strength. It is here where students, with an honest look, can connect emotions, values, and thoughts using the thread of music. They can look at how prejudice impacts music’s value and how it influences musical preference.

There is a level of curiosity and open-mindedness necessary to connect personal musical choices to interests, knowledge, and skills. Students have the opportunity to evaluate personal and social impacts on their musical choice and music making. Students can use organizational skills to connect how their interests, knowledge, and skills directly influence their creating, performing, and responding to music. Relating knowledge and experience to music making can be a collaborative activity. The development of positive and supportive relationships helps students to be able to communicate effectively and to accept differing perspectives. Students are also able to show concern for the feelings of other and to extend empathy and compassion.

¹⁸⁵ NAFME, “2014 Music Standards for Ensembles,” (2014), <https://nafme.org/wp-content/uploads/2014/11/2014-Music-Standards-Ensemble-Strand.pdf>

Relate: Relate Musical Ideas and Works with Varied Context to Deepen Understanding –**Fig. 17**

For students to understand the relationship between music and other arts as well as other content areas and aspects of life, it is important for them to first understand how music relates to them and how they relate to music. All the skills and connections referenced in previous pages have laid the foundation for students to engage with music on a personal and emotional level. There is a high level of creativity and critical thinking required to create, perform, and respond to music. There is also a deep level of social and emotional regulation that takes place in order to create, perform, and respond to music with others.

Being able to relate music to life outside of music requires students to understand themselves and their social sphere. They must know and recognize their own strengths and those of others. They must be able to identify and regulate their own emotions and be cognizant of other's feelings and emotions. They must also be able to honor their own contributions and respect the perspectives of others.

Music involves all the major content areas of math, science, ELA, and social studies. Music reflects personal, cultural, and societal choices and influences. Music both evokes and manages emotion. It is active and reflective. It can lift and ground. Music brings people together and offers solitude. Greek philosopher Plato said this, "I would teach children music, physics, and philosophy; but most importantly music, *for the patterns in music and all the arts are the keys to learning.*"(emphasis added)¹⁸⁶

¹⁸⁶ NAMM, "Why Music Matters," <https://www.nammfoundation.org/why-music-matters>, accessed July 2, 2022.

Results: Social-Emotional Learning Strategies for the Choral Classroom

National Core Arts Standard One: Creating

Music creation and composition is the least focused on of the NCAS as it pertains to classroom instruction. Many music educators feel a high level of discomfort and anxiety when it comes to teaching students how to produce original created content, in part because educators are often not taught how to teach it and they, themselves, are uncomfortable creating and composing.¹⁸⁷ However, there are many benefits to having students create their own music. Because this can be a very vulnerable moment and takes great courage, SEL work must be done prior to the activity to ensure an environment and culture of trust and support is already established. Creating offers students an opportunity to express their identities, to set goals, to work collaboratively, to demonstrate agency, and experience self-efficacy. They can build positive relationships, identify and manage stress and emotions, and they can develop a sense of purpose.

Students can create short rhythmic patterns over a series of chord progressions. They can do musical or movement-based improvisation centered on ideas like the elements, weather, or feelings. They can also develop musical depictions of ideas being worked on in their other classes like literary characters, moments in history, or concepts in science or math.¹⁸⁸ These changes for student music creating can be done in small groups to help build teamwork and promote trust and belonging.

¹⁸⁷ Huib Schippers, "Pedagogy," *Smithsonian World Music Pedagogy Professional Development Seminar* (Lecture, West Virginia University School of Music, June 26, 2017).

¹⁸⁸ Fleischmann, Schroeder, Edgar, "Musical Creativity is in the DNA of SEL"

Strategy: Music and Social Justice¹⁸⁹

Anytime social justice or potential political climate concerns are addressed in a classroom, great care must be taken. Approval and support from school administration should be considered. This strategy might be best done several months or more into the school year because the building of a safe environment and a community of trust and openness is essential. This also may take some significant groundwork on the part of the teacher to address any cognitive or emotional dissonance, to show students how to actively listen for understanding without interruption and teach them that to respect someone does not mean they must agree with them.

This activity allows students and teachers to discuss what social justice is and then connect music with social justice issues using guiding questions. This can be a challenging project for students, and it may take time and patience to get students to offer strong and meaningful responses. The final project is for students to compose lyrics related to a social justice issue they care about. At the onset, this will most likely make many students very uncomfortable. This is where SEL skills come into play. Allowing students to feel, express, and acknowledge whatever feelings emerge is paramount in their ability to believe they can actually do the work even though it feels daunting at first.

Students begin by answering questions about what they care most about regarding social justice issues, what changes they want to see, how can those changes happen, and which musical style would be best for communicating their ideas. The answers are then transformed into verses for their song which students can perform acapella, rap over pre-recorded loops and beats in a digital audio workstation, or even present as poetry. They can also use rhythm sticks, boom

¹⁸⁹ Edgar, *Portraits of Music Education*, 167-173.

whackers, or body percussion to enhance the performance. Getting help from a language arts teachers may prove to be helpful regarding poetry and oral delivery of the words. At the completion of the project, there may be additional opportunities for reflection, responding and connecting.

Strategy: Brainstorm – Don’t Judge Me!¹⁹⁰

Creativity does not have to be subject to composition or improvisation only. Many times, creative brainstorming can offer students a chance to come up with alternatives to personal or collective problems. Not only does this afford a chance for the student doing the brainstorming a creative and expressive outlet, it also provides those around an opportunity demonstrate each of the SEL framework competencies.

National Core Arts Standard Two: Performing

Allowing students to be a part of the music selection process for a concert or an event provides many opportunities for SEL. Students are given agency to choose music that may be meaningful to them and how it can affect the ensemble. It requires students to analyze and interpret musical elements and text so that they can link feelings and values, to identify personal and community assets. Additionally, the very essence of performing requires students to be aware of their emotions, manage stress, to have a growth mindset, to offer support to, and show concern for others. Performing is also part of the large opportunity for self-efficacy.

When learning music to perform, it is important for student to understand their role not only within the ensemble but also within the music itself. Within the ensemble, each person is important to the success of the group. Students must be made aware through their own growth or the empowerment of the teacher. Everyone is significant. Musically, they must know if they have

¹⁹⁰ Edgar, *Music Education and Social Emotional Learning*, 152

the melody or if they are supporting the melody. This determines how the parts function within the music so that one part does not overpower another and that the important text can be heard.

Strategy: Understanding Your Musical Role¹⁹¹

Many choral directors hear complaints from students about voice part assignments, thinking that there is a hierarchy and that one is better than the other. Students must be taught that everyone has a role to place in the ensemble. Some may have the melody or the harmony. Others may have the primary motif or important text. There may be voice parts that act more like accompaniment or percussion.

During rehearsal, questions can be asked about who has which part and how those parts function within each piece. Students can be guided toward self-awareness and how they, as an individual member of the ensemble, contribute to their section or part, what happens when they do not contribute fully, or how they would evaluate their contribution to their part. These questions can be in relation to an entire song or specific section. This strategy for rehearsing can help students understand that they are important to the success of the ensemble and that everyone shares in the responsibility.

Strategy: You Sound...¹⁹²

Part of performing is the expression of emotions found in the text and in the interpretation of a composer's music. Students need to practice expressing emotions and empathy, and this can be done musically. Singers have a wide range of sounds that can be created with their voices. This includes impressions, sound effects, and vocables. Singers can also use their faces to communicate.

¹⁹¹ Edgar, *Portraits of Music Education* 142-143.

¹⁹² Edgar, *Music Education and Social Emotional Learning*, 139.

Students use their voice to create sounds or phrases (without words) to express emotions and how they are feeling. Other students try to guess the emotion or how the performer is feeling. Another option is having other students respond in the same way as the performer. This allows for a “conversation” about emotion without ever speaking. It can also lead to a lot of laughter.

National Core Arts Standard Three: Responding

Students respond to music every time they listen to it, no matter where they are. Sometimes the response is physical, through small movements or dance. Other times, the response is pensive and more reserved. The response to music can be collective or individual. When they express their response, it allows them to share with others different aspects of their personal identities. There is also an opportunity to connect feelings, values, and thoughts.

Reflection is one of the best ways to offer space for students to respond. Reflection can be done in several ways including virtual bulletin boards like Padlet, video response platforms like Flipgrid, and guided questions through Google Forms. Reflections can also be written or verbal through class discussions. One example of non-specific reflection is an activity called “Brain Dump.” Brain Dump allows students a space to write for a set period of time. Teachers can offer a topic or allow students the chance to write whatever comes to their mind without consequence. It is for the teacher’s eyes only and is never shared with anyone without the student’s permission, unless there is a situation that requires mandated reporting. At first, students may struggle to write because they are still trying to provide the *right* answer, but after trust and safety within the classroom have been built between the student and the teacher, they begin to let their mind reflect on many things without limitations.

Strategy: Jukebox¹⁹³

Not all strategies that address SEL skills need to be profound or emotional. Some can be fun, active, and done several times throughout the year. Jukebox is one such activity. A playlist is created of music that is popular among students. This can be teacher or student created; however, care must be taken to ensure the music is school appropriate. Next, various emotions and feelings are written on paper and posted around the room. These can be more generalized like *angry, sad, happy*, or they can be a bit more specific like *alive, joyful, frustrated*. It would depend on the maturity level of the participating group. The music begins, and students move to the emotion or feeling that best describes how the music made them feel.

After everyone is in place, one student from each area is asked to share why they chose that feeling. There is no judgement, and no answer is unacceptable. Once everyone has shared, the process is repeated with the next song on the playlist. This strategy builds community, emphasizes empathy and understanding, and allows students to share their personal musical tastes, which can be empowering.

Strategy: We Sound Like That? I Was Nervous¹⁹⁴

A common practice for choral ensembles is listening to and evaluating a performance after it has occurred. Many evaluations focus on the quality and technical aspect of the performance. This has value because it is important for students to hear good intonation and technique based off traditional choral singing standards. However, another way to evaluate a performance is to ask students to recall how they felt before, during, and after a performance. This allows them a chance to relate what they were feeling to how they actually sounded. A

¹⁹³ Edgar, *Portraits of Music Education*, 116-119.

¹⁹⁴ Edgar, *Music Education and Social Emotional Learning*, 108-109

simple continuum rather than a Likert-style scale can be more helpful in this type of evaluation because it eliminates extremes.

National Core Arts Standard Four: Connecting

People respond and connect with music from infancy. All aspects of learning and life can be interwoven in and through music. Connecting is where all the NCAS and SEL framework skills come together. It is where students can relate their lives and identities to the music they listen to, being able to connect music creating, performing, and responding to various parts of life, both in and out of the classroom. Music is also how students express the complex emotions they may be feeling but cannot understand. It goes beyond *happy* or *sad* but includes a greater range of emotional expression at various levels of intensity.¹⁹⁵

Strategy: Musical Driver's License¹⁹⁶

Building community is the first step in integrating SEL into the choral classroom. One strategy for this is to have students make a musical driver's license. The information can be adjusted to fit the culture of the class and school. This could be done digitally or in hardcopy. If done in paper format, they could be laminated and displayed in the class. This gives students an opportunity to get to know their classmates at their own pace and see similarities and differences. An example is shown below.

¹⁹⁵ Alfonso Semeraro, Salvatore Vilella, Giancarlo Ruffo, "PyPlutchik: Visualizing and Comparing Emotion-Annotated Corpora," *PLOS ONE* 16, no. 9 (September 2021), 3. Accessed July 11, 2022. <https://doi.org/10.1371/journal.pone.0256503>.

¹⁹⁶ Edgar, *Portraits of Music Education* 229-232.

Figure 2 Musical Driver's License¹⁹⁷

Self Portrait	Name:	
	Birthdate:	
	Birth assigned sex:	
	Gender:	
	Religion:	Race/Ethnicity:
	Family members:	
Favorite song:		
Favorite band:		
Favorite composition		
Favorite composer:		
Personal goal:		
Musical goal:		

Strategy: The Musical Soundtrack To My Life¹⁹⁸

There is no denying that the musical preferences of students today differ from what is heard or performed in the choral classroom, but it is important to emphasize that their preferences are no less valid. Choral music educators must work to connect music outside the classroom to music inside the classroom. Students respond to music differently and for a variety of reasons. For *The Musical Soundtrack to My Life*, students choose songs that they enjoy or have enjoyed listening to at different points in their life. Students then put together a presentation using the music they chose to tell their life story. There is a lot of flexibility in how the presentation is done using technology like Band Lab, PowerPoint, iMovie, and Canva. While this should be personal and should cause an emotional response, students should only be as vulnerable as they feel they are able.

¹⁹⁷ Edgar, *Music Education and Social Emotional Learning*, 119.

¹⁹⁸ Ibid. 115-116.

Summary

The choral classroom as a social learning community that uses musical elements and text to explore and expand understanding of the complex array of emotions that students and their classmates can feel. For educators to be aware of and foster this kind of environment can help students learn how to manage and express feelings and thoughts so they can build supportive relationships with those around them. When the classroom turns from teacher-centered instruction to student-centered learning, students are given opportunities to personally invest in and take ownership of their own learning.

When looking at the NCAS for performing ensembles, it is clear that the five SEL competencies are present and the incorporation of the SEL skills into lesson plans can facilitate student-centered learning. There are SEL activities and strategies that can be implemented in the choral classroom that can be integrated into lessons and repertoire without it being burdensome. Care should be taken to, first and foremost, create a positive and safe environment. This is the foundational aspect of SEL that encourages authenticity and builds trust so that students feel safe to be themselves and to make music as an ensemble.

Chapter Five: Conclusion

Summary of Findings

Social-emotional learning (SEL) is a critical and necessary process where students learn how to use knowledge, skills and attitudes to develop healthy identities, manage emotions, set and achieve goals, feel and show empathy for others, to build positive relationships, and make responsible decisions.¹⁹⁹ SEL has a profound impact on learning and the brain. It is vital for educators and administrators to be familiar with child and adolescent development so that they can understand how and why students respond to social environments and cope with emotions in the way that they do.

While there are plenty of programs to choose from, SEL cannot be relegated to a singular program to be checked off a to-do list once a week. Instead, it is a pedagogy, a method of teaching that incorporates social and emotional concepts into already established curricula and lessons. Learning occurs when students feel safe, important, valued, and included in the community.²⁰⁰ Relationships, whether it is teacher-student, or with peers affects classroom climate, and the climate affects the community.²⁰¹ For true success to be seen and experienced, it simply cannot be up to one or two teachers and a handful of staff. It must become integrated consistently into the day-to-day within the school day, where everyone is involved through common purpose and language.

To date, while all fifty states have stand-alone SEL standards for preschool, only three states have them for grades K-12.²⁰² However, the Collaborative for Academic, Social, and Emotional Learning (CASEL), is advocating at the state and national level to affect change in

¹⁹⁹ CASEL, "Fundamentals of SEL," <https://casel.org/fundamentals-of-sel/>

²⁰⁰ Gueldner, Feuerborn, and Merrell, *Social and Emotional Learning in the Classroom*, 79.

²⁰¹ Ibid.

²⁰² Eklund, Kilpatrick, Kilgus and Haider, "A Systematic Review," 318-319.

this area. Their SEL framework, includes five competencies, self-awareness, self-management, responsible decision-making, relationship skills, and social awareness. Each of these competencies promote a set of skills, and these skills are reflected in the National Core Arts Standards (NCAS) and supported through strategies specific for the choral classroom. Sadly, the current body of research focused on SEL and music education is shallow at best. There are a handful of agencies and educators who are seen as pioneers in this area but there is much more work to be done.

Significance

Bullying,²⁰³ social withdrawal, mental health, and anxiety are on the rise within the education system.²⁰⁴ Students need social and emotional support – particularly in middle school contexts. This is the time when hormones become a significant factor in learning environments, and neurological developments encourage complex emotional expressions that students sometimes find difficult to manage. SEL not only helps students learn to be better people, but can also bolster academic outcomes and attendance, reduce behavioral issues, strengthen abilities to manage stress and depression, and help with diversity and inclusion.

The choral classroom is a significant place to encourage SEL for several reasons. First, performing ensembles are community-centered because people come together to offer their contributions to the collective to create something much bigger than the individual. Performing ensembles are rooted in activities which help develop and manage social relationships.²⁰⁵ Second, because the choral ensemble communicates the thoughts and emotions of composers

²⁰³ Alex W. Fung, “Equity in Music Education: Establish Safer Learning Environments Using Student-Centered Music Activities.” *Music Educators Journal* 105, no. 1 (September 2018): 57–60. Accessed July 29, 2022, <https://doi.org/10.1177/0027432118788263>.

²⁰⁴ Fuchs, *Mindfulness for Students*, 5.

²⁰⁵ Váradi, “A Review of the Literature, 3.

through musical expression and text, it offers students a chance to explore and connect to their own thoughts and emotions. Additionally, performing arts teachers spend multiple, consecutive years with the same students. This consistency and predictability is helpful for building relationships and shaping SEL in students. Lastly, the SEL framework competencies and skills are reflected in the National Core Arts Standards (NCAS). This can make integration and implementation less challenging, almost seamless. Singers must be able to communicate effectively both with their classroom community but with their audience. The use of lyrics lends itself naturally to the analyzation and interpretation of feelings and emotions, how to express feelings to an audience, and reflect on how one might experience and manage emotions in daily life.

Limitations

This study was limited to the analysis of content currently available. Not using participants to gain insight and perspective, especially considering the lack of available research, presented challenges of its own. The body of SEL research is still growing and the subset of research as it pertains to music education is incredibly small.

Recommendations

The opportunities for future research are boundless. While the intent of this study is to discover how SEL might benefit the middle school grades, this study is not limited to secondary music education as this is a very under-researched aspect of SEL. Conducting research on SEL in the choral classroom with input from teachers, both music and non-music teachers, about their perspectives of SEL benefits and implementation will expand the current research immensely. It is the researcher's contention that implementation and support are dependent on a teacher's personality, pedagogy, perception, and/or philosophy. The insights gained from music teachers

could lead into advocacy conversations and the sustainability and importance of the arts and their impact on academic outcomes and student growth.

Also, because there is a significant need for relevant and meaningful professional development for teachers, especially music teachers, insights gained from teachers on SEL perspectives could begin to lay the foundation and framework for necessary professional development. Pre-service teacher education and certification programs rarely address SEL in the classroom at all. If there is a professional development session on SEL, it might include a list of strategies that incorporate SEL, but nothing offered in the way of *how* to implement them. Many times, the training for SEL stand-alone programs like the ones listed in chapter two either sends teachers to a website to learn on their own or a short, hollow course on the SEL platform without any real meaning or context included. This is not effective professional development, nor does it help teachers understand and value SEL.

There is also a need for research surrounding SEL training for teachers. They cannot model or value what they themselves have not experienced. It is as important to reach the whole teacher as it is the whole child. This would include interactions with colleagues, staff, administrators, and those at the district level. Students will struggle in an environment where they do not feel safe, valued, and trust the ones in charge; the same is true for teachers. This is an untapped aspect of pre-service or in-service teacher training that could prove to be the difference maker in SEL advocacy and implementation. In many teacher-training programs, the social and emotional aspects of child development is touched on briefly at best, and formal SEL as offered by CASEL is rarely mentioned if at all. Addressing these deficiencies is a necessary first step toward intentional implementation of SEL both for teachers and in the classroom.

Secondary Music Education

Middle school is one of the most turbulent times for students because of the mental and emotional changes that occur within the brain and body during adolescence. There may be future implications about SEL and secondary music education. With the understanding of how the brain works and the stages of development, responses to student actions can be modified to create better and more open and positive teacher-student relationships. The incorporation of SEL promotes an environment that helps keep students safe physically, emotionally, and mentally. Implementing SEL practices into the school does not mean consequences for adverse behavior do not occur; however, punitive consequences no longer become the first line of defense. Interventions, conversations, and positive reinforcement strategies are the primary response.

In a middle school choral ensemble, like many classrooms, there are a variety of personalities and backgrounds. Careful consideration for SEL implementation can be used to bring about desired student outcomes derived from the NCAS. According to CASEL, SEL-focused classroom environments include a supportive environment, and integration of consistent SEL practices into instruction.²⁰⁶ However, there are implications that application and SEL engagement in the classroom may depend on teacher personality and pedagogy.

SEL can help ensembles become more cohesive through the building of positive relationships and managing social interactions. When they are treated like their presence matters, they begin to believe that they matter. When they believe they matter (self-awareness), they desire to add to the positive outcomes (self-management) and make choices that reflect that desire (responsible decision-making).

²⁰⁶ CASEL, "SEL in the Classroom," Accessed July 30, 2022. <https://casel.org/systemic-implementation/sel-in-the-classroom/>

Concerns of Music Education Hierarchies

In many situations, leadership within performing ensembles is necessary. This is particularly true for large choral programs, marching band, and instrumental ensembles. In choral programs, the need for section leaders, a librarian, a chorus president may be necessary to lead rehearsals or be a liaison between the chorus and the director or other leadership. Within instrumental programs, particularly at the high school level, students compete for first chair status. There may be benefits to having first chair students. However, there are some questions for future consideration: 1) are there disadvantages to implementing first chair that outweigh the benefits, 2) are there ways of using a first chair approach while still adhering to SEL practices, 3) is there a different way of organizing instrumental students that consider more than playing ability, particularly in middle and high school level bands and orchestra.

For choral ensembles, there are concepts of singer placement not based on skill level but on vocal color or timbre (warm, bright, dark, light). While these identifiers are not meant to be hierarchical, care should be taken at how educators present vocal timbre so as not to elevate one vocal type over another. This is also true for voice part divisions (soprano, alto, tenor, bass). There is room for research regarding how to address these concerns within the scope of SEL and student-centered classrooms.

CASEL Competencies

Because music education and SEL is a newly approached topic, there are opportunities to explore for future inquiry by music educators. Table 1, presented in chapter one, outlines the five CASEL competencies and their respective skills. Following are possible research questions to consider for future research.

Self-Awareness is one's ability to understand themselves, their emotions, values, and how they influence behaviors. Research questions for self-awareness (bullet points 6 and 8) might be: how can choral students examine prejudices and biases more effectively while singing songs from another culture? How can they grow personally by working to experience the music that stems from another culture or identity?

Self-management is the ability to cope with and motivate one's emotions and thoughts effectively to realize goals and desires. Research questions for self-management (bullet points 1, 2, 3 and 6) could include: how can middle school ensemble directors better encourage students to take initiative toward auditions or trying out for solo sections? What is the process of choral students to identify stress and anxiety factors? What are strategies that can help choral students identify and manage stress during auditions or solo performance?

Responsible decision-making is the capacity to make constructive choices about personal conduct and interactions within a social environment. Potential research questions for responsible decision-making (bullet points 1 and 3) are: how can middle school choral educators encourage and empower students to explore curiosity and open-mindedness through composition? How can choral students explore and identify solutions to personal and social problems through improvisation?

Relationship skills are being able to maintain healthy relationships and to be able to interact with diverse people and groups. Research questions for relationship skills (bullet points 2, 4 and 5) might be: how can choral directors promote positive relationships, teamwork, and collaboration through selecting music for performances? How can they provide opportunities for students to resolve conflicts constructively through connecting music to student's personal

identities outside of school? How can choral students explore human rights through social justice music and examine practice application in current situations?

Social awareness is being able to understand the perspectives of others and empathize with people from different backgrounds and cultures in various contexts? Potential research questions for social awareness (bullet points 1, 2, and 3) could be: how can middle school music educators facilitate opportunities for students to offer varying perspectives on student-created compositions? How can students recognize strengths in others through the creative process? How can they demonstrate empathy and compassion through evaluating and refining a created work?

Summary

Social-emotional learning is the foundation for which student-centered care and teaching is built. It is not a program to use, but a journey or process to be experienced. SEL skills offer students a path for self-awareness, self-management, responsible decision-making, relationship skills, and social awareness. These competencies are not so much progressive elements to be attained in sequence but rather they are a holistic element to be considered entirely, working together in harmony and balance to generate optimal learning. SEL should be integrated in with the learning that is already occurring not something added to supplement the learning.

The choral classroom is the ideal place to launch SEL for students because they are challenged and grow socially and emotionally. Being a part of a performing ensemble requires that the participants be responsible, dedicated, persistent and self-disciplined and because of this this build self-esteem, confidence, and life skills.²⁰⁷ However, it cannot solely be limited to the arts. It must be a collaborative effort within the entire school building among teachers, staff, and administrators. The SEL framework and skills, when made a part of the daily culture of the

²⁰⁷ Edgar, *Music Education and Social Emotional Learning*, 3.

school has potential to increase learning, reduce behavior concerns, and shape students into caring, compassionate, and productive members of society, full of understanding, awareness, and empathy.

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Appendix A – SEL Competencies and NCAS

Figure 3. SEL Competencies and NCAS: Creating – Imagine

Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts	Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.	Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations	Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups	Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
CREATING				
Imagine: Generate musical ideas for various purposes and contexts.				
MU:Cr1.1.E.8a: Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying one’s emotions •Linking feelings, values and thoughts •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Identifying and using stress management strategies •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Anticipating and evaluating the consequences of one’s actions •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Showing leadership in groups •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •Understanding and expressing gratitude. •showing concern for the feelings of others

Figure 4. SEL Competencies and NCAS: Creating – Plan and Make

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>CREATING</p>				
<p>Plan and Make: Select and develop musical ideas for defined purposes and contexts.</p>				
<p>MU:Cr2.1.E.8a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. MU:Cr2.1.E.8b: Preserve draft compositions and improvisations through standard notation and audio recording.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Experiencing self-efficacy •Having a growth Mindset 	<ul style="list-style-type: none"> •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal well-being 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior

Figure 5. SEL Competencies and NCAS: Creating – Evaluate and Refine

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>CREATING</p>				
<p>Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</p>				
<p>MU:Cr3.1.E.8a: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Recognizing how critical thinking skills are useful both inside and outside of school 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude

Figure 6. SEL Competencies and NCAS: Creating – Present

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p><u>CREATING</u></p>				
<p>Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</p>				
<p>MU:Cr3.2.E.8a: Share personally- developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied</p>				
<ul style="list-style-type: none"> •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Experiencing self-efficacy •Having a growth Mindset 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies 	<ul style="list-style-type: none"> •Anticipating and evaluating the consequences of one’s actions •Reflecting on one’s role to promote personal, and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Resisting negative social pressure •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude

Figure 7. SEL Competencies and NCAS: Performing – Select

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>PERFORMING</p>				
<p>Select: Select varied musical works to present based on interest, knowledge, technical skill, and context.</p>				
<p>MU:Pr4.1.E.8a: Select a varied repertoire to study based on music reading skills, an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Anticipating and evaluating the consequences of one’s actions •Reflecting on one’s role to promote personal, and community well-being 	<ul style="list-style-type: none"> •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •recognizing situation demands and opportunities

Figure 8. SEL Competencies and NCAS: Performing – Analyze

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>PERFORMING</p>				
<p>Analyze Analyze the structure and context of varied musical works and their implications for performance.</p>				
<p>MU:Pr4.2.E.8a: Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.</p>				
<ul style="list-style-type: none"> •Identifying personal, cultural, and linguistic assets •Linking feelings, values and thoughts •Examining prejudices and biases 	<ul style="list-style-type: none"> •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school 	<ul style="list-style-type: none"> •Communicating effectively •Practicing teamwork and collaborative problem-solving •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •showing concern for the feelings of others •understanding and expressing gratitude

Figure 9. SEL Competencies and NCAS: Performing – Interpret

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>PERFORMING</p>				
<p>Select: Select varied musical works to present based on interest, knowledge, technical skill, and context.</p>				
<p>MU:Pr4.1.E.8a: Select a varied repertoire to study based on music reading skills, an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Anticipating and evaluating the consequences of one’s actions •Reflecting on one’s role to promote personal, and community well-being 	<ul style="list-style-type: none"> •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •recognizing situation demands and opportunities

Figure 10. SEL Competencies and NCAS: Performing – Rehearse, Evaluate, Refine

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p><u>PERFORMING</u></p>				
<p>Rehearse, Evaluate, Refine: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>				
<p>MU:Pr5.3.E.8a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •recognizing situation demands and opportunities

Figure 11. SEL Competencies and NCAS: Performing – Perform

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p><u>PERFORMING</u></p>				
<p>Present: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</p>				
<p>MU:Pr6.1.E.8a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. MU:Pr6.1.E.8b: Demonstrate an understanding of the context of the music through prepared and improvised performances.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Linking feelings, values and thoughts •Experiencing self-efficacy 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Anticipating and evaluating the consequences of one’s actions •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork •Resisting negative social pressure •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •recognizing situation demands and opportunities

Figure 12. SEL Competencies and NCAS: Responding - Select

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p><u>RESPONDING</u></p>				
<p>Select: Choose music appropriate for specific purposes and contexts.</p>				
<p>MU:Re7.1.E.8a: Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying one’s emotions •Linking feelings, values and thoughts •Examining prejudices and biases 	<ul style="list-style-type: none"> •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Showing leadership in groups •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •identifying diverse social norms •recognizing situation demands and opportunities

Figure 13. SEL Competencies and NCAS: Responding - Analyze

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>RESPONDING</p>				
<p>Analyze: Analyze how the structure and context of varied musical works inform the response.</p>				
<p>MU:Re7.2.E.8a: Describe how understanding context and the way the elements of music are manipulated inform the response to music.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Linking feelings, values and thoughts •Experiencing self-efficacy 	<ul style="list-style-type: none"> •Exhibiting self-discipline and self-motivation •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Recognizing how critical thinking skills are useful both inside and outside of school 	<ul style="list-style-type: none"> •Communicating effectively •Demonstrating cultural competency •Showing leadership in groups •Practicing teamwork and collaborative problem-solving •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •recognizing situation demands and opportunities

Figure 14. SEL Competencies and NCAS: Responding - Interpret

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>RESPONDING</p>				
<p>Interpret: Support an interpretation of a musical work that reflects the creators’/performers’ expressive intent.</p>				
<p>MU:Re8.1.E.8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Experiencing self-efficacy 	<ul style="list-style-type: none"> •Managing one’s emotions •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Recognizing how critical thinking skills are useful both inside and outside of school 	<ul style="list-style-type: none"> •Communicating effectively •Demonstrating cultural competency •Showing leadership in groups •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy •identifying diverse social norms •recognizing situation demands and opportunities

Figure 15. SEL Competencies and NCAS: Responding - Evaluate

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>RESPONDING</p>				
<p>Evaluate: Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.</p>				
<p>MU:Re9.1.E.8a: Explain the influence of experiences, analysis, and context on interest in and evaluation of music</p>				
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying one’s emotions •Linking feelings, values and thoughts •Having a growth Mindset •Examining prejudices and biases 	<ul style="list-style-type: none"> •Managing one’s emotions •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Recognizing how critical thinking skills are useful both inside and outside of school 	<ul style="list-style-type: none"> •Communicating effectively •Resisting negative social pressure •Seeking or offering support and help when needed 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •understanding and expressing gratitude •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior

Figure 16. SEL Competencies and NCAS: Connecting – Synthesize

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p>CONNECTING</p>				
<p>Synthesize: Synthesize and relate knowledge and personal experiences to make music.</p>				
<p>MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>				
<p>MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p>	<p>MU:Pr4.2.E.5a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skills of the individual and ensemble.</p>	<p>MU:Pr6.1.E.5c Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</p>	<p>MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.</p>	
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases 	<ul style="list-style-type: none"> •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for others’ feelings •recognizing situation demands and opportunities

Figure 17. SEL Competencies and NCAS: Responding - Relate

<p>Self-Awareness The ability to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts</p>	<p>Self Management The ability to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<p>Responsible Decision-Making The ability to make caring and constructive choices about personal behavior and social interactions across diverse situations</p>	<p>Relationship Skills The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups</p>	<p>Social Awareness The ability to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts</p>
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases •Experiencing self-efficacy •Having a growth Mindset •Developing interests and a sense of purpose 	<ul style="list-style-type: none"> •Managing one’s emotions •Identifying and using stress management strategies •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Identifying solutions for personal and social problems •Anticipating and evaluating the consequences of one’s actions •Recognizing how critical thinking skills are useful both inside and outside of school •Reflecting on one’s role to promote personal, family and community well-being •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively •Resisting negative social pressure •Showing leadership in groups •Seeking or offering support and help when needed •Standing up for the rights of others 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for the feelings of others •understanding and expressing gratitude •identifying diverse social normal, including unjust ones •recognizing situation demands and opportunities •understanding the influences of organizations and systems on behavior
<p><u>CONNECTING</u></p>				
<p>Relate: Relate musical ideas and works with varied context to deepen understanding.</p>				
<p>MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>				
<p>MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.</p>	<p>MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p>	<p>MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.</p>	<p>MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</p>	
<ul style="list-style-type: none"> •Integrating personal and social identities •Identifying personal, cultural, and linguistic assets •Identifying one’s emotions •Demonstrating Honesty and Integrity •Linking feelings, values and thoughts •Examining prejudices and biases 	<ul style="list-style-type: none"> •Exhibiting self-discipline and self-motivation •Setting personal and collective goals •Using planning and organizational skills •Showing the courage to take initiative •Demonstrating personal and collective agency 	<ul style="list-style-type: none"> •Demonstrating curiosity and open-mindedness •Learning how to make a reasoned judgment after analyzing information, data, and facts •Evaluating personal, interpersonal, community and institutional impact 	<ul style="list-style-type: none"> •Communicating effectively •Developing positive relationships •Demonstrating cultural competency •Practicing teamwork and collaborative problem-solving •Resolving conflicts constructively 	<ul style="list-style-type: none"> •Taking others’ perspectives •Recognizing strengths in others •demonstrating empathy and compassion •showing concern for others’ feelings •recognizing situation demands and opportunities