

Liberty University

School of Music

The Impact of COVID-19 on Student Motivation in Secondary Instrumental Music

An Applied Research Study Submitted to

the Faculty of the School of Music

in Candidacy for the Degree of

Doctor of Music Education

by

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Lynchburg, VA

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DOCTOR OF MUSIC EDUCATION THESIS DEFENSE DECISION

The committee has rendered the following decision concerning the defense for

Martha Jane Robinson

on the Thesis,

The Impact of COVID-19 on Student Motivation in Secondary Instrumental Music

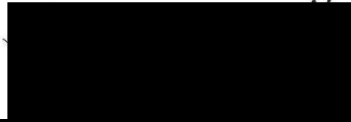
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- a. X Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.

- b. _____ Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.

- c. _____ Redirection of project. The student is being redirected to take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

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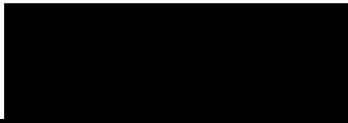
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Abstract

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers was declining enrollment and student participation in outside music activities such as audition opportunities since the COVID-19 pandemic. The rationale for this study was to examine student motivation and provide educators with immediately applicable strategies to improve student participation in instrumental music programs. Educators must understand why students continued to struggle with returning to normalcy by seeking strategies as to how to reach and help these students. Early research following the COVID-19 shutdown suggested the pandemic increased or exposed mental health issues and struggles among students who felt isolated, alone, or experienced crippling levels of stress during the shutdown. This thesis examined the drastic decline in enrollment as well as motivation amongst remaining students as a data point to justify support teachers needed to reach existing and prospective students. The central research question was, What are post-COVID-19 strategies teachers can implement to improve student motivation in band and orchestra according to the perspectives of instrumental music directors. This applied research gathered quantitative data through surveys from middle and high school band and orchestra students to examine the COVID experience and determine the subsequent effects. Teachers completed open-ended questionnaires that provided educator perspectives and proposed strategies for remediation and recovery. The researcher gathered archival data and conducted a quantitative document analysis to determine enrollment and instrumental music participation trends over time.

Keywords: COVID-19, pandemic, motivation, enrollment, instrumental music, music education, mental health, strategies

Role of the Researcher

MJ Robinson is the band director at Pierre Moran Middle School in Elkhart, Indiana. She holds a bachelor's degree in Music Education from Murray State University and a Master of Music Education from Boston University. Mrs. Robinson has served as a music educator for 19 years at the elementary, secondary, and collegiate levels in Tennessee, South Carolina, and Indiana. Mrs. Robinson is a published author and clinician on topics such as culture building in the band room, advice for beginning teachers, and the job application process. She has provided clinics at state music education conferences, various organizational summer conferences, and The Midwest Band and Orchestra Clinic. Her articles have been published by WBDI's *The Woman Conductor* and NAFME's *Music in a Minuet*. MJ's professional affiliations include the National Association for Music Education (NAfME), Indiana Music Educators' Association (IMEA), Indiana Bandmasters Association (IBA), and Women Band Directors International (WBDI).

Permission to Conduct Research

The researcher secured permission to conduct the research from the Elkhart Community Schools music coordinator and the IRB committees of Dorchester District Two and Knox County Schools (see Appendices B – E). Permission granted access to students and teachers who participated in band or orchestra during and after the COVID-19 pandemic.

Ethical Considerations

As Roberts and Hyatt stated, ethical issues arise during research when considering “protection of participants, data collection, data analysis and interpretation, respect for the research site, writing, and disseminating the research.”¹ Applied research should benefit those in the field, be immediately applicable, and thus should ensure minimal risk to all participants.² The researcher was transparent with participants in all permission and consent requests and data collection procedures. The researcher did not discriminate in selecting participants or in developing surveys and questionnaires. The primary researcher purposefully selected student and teacher participants based on their experiences and expertise with instrumental music instruction during and after COVID-19.³ Student participants were selected in person and through cooperating teachers within Elkhart Community Schools. Students completed surveys anonymously as the settings in Google Forms eliminated email addresses and the questions did not request identifying information. Teacher participation required at least five years of teaching experience. Like the student surveys, teacher identities were kept anonymous as Google Forms settings eliminated

¹ Carol Roberts and Laura Hyatt, *The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending Your Dissertation* 3rd ed. (California: Corwin, A SAGE Company, 2019), 35.

² Dr. Bunnie L. Claxton and Dr. Kurt Y. Michael, *A Step-by-Step Guide to Conducting Applied Research in Education*, 2nd ed. (Iowa: Kendall Hung Publishing Company, 2021), 2.

³ *Ibid*, 21.

email addresses and no questions in the questionnaire asked for identifying information. Google Forms exported all responses to Google Sheets that only the primary researcher could access, thus ensuring participant anonymity. The primary researcher stored information on a personal, password locked computer. The study intended to share strategies with teachers experiencing similar difficulties with student motivation. and therefore, IRB approval was required from the individual school districts and Liberty University.

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Chapter One: Introduction

Overview

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities such as audition opportunities since the COVID-19 pandemic. The first chapter of this report provides the Organizational Profile, an Introduction to the Problem, the Significance of the Research, the Purpose Statement, Central Research Question, and Definitions for this research.

Organizational Profile

Elkhart, Indiana lies seventeen miles east of South Bend in Northern Indiana.¹ Elkhart is considered a blue-collar community that is home to the travel camper industry, earning the moniker The RV Capital of the World.² While 83% of all North American RVs are built in Elkhart,³ the unemployment rate of Elkhart-Goshen, Indiana, is 3.7% in a population of approximately 54,000.⁴ This data contributes to the rate of students who qualify for free/reduced lunch programs at school, along with a reduced rate for general school fees. Sixty-nine percent of

¹ Britannica, T. Editors of Encyclopaedia, "Elkhart," Encyclopedia Britannica, December 5, 2021. <https://www.britannica.com/place/Elkhart-Indiana>.

² Crossroad Trailer Sales, RV & Trailer Dealer, "RV Capital of the World: Elkhart, Indiana," 2022, <https://www.crossroadtrailers.com/blog/rv-capital-of-the-world-elkhart-indiana/#:~:text=Elkhart%2C%20Indiana%20is%20known%20as%20the%20RV%20Capital%20of%20the%20World>.

³ Ibid.

⁴ United States Bureau of Labor Statistics, "Economy at a Glance," Elkhart-Goshen, IN, 2023, https://www.bls.gov/eag/eag_in_elkhart_msa.htm.

students who attend Elkhart Community Schools qualify for free/reduced lunch qualify, with the assumption that more families qualify but do not apply.⁵

The school corporation, known as Elkhart Community Schools (ECS), is a public school district serving approximately 12,000 students in fourteen elementary schools and three middle schools.⁶ ECS prides itself on *The Elkhart Promise*, which states that “Every student is known by name, supported and challenged by highly-effective staff, and in partnership with the community, will graduate career/college ready and life ready.”⁷ Northside, Westside, and Pierre Moran middle schools are located in strategic locations around the corporation to provide ease of access to all students within their zone as well as any families who choose a particular school, as Indiana is a “school of choice” state. A student can attend any school they choose with the condition that parents or students provide transportation. Due to a recent merger, ECS has one high school in a Freshmen Division building and a separate main campus.

Of the nearly 12,000 students enrolled in Elkhart Community Schools, the racial/ethnic proportions of the district are as follows: 14% African American, .09% American Indian, 1.13% Asian, 38% Hispanic, 39% White/Anglo, and 8.7% Other.⁸ Of the 38% Hispanic students, many are categorized as English Language Learners (ELL) or live in homes in which parents or guardians do not speak English.⁹ While the students benefit from language-focused intervention

⁵ Indiana Department of Education, “Attendance and Enrollment,” Data Center & Reports, 2023, <https://www.in.gov/doe/it/data-center-and-reports/>.

⁶ Elkhart Community Schools, “About,” 2023, <https://www.elkhart.k12.in.us/district/about>.

⁷ Ibid.

⁸ Indiana Department of Education, “Attendance and Enrollment.”

⁹ The Glossary of Education Reform: For Journalists, Parents, and Community Members. “English-Language Learner.” 2013. <https://www.edglossary.org/english-language-learner/>.

strategies in the classroom, language barriers between the home and school can make communication difficult. Despite the interpreting services provided by the corporation, some teachers may not feel confident working with families from culturally diverse backgrounds.¹⁰

As is typical around the country, ECS begins instrumental music with sixth-grade students and offers a wide variety of ensembles and extra performance opportunities through twelfth grade.¹¹ From 2004 to 2021, the beginning band and orchestra students attended school in the K–6 elementary schools but began each school day by participating in instrument music classes at the middle schools before the elementary school instructional day due to the district’s staggered start time.¹² Buses then took the students to their respective elementary schools. According to the music coordinator of Elkhart Community Schools, Kyle Weirich, this schedule “allowed the directors to teach in a collaborative environment at fewer locations.”¹³

The corporation has a reputation for musical excellence, with large and small ensembles across the district consistently participating in Indiana State School Music Association (ISSMA) events and earning gold ratings.¹⁴ As recalled by Weirich:

The high school programs have experienced varying music success in the last twenty years. The Elkhart Central Marching Band was a state finalist in 2002 and 2003. The Elkhart Central High School Symphonic Band was a state concert finalist in 2005 and 2009. The Elkhart Central High School Symphony Orchestra was a state finalist in 2008, 2009, 2010, 2011, 2012, 2013, 2015, 2016, and 2017. The Elkhart High School Marching Band was a Scholastic Class State Finalist in 2021. These accomplishments are attributed to the successes of the previous sixth-grade programs and the team teaching, which were

¹⁰ Sheri Kim Stevens-Parker, “Helping Parents Cultivate Social Capital in Educational Settings to Achieve Equal Opportunities and Justice for African American Students,” D.S.W, University of Southern California, 2020.

¹¹ Kyle Weirich, Music Coordinator Elkhart Community Schools, 2023.

¹² Ibid.

¹³ Ibid.

¹⁴ Daniel J. Burton, Former Director of Bands at Pierre Moran Middle School, interviewed by the author via email correspondence, Elkhart, IN, May 2023.

essential components for the Elkhart Community to rise to state-level recognition since few students take private lessons at a young age or through middle and high school.¹⁵

In the spring of 2020, most schools across the country chose to close their doors and deliver instruction, either through worksheet packets to be completed at home and turned in to the teachers at school, or virtually using online meeting platforms.¹⁶ Instrumental music teachers faced an added level of difficulty as they instructed primarily through performance-based rehearsals.¹⁷ With so much unknown about the virus, there were questions whether instrumental music could happen at all. Those who decided to continue instrumental instruction used the tools available to them combined with creativity. Band and orchestra directors utilized synchronous meetings to model techniques, demonstrate selections, or moderate student discussions with performance assessments submitted via online platforms.¹⁸

Many schools adopted hybrid schedules in the Fall of 2020 to facilitate an in-person return and implemented safety protocols to mitigate the spread of the virus.¹⁹ Elkhart Community Schools followed suit with the rest of the country with one exception: they did not offer any new beginner classes for the 2020–2021 academic year.²⁰ While many school districts decided

¹⁵ Weirich, 2023

¹⁶ Bethany J. Nickel, “High School Band Communities of Practice During COVID-19: A Multiple Case Study,” Ph.D. diss., Case Western Reserve University, 2021.

¹⁷ Madalina Rucsanda, Alexandra Belibou, and Ana-Maria Cazan, “Students’ Attitudes Toward Online Music Education During the COVID-19 Lockdown,” *Frontiers in Psychology* 12, no. 753985 (December 2021), 8. <https://doi.org/10.3389/fpsyg.2021.753785>.

¹⁸ Phillip M. Hash, “Remote Learning in School Bands During the Covid-19 Shutdown,” *Journal of Research in Music Education* 68, no. 4 (2021): 382. <https://doi.org/10.1177/0022429420967008>.

¹⁹ Nickel, “High School Band Communities.”

²⁰ Burton, 2023.

between in-person, remote, or a hybrid mixture of in-person and online²¹, ECS adopted a hybrid schedule in which all students met in person two days a week, either on Monday and Wednesday or on Tuesday and Thursday, with Friday being an asynchronous e-learning day.²² ECS implemented this schedule for the first three grading periods, each of which was nine weeks.²³ At the onset of the final grading period, all students attended class together in person Monday through Thursday, with Friday continuing to serve as an e-learning day.²⁴

Just as few ensembles performed live concerts around the globe, few bands or orchestras performed in Elkhart. Schools that did provide performances did so outside while still observing the guidelines of limited attendance and social distancing. Of the three middle schools, North Side was the only one to hold an outdoor performance that took place in the spring of 2021.²⁵ Only one of the three EHS East symphonies performed winter and spring concerts, while the other orchestras did not.²⁶ This exclusion involved two Elkhart HS East orchestras, two EHS West orchestras, and chamber ensembles.

Additionally, no high school bands performed.²⁷ The directors of the four Elkhart High School band ensembles decided to forgo performances for the 2020–2021 school year. For the Indiana State School Music Association (ISSMA) solo and ensemble events, participants

²¹ Nickel, 2021.

²² Weirich, 2023.

²³ Ibid.

²⁴ Ibid.

²⁵ Sandra Carnall, Director of Bands at Northside Middle School, interviewed by the author via email correspondence, Elkhart, IN, May 2023.

²⁶ Weirich, 2023.

²⁷ Carnall, 2023.

uploaded videos, but there were no in-person opportunities.²⁸ This was also an option for ISSMA concert ensembles, but none from Elkhart Community Schools participated.²⁹

During the 2021–2022 school year, the district proceeded to open with a business-as-usual model, reinstating beginning instrumental ensembles on a regular five-day per week attendance schedule.³⁰ The middle schools had classes of beginning sixth- and seventh-grade students, with the sixth grade receiving instruction only three days per week due to the merger and restructuring of the district high schools.³¹ The middle school directors grouped the sixth-grade beginners homogenously by instrument family and established the three-day rotation. For example, brass and percussion students at Pierre Moran would attend band on Mondays, Wednesdays, and Fridays, with woodwinds attending on Tuesdays, Thursdays, and Fridays. All students experienced full band on Fridays. Seventh-grade students received instrumental music instruction daily, as well as eighth-grade students who had experienced an interruption to their beginning music instruction due to the Spring 2020 shutdown and the hybrid model of the previous year.³²

Introduction to the Problem

The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities, such as audition opportunities, since the COVID-19 pandemic. “Music enhances the education of our children by helping them to make connections

²⁸ Carnall, 2023.

²⁹ Ibid.

³⁰ Ibid.

³¹ Burton, 2023.

³² Ibid.

and broadening the depth with which they think and feel.”³³ Appearing on almost every conference schedule is a clinic session addressing culture and community within a successful band or orchestra program, with clinicians defining the term community as individual students working together to create the band family.³⁴ While it is the individual students who join band or orchestra, it is the collection of members that make it a family or community. The ensemble emphasizes music’s social nature and how the social aspect of music education is important.³⁵

Music has always been considered an integral part of the institution of community and, therefore, valued in education as foundationally essential for the development of the community.³⁶ Some of the great philosophers viewed the arts as an imitation of the affairs of daily life and, when incorporated into education, could instill good character. Plato and Aristotle both placed the arts at a central place in their political theories, with Aristotle becoming the father of arts education and art appreciation.³⁷ He would have everyone learn to play music rather than experience it passively.³⁸ Therefore, music has been a part of the curriculum in public

³³ Wisconsin Music Educators Association, “Notable Quotes for Programs, Letters, and Public Relations,” 2023. <https://wmeamusic.org/ac/quotes/#:~:text=%E2%80%9CMusic%20enhances%20the%20education%20of,part%20o%20our%20children’s%20education.%E2%80%9D>.

³⁴ Jeff Scott, “A Myriad, Plethora, and Cornucopia of Other Things Necessary for Success,” in *Habits of a Successful Middle School Band Director*, (Chicago: GIA Publications, Inc., 2014), 137.

³⁵ Leonard Tan, “Reading John Dewey’s *Art as Experience* for Music Education,” *Philosophy of Music Education* 28, no. 2 (Spring 2020): 71. <https://doi.org/10.2979/philmusicducrevi.20.1.05>.

³⁶ John Dewey, *Art as Experience* (New York: Capricorn Books, 1958): 8.

³⁷ James Sloan Allen, “Aristotle: Art and ‘The Blessed Life’,” *Arts Education Policy Review* 103, no. 5 (2002): 27. <https://doi.org/10.1080/10632910209600301>.

³⁸ *Ibid.*, 29.

schools for generations. Music was officially instated as a core curriculum subject in 2002 with the *No Child Left Behind Act* (NCLB).³⁹

Seeing the gravity of such a legislative act, The National Association for Music Education (NAfME) and state music associations took action to define and provide models for quality instrumental music programs. The Florida School Music Association outlined a model that many states across the country followed in which schools schedule secondary band and orchestra classes with daily rehearsals of no less than fifty minutes in length.⁴⁰ The typical instrumental music ensembles are co-curricular, requiring both in-school rehearsals and outside or community-oriented performances.⁴¹ High school groups participate in sporting event performances, marching evaluations, fall and winter concerts, adjudicated festivals, and community performances with extra-curricular opportunities through state music associations.⁴² Middle school ensembles participate in mid-fall, winter, and spring performances in addition to adjudicated festivals and community performances for recruitment and support.⁴³ Many of these performances, as well as recruitment and retention efforts, require a great deal of traveling.

At least half of the performances at sporting events, parades, and adjudicated concerts require school-provided transportation, such as a school or charter bus. Major extra-curricular trips are planned for high school groups on a three- or four-year basis, requiring community

³⁹ Taylor V. Gara, George Farkas, and Liane Brouillette, “Did Consequential Accountability Policies Decrease the Share of Visual and Performing Arts Education in U.S. Public Secondary Schools During the No Child Left Behind Era?” *Arts Education Policy Review* 123, no. 4 (2022): 2-3. <https://doi.org/10.1080/10632913.2020.1854911>.

⁴⁰ Florida School Music Association, “Campus Level – Secondary Music,” *Models and Tools for Building Quality Music Programs*, 39. www.fsma.flmusiced.org.

⁴¹ *Ibid.*, 46.

⁴² *Ibid.*

⁴³ *Ibid.*, 47.

fundraising activities.⁴⁴ Middle school trips for commercial festival participation are planned on a yearly or bi-annual basis.⁴⁵ Local trips to area elementary schools for recruiting are planned during the school day but also require school bus transportation. Teachers and administrators collaborate in planning and assessing all trips for educational merit.⁴⁶ The Florida State Music Association model outlined the characteristics of successful instrumental music programs, with most directors around the globe following suit. Elkhart Community Schools followed a similar model until the COVID-19 pandemic and subsequent reopening in the fall semester of 2021. However, not all students had the emotional support, academic strength, or material goods needed to succeed during virtual instruction and were, therefore, ill-equipped to return to school or move forward from the pandemic.

Students living in high poverty and need situations did not receive or have access to all the resources needed to succeed, including emotional support.^{47, 48} Students who needed more tangible resources such as devices, instruments, or facilities appropriate for musical practice could not participate effectively for almost a year.⁴⁹ Thus, the pandemic shutdown impacted students of ECS and around the world who live in high poverty and experience cultural and financial inequities.

⁴⁴ Florida School Music Association, 48.

⁴⁵ Ibid., 50.

⁴⁶ Florida School Music Association, 48.

⁴⁷ Megan Kuhfeld et al., "Projecting the Potential Impact of COVID-19 School Closures on Academic Achievement," *Educational Researcher* 49, no. 8 (2020): 552. <https://doi.org/10.3102/0013189X20965918>.

⁴⁸ Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," 393.

⁴⁹ Colette Stefaniak, "Effects of Covid-19 on Elementary and Secondary Music Education," MME, thesis, Belmont University, 2023.

English Language Learners (ELL) who rely on specialized instructional strategies such as The Sheltered Instruction Observation Protocol (SIOP) experienced additional challenges due to the method's social requirements.⁵⁰ SIOP is just one instructional method that is popular in helping students to learn a new language, English, and academic content of subject-specific areas consecutively. The key component of SIOP is for students to fully engage with the content through constant interaction with other students.⁵¹ It gives the new language meaning when using it in context. The social SIOP strategies are less effective for students learning both language and academic content during online learning when they are not directly interacting with meaningful use.

To address mental health issues caused or exposed by the pandemic shutdown, Social Emotional Learning (SEL) became popular.⁵² As a result of the shutdown, SEL became a popular concept among educators, with students in need of intervening and supplementing instructional practices. Students, parents, and teachers experienced feelings of disconnect, isolation, anxiety, and depression during online instruction, while some struggled to recover.⁵³ Listening to music and participating in music are common coping strategies used during times of emotional and mental distress. The absence of ensemble music during the Covid shutdown impeded students' ability to develop and experience a sense of belonging through group

⁵⁰ SAVVAS Learning Company, "The SIOP Model," 2023, <https://www.savvas.com/index.cfm?locator=PS2rWo>.

⁵¹ Ibid.

⁵² Aleksander Kecojevic et al., "The Impact of the COVID-19 Epidemic on Mental Health of Undergraduate Students in New Jersey, Cross-Sectional Study," *PLOS ONE* 15, no. 9 (September 2020). <https://doi.org/10.31671/journal.pone.0239696>.

⁵³ Julie Gazmararian et al. "Impact of COVID-19 Pandemic on the Mental Health of Students from 2 Semi-Rural High Schools in Georgia," *Journal of School Health* 91, no. 5 (May 2021): 359. <https://doi.org/10.1111/josh.13007>.

performance or provide them a coping mechanism for stress caused by the COVID-19 pandemic.⁵⁴ Many districts invested in professional opportunities to train teachers to meet the social and emotional needs of students struggling after the pandemic.⁵⁵

Significance of the Research

Teachers who saw an increase in apathy and a decrease in student motivation will benefit significantly from the findings and recommendations. While band and orchestra enrollment may be increasing in middle schools, the initial decline for middle school band programs has begun to trickle up into the high school programs.⁵⁶ Additionally, students may be participating in extra-musical opportunities less than before the pandemic. High school directors must acknowledge the problem to troubleshoot potential issues before they occur and may, therefore, glean strategies from this research.

The rationale for choosing this topic is the decreased student motivation to learn, enroll in band or orchestra, or participate in co- and extra-curricular music opportunities in middle and high schools. Many instrumental music programs that were once thriving are struggling to recover from a year or two of missed recruiting, retention, or instruction.⁵⁷ The goal is to determine the level of severity of the problems created by COVID-19 and to provide applicable strategies to educators in the field for improving situations for their students and programs.

⁵⁴ Ernest Mas-Herrero et al., “Music Engagement is Negatively Correlated with Depressive Symptoms During the Covid-19 Pandemic via Reward-Related Mechanisms,” *Annals of the New York Academy of Sciences* 1519 (2023): 187. <https://doi.org/10.1111/nyas.14931>.

⁵⁵ Kecojevic et al., 2020.

⁵⁶ McKinley Stinson, “Reflections on Lessons Learned During COVID-19: Re-envisioning Middle School Band Programs After COVID-19.” DME diss., Liberty University, 2022.

⁵⁷ Ibid.

Purpose Statement

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools and, subsequently, other programs. This applied research study included both quantitative and qualitative data collection methods. The researcher collected quantitative data from middle and high school instrumental music students in Elkhart Community Schools who experienced band and orchestra during and after the COVID-19 pandemic. Students completed completely anonymous Likert-type surveys on Google Forms. The researcher collected qualitative data from veteran instrumental music teachers who taught before, during, and after the pandemic. Participants completed anonymous, open-ended questionnaires via Google Forms. In addition to ECS band and orchestra teachers, three teachers from Knox County Schools in Knoxville, Tennessee, and Dorchester District Two in Summerville, South Carolina, were questioned to provide comparison and perspective information for varying instructional practices during and after the pandemic. The researcher attained corporation enrollment data from the Indiana Department of Education website and instrumental music enrollment data from the band and orchestra teachers in ECS. Data analysis established trends from 2017 to 2023.

This topic addressed the emotional and motivational effects of COVID-19 and the strategies used for instruction during the pandemic, with specific attention to one district in Northern Indiana. While enrollment may be picking up at the middle school levels, the first- and second-year classes of the high school programs are now experiencing the impact of the initial decline in numbers at the middle school band programs.⁵⁸ High school directors must acknowledge the problem to troubleshoot potential issues before they occur.

⁵⁸ Stinson, "Reflections on Lessons Learned During COVID-19."

The rationale for choosing this topic was decreasing motivation amongst middle and high school students to learn, enroll in band or orchestra, or participate in co-curricular music opportunities. Many instrumental music programs that were once thriving struggled to recover from the pandemic shutdown and thus sought remediation and intervention strategies.

Central Research Question

For the researcher to examine the impact the pandemic had on band and orchestra programs, she asked the following research question:

Research Question: What are post-COVID-19 strategies teachers can use to improve student motivation in band and orchestra according to the perspectives of instrumental music directors?

Definitions

Applied Research. A method in which the researcher seeks to improve education by offering practical solutions for a variety of problems, challenges, and shortcomings in educational settings.⁵⁹

Co-Curricular. There are expectations for the students to participate in rehearsals, performances, or other obligations outside of the classroom and school day.

Elkhart Community Schools (ECS). The proper name of the school corporation in Elkhart, Indiana, in which the schools of this study reside.⁶⁰

English-Language Learners (ELL). Students who are unable to communicate fluently or learn effectively in English, who often come from non-English-speaking homes and backgrounds, and

⁵⁹ Claxton and Michael, 2.

⁶⁰ Elkhart Community Schools, "About," 2023.

who typically require specialized or modified instruction in both the English language and in their academic courses.⁶¹

Institutional Review Board (IRB). Group formally charged with protecting the rights of the human subjects involved in research.⁶²

Indiana State School Music Association (ISSMA). The state music association provides educational performance opportunities to students whose director is an active member in good financial standing.⁶³

No Child Left Behind (NCLB). A standards-based educational reform act signed by George W. Bush on January 8, 2002, made provisions for Title I funding to improve academic achievement for disadvantaged students and Title III instruction for English-language learners.⁶⁴

Qualitative Research. Method for exploring and understanding the meaning of a social or human problem through thematic data analysis.⁶⁵

Quantitative Research. Method of testing objective theories by examining and measuring the relationship between variables.⁶⁶

⁶¹ Great Schools Partnership, “English-Language Learner.”

⁶² Food and Drug Administration, “Institutional Review Boards (IRBs) and Protection of Human Subjects in Clinical Trials,” 2019, [https://www.fda.gov/about-fda/center-drug-evaluation-and-research-cder/institutional-review-boards-irbs-and-protection-human-subjects-clinical-trials#:~:text=and%20Research%20%7C%20CDER-,Institutional%20Review%20Boards%20\(IRBs\)%20and%20Protection%20of,Human%20Subjects%20in%20Clinical%20Trials](https://www.fda.gov/about-fda/center-drug-evaluation-and-research-cder/institutional-review-boards-irbs-and-protection-human-subjects-clinical-trials#:~:text=and%20Research%20%7C%20CDER-,Institutional%20Review%20Boards%20(IRBs)%20and%20Protection%20of,Human%20Subjects%20in%20Clinical%20Trials).

⁶³ Indiana State School Music Association, “Mission Statement,” 2023. <https://www.issma.net/index.php>.

⁶⁴ Samuel James Smith, *Windows into the History & Philosophy of Education* (Iowa: Kendall Hunt Publishing Company, 2020): 173-174.

⁶⁵ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, (Los Angeles: SAGE Publications, 2018): 4.

⁶⁶ Ibid.

School Corporation. A term used to refer to a school system or district. It is pertinent to this study because the system being examined in Indiana uses this terminology.

Social Emotional Learning (SEL). Evidence-based programs, practices, and policies through which children and adults acquire and apply the knowledge, skills, and attitudes necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.⁶⁷

Sheltered Instruction Observation Protocol (SIOP) Framework. An instructional strategy used with English Language Learners (ELL) that centers around 30 practical features organized under eight components.⁶⁸

Summary

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers was declining enrollment and student participation in outside music activities, such as audition opportunities, since the COVID-19 pandemic. On May 11, 2023, the Centers for Disease Control and Prevention (CDC) declared an end to the COVID-19 public health emergency.⁶⁹ Much of the world appeared to return to normal before the government officially declared the restriction lifted. While some communities came out unscathed on the other end of the pandemic, research reveals the effects of the pandemic on physical and emotional health, the

⁶⁷ Roger P. Weissberg, "Promoting the Social and Emotional Learning of Millions of School Children," *Perspectives on Psychological Science* 14, no. 1 (2019): 65. <https://doi.org/10.1177/1745691618817756>.

⁶⁸ "The SIOP Model," 2023.

⁶⁹ Centers for Disease Control and Prevention, "End of Public Health Emergency," Covid-19, May 5, 2023. <https://www.cdc.gov/coronavirus/2019-ncov/your-health/end-of-phe.html>.

economy, education, and more. However, the issue remained for schools, teachers, and students who did not recover or move forward after the shutdown in March 2020.

Student enrollment in instrumental music programs declined significantly around the country as researchers conducted aerosol studies and teachers implemented strict mitigation strategies.⁷⁰ Teachers, students, and parents faced the difficult challenge of online instruction, which included learning to play a musical instrument at home via online instruction rather than in the traditional method of ensemble rehearsals.⁷¹ Isolation eliminated the social element of musical learning, growth, and expression along with the healing power that music provides individuals who thrive off of the aesthetic experience.

Several factors of the pandemic shutdown contributed to a decline in student motivation and an increase in anxiety or depression. Students from high-poverty living conditions lacked the tangible resources such as technology devices, the internet, musical instruments, or appropriate practice facilities to participate effectively in the virtual music classroom.⁷² Students in non-English speaking family felt an extreme disconnect and isolation. Students also lacked the emotional support and coping mechanisms music offers to deal with the stressful situation of shutdown and virtual instruction.⁷³

English Language Learners (ELL) who regularly relied on the social and communal strategies of SIOP experienced additional challenges.⁷⁴ This instructional framework primarily

⁷⁰ Nickel, 2021.

⁷¹ Ibid.

⁷² Stefaniak, 2023.

⁷³ Mass-Herrero et al., 194.

⁷⁴ “The SIOP Model,” 2023.

utilizes experience and practical application approaches to learning the language.⁷⁵ For SIOP to be truly successful and effective, students must interact with other students in addition to the interaction between students and teachers.⁷⁶ The practical use of the language is what gives it meaning, making it an effective strategy for instruction.

In realizing the mental health crisis that surfaced during the COVID-19 shutdown, parents and teachers focused attention and effort on Social Emotional Learning strategies.⁷⁷ While some quickly returned to a state of normalcy, others experienced feelings of disconnect, isolation, anxiety, and depression, from which they struggled to recover.⁷⁸ In response to the need for effective social-emotional learning, districts and administrations provided teachers with professional development opportunities for SEL training.⁷⁹

This research intended to shed further light on the lasting effects of the COVID-19 pandemic on band and orchestra programs in a specific school corporation. Using Applied Research Methodology, quantitative and qualitative data gathered through reliable and valid surveys illustrated a change in students who experienced online instruction regarding their intrinsic motivation to participate in the musical experience. The research garnered perspectives by broadly examining two other districts through reliable and valid teacher surveys. It collected intervention suggestions from practicing educators in the field. Additionally, the archival data

⁷⁵ “The SIOP Model,” 2023.

⁷⁶ “Ibid.

⁷⁷ Kecojevic et al., 2020.

⁷⁸ Gazmararian et al., 359.

⁷⁹ Kecojevic et al., 2020.

illustrated the pre- and post-COVID-19 enrollment and participation trends within Elkhart Community Schools.

Chapter Two: Literature Review

Overview

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities, such as audition opportunities, since the COVID-19 pandemic. This chapter provides the Narrative Review and Theoretical Framework.

Narrative Review

The narrative review of the literature aimed to determine the impact of the COVID-19 pandemic and subsequent shutdown on the instrumental music programs in Elkhart Community Schools and around the world. While most of the country utilized virtual and hybrid instructional models, the approaches to instrumental music instruction varied from district to district based on administrative leadership, safety guidelines, and director judgment. The ECS directors and administrative leadership decided to eliminate beginning instrumental music offerings for the 2020-2021 school year, thus creating a gap in recruitment and enrollment across the district.¹

The literature provides a detailed picture and description of the historical uses of music and emphasizes its importance in forming individuals and society. History also shows music's medicinal and therapeutic benefits and uses in treating anxiety, depression, stroke, and dementia. Music's vital role in human and societal development solidified its place as an integral part of education. Research shows music education's positive benefits on cognitive, social, and

¹ Daniel J. Burton, Former Director of Bands at Pierre Moran Middle School, interviewed by the author via email correspondence, Elkhart, IN, May 2023.

emotional development among youth and adolescents. While the climate and culture of each band or orchestra program depend heavily on the directors and collection of students, the scheduling and organizational characteristics for successful programs are roughly universal. However, the global pandemic forced administrators, music educators, and students to re-examine procedures and policies to ensure the safety of everyone involved in the educational process.

Upon re-opening, researchers examined the effects of COVID-19 and the various types of instructional techniques utilized with students. Specific to instrumental music programs such as band and orchestra, research focused on specific issues regarding students in high-poverty situations, the technology issues experienced during virtual instruction, and families in which English was not the first or spoken language at home. With mental health being the focus of political and educational conversations, how to best serve students' social and emotional learning was a popular initiative implemented in schools nationwide. Additionally, researchers turned their focus on diminishing motivation of students as a result of the isolation and lowered expectations during the shutdown and virtual instruction. Fortunately, instructors used timeless strategies in addition to new ones based on research and philosophy to help students return to a sense of normalcy and move forward.

The Power of Music

Music and music education advocates testify to the power of music experience and performance. They speak to music's emotional outlet, the social connection participants make through music, and the overall benefits of the aesthetic experience. When fighting for music programs, advocates tout cognitive development benefits and academic test score data as successful evidence and validation for music education. It has become almost impossible for

opponents to argue against the power of music in general without even bringing music advocacy into the conversation.

Historical Uses

Historically, cultures have used music for purposes other than mere entertainment and leisure. Music played an integral part in developing cultural heritages and civilized communities. Music's historical significance is evident from the celebrations of life and the grief of death to the blessings of crops or harvests and the rite of passage from childhood to adulthood. Music and movement are intimately intertwined and arguably dependent upon one another. Levitin speaks to the overwhelming need of the body to respond when listening to music as "many people report that it is difficult to avow moving their bodies, whether it is a simple head nod to the beat, or body sway or a foot tap."²

Medicinal and Therapeutic Implementation

Throughout history, various cultures used music for healing rituals and ceremonies. "In ancient Greece, music was prescribed to patients to restore and maintain health."³ Doctors used music for pain management, relaxation, and psychotherapy. Medical professionals use music to help regulate breathing and heart rate and treat Posttraumatic Stress Disorder (PTSD). Music has improved immune system functions and modulated stress responses, reducing the need for analgesics and pain relievers.⁴

² Daniel J. Levitin, "Neural Correlates of Musical Behaviors: a Brief Overview," A paper written to support a grant from Canada's Natural Sciences and Engineering Research Council. *Music Therapy Perspectives* 31 (2013): 16.

³ Ibid., 19.

⁴ Ibid., 21.

Conrad investigated music's role as a healing medium throughout time and how its use evolved. The author begins with the oldest example of musical healing by referencing the depiction of harp-playing priests and musicians in paintings from approximately 4000 BCE. "In 2000 BCE, the cuneiform writings of Assyrians depict the use of music to circumvent the path of evil spirits."⁵ During the Middle Ages, music was held in high regard as possessing attributes for sustaining wellness, and laws mandated that medical students also participate in music.

Later, medical professionals began incorporating music as a form of treatment during and after surgical procedures. Evan O'Neil Kane used the phonograph in the operating room as early as 1914. Research showed that music interventions during procedures decreased "postoperative pain, the amount of sedative and analgesic medication needed, and even an overall improvement in the postoperative recovery period."⁶

Practices evolved, and practitioners passed techniques along through generations, with modern medicine implementing music healing and therapy techniques. Studies and research provide evidence of the power of music from a logical and scientific perspective that legitimizes what artists have been arguing for decades. Daniel Levitin documented the neurological effects of music on three areas that he calls neuromusical behaviors. He outlined the behaviors in three domains: (1) Perceptual-cognitive, including the communicative functions of music and speech; (2) Emotional reactions to music; and (3) Effects of music on immune function and health.⁷

⁵ Claudius Conrad, "The Art of Medicine: Music for Healing: From Magic to Medicine," *The Lancet: London* 376, no. 9757 (December 2010), 1980. <http://ezproxy.liberty.edu/login?qurl=https%3A52Fwww.proquest.com%2Fscholarly-journals%2Fart-medicine-music-healingmagic%2Fdocview%2F817596368%2Fse-2%3Faccountid%3D12085>.

⁶ Ibid.

⁷ Levitin, 15.

Levitin's research examined the brain's reaction to sound and musical stimuli, proving that a significant reaction exists.

One finding Levitin documented was that sound essentially woke up or activated unconscious, reflecting actions of the brain similar to that of the startle reaction to possible danger. Moreover, musical activities such as playing an instrument activated sensory and motor cortices. "The tactile feel of strings, bows, keys, and other instrument surfaces activates the corresponding sensory representation in the contralateral cortex."⁸ Music engages the visual cortex through reading music and processing the information received through the retina.

A fascinating relationship between music and neuroscience is that the brain's response to sound is isomorphic to the sound itself. Levitin states, "In other words, if we look at the waveform of a piece of music, and then at the waveform of the brain's response to that music, the two waveforms are nearly identical."⁹

Levitin wrote of the neurological effects and benefits of early instrumental musical training as the brain's attentional networks and social and interpersonal skills respond. Children who participated in instrumental music instruction documented neurostructural changes. The brain's gray matter, or processing unit, showed greater volume than individuals who did not participate.¹⁰ The students who participated in music had larger volumes of the parts of the brain that process information.

Levitin also described that therapists and the lay listener used music to regulate mood and provide comfort, especially with sad music. The author states that:

⁸ Levitin, 16.

⁹ Ibid., 15.

¹⁰ Ibid., 17.

When people feel sad or suffer from clinical depression, they often sense being cut off from other people, feeling as though no one understands them. Happy music can be especially irritating because it makes them feel even less understood. Sad music may be consoling because it connects the listener to others who seem to be experiencing a similar affective state.¹¹

The sad music made the listener feel understood and less alone in their depressive state.

Norman Weinberger described various examples of the power of music on the brain by providing imaging samples to substantiate this claim. When patients listened to musical passages with harmony rather than unison melodies, imaging studies of the cerebral cortex found more significant activity in the auditory regions of the temporal lobe.¹² The author also wrote of how the brain physically changes and adapts, reacting to or participating in music. He referred to it as the brain revising its wiring to support musical activities. For example, Weinberger wrote of Russian composer Vissarion Shebalin, who lost the ability to talk or understand speech following a stroke in 1953. However, he retained the ability to write music.

Dr. Oliver Sacks was a leader in neurological research and used music to treat patients with dementia, Alzheimer's, Parkinson's, and other infirmaries. He described the varying tremors patients with Parkinsonism experience, ranging from slow ticks to movements so fast the patient becomes seemingly frozen and unable to move. However, he stated that patients "overcome these disorders of timing when they are exposed to the regular tempo and rhythm of music."¹³ He described one patient who suffered from highly violent tremors that would disappear and was replaced with easy, flowing movements when he played music for her. He

¹¹ Levitin, 19.

¹² Norman M. Weinberger, "Music and The Brain," *Scientific American Special Editions* 16, no 3s (September 2006), 37–38, accessed October 30, 2022, <https://www.scientificamerican.com/article/music-and-the-brain-2006-09/>.

¹³ Oliver Sacks, "The Power of Music," *Brain* 129 (2006), 2528. <https://doi.org/10.1093/brain/awl1234>.

used the same methodology with Tourette's syndrome patients to help them become composed and tic-free.

For Alzheimer's and dementia patients, Dr. Sacks used music to, as he put it, bring them back to life. Playing music from a patient's youth or childhood, he theorized memories and personalities may be triggered, resulting in a neurological and physical response. "Music may bring them back briefly to a time when the world was much richer for them."¹⁴ He also theorized that music does not have to be familiar to elicit a response because everyone has been affected by the sheer beauty of music.

Research has shown that music affects mood. Therapists use music to help patients cope with emotional and psychological distress. Mas-Herrero et al. examined how participants used music to deal with the stress they experienced during the COVID-19 pandemic. Participants turned to music-related activities and ranked them as the most helpful techniques and strategies they tried.¹⁵ The participants of the Mas-Herrero study used music to regulate mood and improve levels of depression.

Amy Clements-Cortes described her work with a patient who had Parkinson's for fifteen years and how musical goals helped him to reconnect and communicate with loved ones. They incorporated music into their therapy sessions as a way for him to express his thoughts and feelings regarding his disease. She hoped the music would improve his self-esteem and decrease inappropriate behaviors by channeling his energy into songwriting projects.¹⁶ She found that the

¹⁴ Sacks, 2529.

¹⁵ Ernest Mas-Herrero et al., "Music Engagement is Negatively Correlated with Depressive Symptoms During the Covid-19 Pandemic via Reward-Related Mechanisms," *Annals of the New York Academy of Sciences* 1519 (2023): 193. <https://doi.org/10.1111/nyas.14931>.

¹⁶ Amy Clements-Cortes, "Music That Leads to Healing," *Canadian Music Educator* 51, no. 3 (Spring 2010): 52.

music was a non-verbal catalyst for the patient's feelings. Clements-Cortes stated, "music provided him with purpose, and with a means to communicate."¹⁷

The author also wrote of her work during therapy sessions in which she used music to treat a stroke victim and his family. The patient, like almost 30% of stroke victims, was experiencing symptoms of depression due to the effects that the stroke had on him. Clements-Cortes documented the patient's strides in incorporating active music-making by providing him with "aesthetic, physical, and relational experiences."¹⁸ The emotional stimuli music created gave the patient the intrinsic motivation to engage in the therapy. He became committed to the rehabilitation program. Moreover, the author used music to treat the aphasia the patient developed after his stroke.

Aphasia is losing the ability to understand speech or communicate using language. Clements-Cortes used melodic intonation therapy (MIT) to facilitate the patient regaining short, functional speech patterns and statements. She described his progress by saying, "through clinical improvisation, the patient could express and release emotions that he had bottled up inside, such as sadness and anger. Through choosing, singing and performing songs that Sam had a connection to, his sense of identity was strengthened and he said he felt a little more like himself when he was able to connect to this music."¹⁹ The therapy and rehabilitation program helped the patient and his family work together effectively to regain a new sense of normalcy and successfully heal from the trauma experienced as a result of the stroke. It improved his quality of life and that of his family.

¹⁷ Clements-Cortes, "Snapshot of Music Therapy," 53.

¹⁸ Ibid., 28.

¹⁹ Ibid., 29.

The Power of Music Education

Who better to profess the power of music education than the educators in the field daily? A mentor, teacher, or musical experience influenced and inspired these educators to pay it forward as a career or calling. Scott Lang, leadership trainer and music educator, went to the source with his compilation of stories from the teachers. In his interview with Richard Saucedo, former Director of Bands at Carmel High School in Carmel, Indiana, the two passionately spoke on the importance of humility in reaching students and remembering the purpose of music education. The job is not about commercial success or victories. However, instead, the “successful moments of teaching and learning can only occur as a part of the rehearsal process.”²⁰ Saucedo, considered one of the most successful directors in the field, has always been a proponent of concentrated focus on the rehearsal process as the fundamental building block and catalyst for success and excellence. He teaches with the students in mind. He views the connections made during rehearsal as the most critical education factor.

Saucedo stated, “You can’t connect when you are the only one communicating. This is what I think music education is about, connecting and communicating.”²¹ He emphasized that music education focuses on the students and the unique experience they get from participating in this meaningful activity. Music provides kids with relationships, emotional expression, and personal growth they cannot experience in any other classroom. Not only is a powerful connection made between the students and the teacher but also within the performance groups among the contributing members of the ensembles.

²⁰ Scott Lang, *Leader of the Band*, (Chicago: GIA Publications, 2011), 16.

²¹ *Ibid.*, 27.

Dr. Tim Lautzenheiser is one of the most influential in leadership, motivation, and mentorship in music education. He advocates for music teachers and students around the globe and professes the power of music and music education in his many seminars and clinics. In *The Joy of Inspired Teaching*, Dr. Tim, referred to by his friends and colleagues in the profession, professed the power of music education and its impact on the students who have the good fortune to participate.

Through music education, students build individual self-worth through communal or group performance. “They understand we are not going to judge their performance but rather join them in the process of learning. The student, in turn, becomes encouraged (in the presence of courage), and their acceptance of our advice becomes much greater.”²² Music and art educators romanticize their profession and study areas due to their passion for their medium. They advocate for the students because they see firsthand the impact of the arts on the performances and communal gatherings for expression. Dr. Tim stated, “Something very special happens in music rehearsal that seems to have more of an impact on students than any other facet of education.”²³ Instrumental music classes are unique and memorable spaces of safety and security.

Jeff Scott, esteemed retired band director from Cario Middle School in Mount Pleasant, South Carolina, values the uniqueness of the band room and the unique relationships established between teachers and students and among students. Scott says, “Our mission should be to build a family of people who work together for the good of everyone.”²⁴ In looking at recruiting,

²² Dr. Tim Lautzenheiser, *The Joy of Inspired Teaching* (Chicago: GIA Publications, Inc., 1993) 57.

²³ *Ibid.*, 73.

²⁴ Scott Rush, Jeff Scott, and Emily Wilkinson, *Habits of a Successful Middle School Band Director* (Chicago: GIA Publications, Inc., 2014) 15.

retention, or why students join or leave a band program, Mr. Scott examines the drop-out rate of middle school students by grade level. While seventh-grade students quit for what they feel is a lack of performance opportunities, the most alarming reason is among eighth-grade students. Scott found that these students did not like the high school director or did not feel they had any positive relationship with the high school director.²⁵ Mr. Scott's statement speaks to the educator's power and responsibility to establish these powerful and lasting relationships with the students.

Cognitive Development

For generations, researchers argued the benefits of music education and practicing instrumental music on academic performance and cognitive development. Glenn E. Schellenberg wrote of the relationship between music and cognitive abilities. The author found instrumental music lessons improved intellectual ability.²⁶ Ensemble music instruction and participation have evident benefits for its members that relate to other subjects such as reading, math, and verbal and spatial abilities. Evidence showed positive relationships between these subject areas due to "focused attention and concentration, memorization, reading music, fine-motor skills, and expressing emotions" in instrumental music courses.²⁷ Schellenberg also pointed out cognitive benefits for language and literacy.

Music is a different language that a musician reads vertically and horizontally simultaneously. Upon reading music notation, music students interpret the music specifically to

²⁵ Rush, Scott, and Wilkinson, 189.

²⁶ Glenn E. Schellenberg, "Music and Cognitive Abilities," *Current Directions in Psychological Science* 14, no. 6 (2005): 319.

²⁷ *Ibid.*, 319.

their instrument and then execute hand-eye coordination to perform the rhythms and pitches through applied skills. It is as if music students learn a secondary language to their native tongue. Schellenger stated that “learning a musical language could have cognitive benefits similar to those evident in bilingual children.”²⁸ The evidence provided a solid argument for music education advocates.

Social and Emotional

Social-emotional learning is a concept of instruction that integrates a specific focus on behavioral intervention into academic and extracurricular subjects. It includes specific interventions for bullying, suicide prevention, conflict resolution, delinquency, truancy, and violence. The SEL framework provided by the Collaborative for Academic, Social, and Emotional Learning (CASEL) provides educators, counselors, and staff with skills to address students with such issues through an overarching process with key components and standards. The critical element that establishes a successful music classroom is community development.

From the Deweyan standpoint, aesthetic experience is essential to a good and happy life. With humans being social by nature, music functions as a social glue between the contributing members of an ensemble. Maattanen explicitly stated, “It is a way to experience and express togetherness and affinity, relationship and participation.”²⁹ He referenced Regelski as saying the music is good but is even better when done with others.³⁰ The power of music lies within the social experience created and shared between the performing artists or, in an educational setting,

²⁸ Schellenberg, 320.

²⁹ Pentti Maattanen, “Aesthetic Experience and Music Education,” *Philosophy of Music Education Review* 11, no. 1 (Spring 2003): 69. <https://doi.org/10.1353/pme.2003.0005>.

³⁰ Ibid.

the students. These students form personal relationships by working in small and large groups, spending prolonged time together during rehearsals, concerts, festivals, and travels during and outside the school day.³¹ Music provides students with lasting relationships, experiences, and memories. Additionally, certain members develop their identities as group leaders or group followers as they create closer relationships with certain group members.³²

Ensemble music instruction is a group activity requiring students to work together and communicate verbally and nonverbally to execute a collaborative, emotional expression. Therefore, the social and emotional benefits are endless. Barrett and Bond described the rewards of engaging in the challenging act of playing a musical instrument. According to the authors, students who engage in instrumental music will likely experience a sense of achievement, freedom, self-determination, competence, and autonomy. They outlined the Five C's associated with positive youth development students achieve through instrumental music: competence, confidence, connection, character, and caring.³³ Through the development to work as a team member, the authors' research showed instrumental music students had higher attendance rates than those not involved in band or orchestra. Also, the teamwork skills students develop include "the capacity to take leadership roles and accept others in those roles, and the social and communication skills necessary to developing positive team processes."³⁴

³¹ Nickel, "High School Band Communities of Practice During Covid-19," 41.

³² *Ibid.*, 46.

³³ Margaret S. Barrett and Nigel Bond, "Connecting Through Music: The Contribution of a Music Programme to Fostering Positive Youth Development," *Research Studies in Music Education* 37, no. 1 (2015): 39. <https://doi.org/10.1177/1321103X14560320>.

³⁴ *Ibid.*, 49–50.

In the forward to Scott N. Edgar's book addressing social-emotional learning, specifically in music education, Dr. Tim referred to the rehearsal or music room as "a society within a society, and the skills needed to grow and succeed at the highest level are simultaneously offered in content and context."³⁵ The music classroom environment enables the students with the skills through interpersonal relationships to overcome the challenges created by home life, peers, communities, and school. Edgar further described the benefits of social-emotional learning (SEL) techniques in the music education classroom.

The author found that "as many as one in five adolescent students need professional services for their mental, emotional, social, or behavioral challenges."³⁶ The statistic is staggering, considering the age of adolescence is as young as ten years old. The music classroom is a safe space for many students who struggle in traditional classrooms with conventional instructional delivery and participation. Music rehearsals provide a place for social and emotional growth. Edgar stated that in music classes, students advance emotionally because of responsibility, commitment, perseverance, and self-discipline, which results in increased self-esteem, self-confidence, life skills, and self-knowledge.³⁷ Students are encouraged to be themselves through emotional expression and collaborative and social exploration.

Edgar suggests that "SEL instruction makes many of the other elements in a music classroom easier, including classroom management, social interactions, self-motivation to

³⁵ Dr. Tim Lautzenhauser, "Forward," In *Music Education and Social Emotional Learning*, by Scott N. Edgar (Chicago: GIA Publications, Inc., 2017), xi.

³⁶ Scott N. Edgar, *Music Education and Social Emotional Learning* (Chicago: GIA Publications, Inc., 2017) 2.

³⁷ *Ibid.*, 3.

practice, and peer leadership.”³⁸ As any instructional practice or technique is most effective when consistent, the same is valid for integrating and implementing SEL strategies. For SEL to be successful and meaningful, teachers must implement, sustain, and practice the elements and have resources for continued support. The author also emphasized the importance of teacher modeling when using SEL.

Just as music teachers model posture, breathing, and instrumental techniques for young musicians to grow and be successful, they must do the same with the SEL strategies. Edgar described how teachers can model efficiently and effectively to integrate SEL into the daily music rehearsals. The author stated, “it is important for all teachers to serve as role models in aiding students socially and emotionally. Open door policies facilitating trust, serving as a guide and advisor, and morphing challenges into opportunities will help prepare them to serve their future students in a SEL manner.”³⁹

Characteristics of Instrumental Music

The Florida School Music Association (FSMA) established the standards and expectations for scheduling and organizing instrumental music programs that facilitate effective instruction and learning. In conjunction with the Florida Bandmasters Association, Florida Orchestra Association, and Florida Vocal Association, FSMA compiled a document entitled “Models and Tools for Building Quality Music Programs,” describing the expectations, processes, and assessments for each level of education from elementary to collegiate. Additionally, the document described the optimal scheduling, facilities, and equipment an

³⁸ Edgar, 19.

³⁹ Ibid., 21.

organization or district needs to provide educators and students to ensure quality instruction and rehearsals.

According to FSMA, secondary music classes last at least “500 minutes over two weeks, preferably in daily meetings not less than 50 minutes in length.”⁴⁰ While some districts or schools adopt a block schedule with classes that meet only two or three times a week, daily instruction and rehearsals are more effective for instrumental music students for repetition, growth, and retention. Students must regularly practice implementing musical knowledge through practical skills to establish musical habits and muscle memory. The first step is to get the students in the band or orchestra room, and the second step is described in the expectations for walk-through and complete class observations as this focuses on student engagement and student/teacher interactions.

As administrators observed instrumental music teachers, they looked for student engagement in rehearsing and compliance with classroom procedures. These habits were established and observed through repetition and regular practice during formal evaluations. Classroom procedures for transitions, equipment placement, and interaction were part of an established routine through regular repetition. The students were actively involved in the learning process, working with one another through small sections or full ensemble instruction. When staffing was available, students participated in small group instruction or sectionals, focusing only on specific instrument families for more specialized and targeted guidance. Student interaction and involvement were the critical elements of the expectations outlined by FSMA.

⁴⁰ Florida School Music Association, “Campus Level – Secondary Music,” Models and Tools for Building Quality Music Programs. 2023, 39. <https://floridaschoolmusic.org/best-practices/models-tools/>.

Student/teacher interaction was another critical component to administrator observations and student/teacher/program success. FSMA stated that evaluators looked at how the teacher moved freely around the ensemble, making musical and procedural corrections with eye contact and professional interactions. While the teacher may start and stop the rehearsal by making corrections, most classroom instruction was with “students actually playing music, with immediate responses from the teacher when correction/clarification”⁴¹ was needed.

Teachers assessed students for musical growth individually and as an ensemble. Individual playing assessments significantly measured that each student was growing and contributing to the ensemble and program. All assessments were conducted individually or in small groups in person by the director or a certified staff member. During assessments, students performed in front of an instructor or even in front of other students in the classroom. Rehearsals and assessments were an essential step in preparation for public performances.

Parents, schools, communities, and stakeholders expected instrumental ensembles to perform publicly to see what students were working on during rehearsals and to see results from their monetary and time investments. FSMA stated, “performances provide students with an opportunity to demonstrate what has been achieved as a result of classroom lessons and to learn the skills necessary for performance in a public setting. Students should have the opportunity to demonstrate formal performance behaviors in a formal setting while actively engaging in music making for the public.”⁴² Public performances and concerts allowed students to demonstrate musical knowledge and individual and ensemble musical skills and established validation for the hard work teachers and students put forth during private practice, sectionals, and whole group

⁴¹ Florida School Music Association, 44.

⁴² Ibid., 46.

rehearsals. Additionally, performances were used as recruiting tools for future members of the programs through elementary and middle school tours during the instructional day via field trips.

Field trips were a major incentive for enrollment and retention for instrumental music programs. FSMA described the expectations for teachers to use field trips effectively for recruitment, retention, and educational enrichment. Recruitment trips began at the middle school level, with small jazz and concert ensembles traveling to elementary schools for in-school concerts. High school marching bands and jazz groups were taken to middle schools to inspire students to continue their instrumental music education into the high school experience. Also, performance and incentive trips were used at every level to motivate students with positive and fun experiences outside the classroom with festival performances and trips to theme parks.

FSME described the details and expectations of trips as the following:

Major trips may be planned on a three-four year basis, so that the community/parents/students are not overburdened with fundraising activities. Such trips need to be planned with administrators to minimize any time out of class and to ensure that educational/musical opportunities are part of the event. There are non-musical, educational benefits of overnight events for music organizations if carefully and educationally planned.⁴³

Traveling is a vital part of instrumental musical programs to facilitate the recruitment and retention of active members. Traveling was also a variable in the ensemble assessment.

The expectation was that programs participate in regional and state-sanctioned adjudication events. Instrumental music programs are co-curricular, meaning outside rehearsals and performances are extensions of the classroom rehearsals and instruction. Adjudicated performances are considered culminating performances for the students and the class and could count as summative assessments. These sanctioned events, sponsored by the state music

⁴³ Florida School Music Association, 48.

associations, are encouraged by building and district-level administrations.⁴⁴ They require students to travel to performance venues outside the regular school hours during evenings and weekends and sometimes far distances away. Furthermore, because the classes are co-curricular, these trips and performances are part of the academic expectations for assessment and success for the students who participate.

A Global Pandemic

Throughout history, specific dates go down in infamy and are recalled with mixed emotions by the generations who experienced these events. March 13, 2020, is what many remember as the day uncertainty and fear swept the globe as schools, businesses, and the global economy shut down as a result of a mysterious global pandemic, COVID-19. During the early days of the shutdown, there were more questions than answers about how to continue functioning as a society and educate students safely and effectively.

Most public schools utilized remote learning or virtual instruction models for the remainder of the school year, conducting synchronous meetings online.⁴⁵ Ph.D. student Bethany Nickel provided a detailed and in-depth description of the COVID-19 timeline and the various responses in education across the country in her dissertation for Case Western Reserve University. Upon returning to school in the fall, administrators considered performance-based music classes. Nickel referenced the aerosol study in which the authors “showed how COVID-19 could spread through the breathing of singers and instrumentalists in a variety of settings in order

⁴⁴ Florida School Music Association, 50.

⁴⁵ Phillip M. Hash, “Remote Learning in School Bands During the Covid-19 Shutdown,” *Journey of Research in Music Education* 68, no. 4 (2020): 383. <https://doi.org/10.1177/0022429420967008>.

to provide recommendations for music and theater classrooms.”⁴⁶ “Remote band learning also presented logistical challenges, such as how to provide all the students with school instruments when they were learning from home.”⁴⁷ There was no universal model for band and orchestra rehearsals as was customary in the past.

For schools that remained completely virtual for the fall, students received packets of instructions and materials from their teachers that they would complete independently and return either digitally, by mail, or by school drop-off. Teachers and students interacted with one another in one of two ways: synchronous or real-time meetings in an online videoconferencing platform, or asynchronous, guided independent study with specific due dates.⁴⁸ The hybrid model was the most popular during the fall semester, with students attending in-person classes two days per week, completing assignments independently two days, and attending a synchronous meeting online one day per week. Many teachers taught dual classes where students were present in person and via computer simultaneously.⁴⁹

Rehearsals looked different as students returned to school and teachers creatively resumed instrumental music classes. Many rehearsal spaces looked like a grid rather than a concert hall, with students positioned six feet apart, sometimes in perimeters taped off the floor. Students could not face into a conductor’s podium. However, instead, all students faced the same direction and played equipment with aerosol spreading mitigation supplies such as bell covers,

⁴⁶ Nickel, 8.

⁴⁷ Ibid., 10.

⁴⁸ Hash, 382.

⁴⁹ Nickel, 5.

musician masks, flute shields, and puppy pads. To facilitate social distancing, directors moved rehearsals to auditoriums, gyms, or outside beneath tents.⁵⁰

According to Hash, instrumental music educators “attempted to adjust goals and activities to fit remote learning while still meeting students’ needs.”⁵¹ Instruction was emergency teaching rather than quality planning and implementation of the curriculum. Administrators tasked all teachers with the challenge of emergency teaching, with instrumental music teachers providing meaningful instruction in a subject dependent upon student interaction as a vital part of the learning process.⁵² The culmination of the learning process in instrumental ensembles is the public musical performance. However, just as in-person instruction and rehearsals were modified or canceled altogether, performances and competitions were also canceled worldwide.⁵³

As Stefaniak pointed out, “These events function as milestones for many students, as a tangible point to which students can see the result of their hard work in rehearsals or the practice room.”⁵⁴ Parents, guardians, and educational stakeholders also see the hard work and development during public performances, which were eliminated during the COVID-19 shutdown, thus calling into question the rationale for music education if we as a society could do without it.

In reflecting upon the pandemic and speculating on the lasting implications, Stinson posited that the middle school directors’ responsibility is the catalyst for change and recovery.

⁵⁰ Nickel, 10.

⁵¹ Hash, 384.

⁵² Ibid.

⁵³ Colette Stefaniak, “Effects of Covid-19 on Elementary and Secondary Music Education,” MME thesis, Belmont University, 2023, 19.

⁵⁴ Ibid.

These educators must be the first to modify their approach and implement interventions to remediate the learning and motivation lost during virtual instruction. Stinson stated:

Many students may fail to progress like those learning instruments before COVID-19 without consistent, face-to-face instruction. This immediate responsibility for instrumental musicianship development typically begins with the middle school band director. Student success impacts high school directors, professors, private instructors, administrators, and commercial music industry affiliates.⁵⁵

Problems with Virtual Instruction

Poverty

Poverty reaches far beyond a financial obligation such as instrument rental or purchase. Research shows that poverty is multifaceted, with a cacophony of subsequent issues. For many students, practicing or participating in virtual instruction at home proved difficult due to limited space, access to instruments or materials, or family needs and attitudes.⁵⁶ Stefaniak illustrated in her research the inequities in virtual instruction during the COVID-19 pandemic shutdown. Directors in higher-poverty schools experienced significantly more challenges in parental support and student access to essential materials.⁵⁷ Students did not participate fully and were not supported or pushed to participate by parents or guardians. As a result, she stated, “students in low-income (or more rural) schools lost as much as twenty-two weeks of instruction when classes went fully online.”⁵⁸

Per Hash’s research, “a greater percentage of directors in mid/low poverty schools reported student participation at moderately high or above compared to those in mid-high/high

⁵⁵ McKinley Stinson, “Reflections on Lessons Learned During COVID-19: Re-envisioning Middle School Band Programs After COVID-19,” DME diss., Liberty University, 2022., 7.

⁵⁶ Stefaniak, 19.

⁵⁷ Ibid., 12.

⁵⁸ Ibid., 2.

poverty institutions.”⁵⁹ Hash’s research echoed that of Stefaniak in that directors he surveyed in higher-poverty schools also reported significantly higher challenges with parental support and student access to instruments than directors in lower-poverty schools.⁶⁰ Hash described additional factors that potentially hindered participation during virtual education. Such factors were “students’ access to the internet due to multiple people needing to use a single computer, student obligations in caring for younger siblings, and parents not allowing their child to play an instrument while other family members were working or schooling from home.”⁶¹

According to Kuhfeld et al., “nearly 50% of low-income families and 42% of families of color lacked sufficient devices at home to access distance learning, according to an Education Trust (2020b) poll.”⁶² The percentages of low-income families and families of color are the only data the research found and reported. Unfortunately, not all data collected during the pandemic is reliable, as not all educators or administrators reported data accurately. Kuhfeld and the authors found that schools in high-poverty communities were less likely to report providing online learning, namely synchronous teaching, to all students. They also reported a higher percentage of students completely absent compared to low-poverty schools.⁶³

Technology

While access to equipment and materials was one issue, quality hindered some families during the shutdown. “Technological options are dependent on the electronic devices and

⁵⁹ Hash, 388.

⁶⁰ *Ibid.*, 393.

⁶¹ *Ibid.*, 392.

⁶² Megan Kuhfeld et al., “Projecting the Potential Impact of COVID-19 School Closures on Academic Achievement,” *Educational Researcher* 49, no. 8 (2020), 552. <https://doi.org/10.3102/0013189X80965918>.

⁶³ *Ibid.*

internet connections that students have access to at home, as well as available school resources.”⁶⁴ Numerous researchers cited audio quality, delay, and internet strength or accessibility as common challenges for distance learning. Frustrations with technology issues could impact student attrition, especially in high-poverty situations. Conversely, directors who experienced high or consistent participation mostly worked in mid-low/low-poverty institutions with students who almost always had access to a device and internet.⁶⁵

It was not only the students who experienced technological issues and frustrations. Teachers reinvented how they delivered information, engaged with students, and assessed student achievement using a distance learning platform. There was little to no time to test or troubleshoot the technology or to provide teachers with the necessary training on virtual instruction to ensure effective instruction.⁶⁶ Biasutti pointed out that participants, teachers, and students had to resolve their technology issues related to software, internet connections, sound, and other problems.⁶⁷ Navigating videoconferencing platforms built for businesses and corporations posed a problem for educational institutions, namely instrumental music instruction.

Dammers looked at feedback from music teachers and students and found various problems associated with videoconferencing in instrumental music programs. Skype proved reasonably reliable while still temperamental, resulting in lessons needing rescheduling due to

⁶⁴ Nickel, 10.

⁶⁵ Hash, 392.

⁶⁶ Kuhfeld et al., 553.

⁶⁷ Michele Biasutti, “Strategies Adopted During Collaborative Online Music Composition,” *International Journal of Music Education* 36, no. 3 (2018): 482. <https://doi.org/10.1177/0255761417741520>.

log-in issues.⁶⁸ However, other technology issues arose once logged on. Students cited problems such as video and audio delay, limited visual capabilities, restrained movement due to the size of the camera angle, limited sound control, and the overall impersonal medium.⁶⁹

He described music performance as an inherently synchronous experience because “musicians make music together in time.”⁷⁰ While online learning research documented disadvantages, the author also focused on the benefits of incorporating it to expand or supplement instrumental music instruction but not replace it. Dammers described the benefits of incorporating videoconferencing into band and orchestra: “this format also holds potential for K–12 music instruction, as it is much easier for teachers to make experts available to the class from anywhere in the world. From clinics offered by master musicians to interviewing a composer or performing a work for its composer, the possibilities are extensive.”⁷¹

While properly working technology poses an issue for virtual learning, Dziuban focused his research on the educational gap that technology creates between underserved student populations and communities with more financial and technological resources. He looked into the mere availability and access to resources as he described the inequities in educational access. Dziuban stated, “one of the promises of online technologies is that they can increase access to nontraditional and underserved students by bringing a host of educational resources and

⁶⁸ Richard J. Dammers, “Utilizing Internet-Based Videoconferencing for Instrumental Music Lessons,” *Update: Applications of Research in Music Education* 28, no. 1 (2009): 20–21. <https://doi.org/10.1177/8755123309344159>.

⁶⁹ *Ibid.*, 20–21.

⁷⁰ *Ibid.*, 22.

⁷¹ *Ibid.*, 23.

experiences to those who may have limited access to on-campus-only higher education.”⁷²

However, research found that not all demographic groups, such as Hispanic, Black, and other ethnic minorities, benefit from distance education programs. These groups were less likely to take online courses at the higher education level.

When inspecting K-12 online learning, research showed that the gap was much narrower between ethnic minorities and the majority groups. “Only 1 out of 15 courses had significant gaps in student test scores.”⁷³ Schools attribute the gap to most public-school districts and corporations providing devices to every enrolled student through one-to-one programs and grants. Every student had a tablet, laptop, or other device the school system provided. In higher education, it is the responsibility of the student or student’s family to provide technological devices essential for participation.

Nathan Kruse et al. investigated the technological problems experienced using Skype music lessons in a music academy. Students and teachers professed technological complications as well as financial constraints prohibiting accessibility. Issues included but were not limited to audio and video quality, weak to little internet connections, and sound delays and feedback. However, the authors pointed out, “it is important to acknowledge that any discussion of technology runs the risk of becoming outdated as soon as it is published. It is also possible that over time, Google videoconferencing might eclipse Skype for a variety of reasons, including

⁷² Charles Dziuban et al., “Blended Learning: The New Normal and Emerging Technologies,” *International Journal of Educational Technology in Higher Education* 15, no. 3 (2018), <https://doi.org/10.1186/s41239-017-0087-5>.

⁷³ Dziuban et al.

ease of use, improved interface capabilities, the ability to include multiple persons and lower costs.”⁷⁴

English Language Learners

As the country’s demographic continuously changes, so do the student populations participating in music courses and the native languages of the families involved in instrumental music. Teachers face increased challenges in communicating with their students and with the families and communities they serve. Natasha Warikoo examined progress in recognizing inequities in education based on race, ethnicity, and cultural processes and the issues that still need to be addressed. Teachers must recognize, acknowledge, and utilize the students’ underlying social and cultural diversity to practice inclusion and facilitate educational opportunities for reaching and connecting with students.

She brought to light the increase in racial and ethnic minorities between the U.S. Census Bureau reports of 2015 and 2018, which shifts the United States as having the most significant number of immigrants in its history.⁷⁵ The author identified the environmental factors contributing to immigrant students’ successes and failures, such as lack of family involvement and neighborhood violence. For many students, school and academic involvement may provide students with more than scholastic knowledge and skills. Warikoo stated that educational participation can provide identity development, social integration, and psychological well-

⁷⁴ Nathan B. Kruse et al., “Skype Music Lessons in the Academy: Intersections of Music Education, Applied Music and Technology,” *Journal of Music, Technology & Education* 6, no. 1 (2013): 55, https://doi.org/10.1386/jmte.6.1.43_1.

⁷⁵ Natasha Warikoo, “Race, Ethnicity, and Cultural Processes in Education: New Approaches for New Times,” *Education in a New Society: Renewing the Sociology of Education*, ed Jal Mehta and Scott Davies. (Chicago: University of Chicago Press, 2018): 3-4.

being.⁷⁶ Moreover, students who participate in arts education classes become well-rounded, contributing members of a program more significant than themselves. English Learners (EL) fall under the auspices of ethnic minorities and immigrants.

The Indiana Department of Education (IDOE) provides an in-depth description of English Learners and the programs teachers use to reach all students through instruction, assessments, interventions, and enrichments. To provide a contextual framework for Els in Indiana, the *IDOE EL Guidebook* (ELG) describes the situational data as follows:

Over 139,000 Indiana students speak a language other than English at home, and there are over 295 different languages represented in Indiana schools. Of these, over 83,000 students have been formally identified as ELs due to limited proficiency in speaking, listening, reading, and writing academic English. ELs comprise roughly 6% of Indiana's total student population, and they are enrolled in schools and districts in every corner of the state.⁷⁷

The state's mission is to provide foundational academic support to all students, including those of cultural and linguistic diversity.

English Learner proficiency levels vary across grade levels, but they must receive language assistance services until they reach meaningful participation in educational programs without requiring language support. Each school has the autonomy to select its service programs but must consider factors that impact students, such as "each student's English proficiency level, grade level, educational background, and their native language background for bilingual programs."⁷⁸ However, the services must target appropriate goals for reaching proficiency levels.

⁷⁶ Warikoo, 11.

⁷⁷ Indiana Department of Education, Office of English Learning and Migrant Education, "2023-2024 English Learner Guidebook," revised July 2023, <https://www.in.gov/doe/grants/english-learning-and-migrant-education/>, 4.

⁷⁸ *Ibid.*, 15.

The IDOE also emphasizes the importance of school and family partnerships for English learners' success. Family engagement is vital for helping students implement the language skills learned, help with homework, and support educational decisions. The ELG describes involvement as beneficial for the students, families, and educational entities. Each family brings unique assets and needs, making effective communication in an appropriate language essential.⁷⁹

The Sheltered Instruction Observation Protocol (SIOP) model used by Elkhart Community Schools (ECS) educators and staff relies heavily on full submersion and participation with the language and putting it into practice, making it applicable to real-life scenarios. The program relies on culturally responsive teaching and learning that is fully immersive instruction and implementation.⁸⁰ While online learning and virtual instruction can achieve much, lessons must include the critical elements of social interaction and hands-on application that SIOP depends on, or it was rendered less effective during the COVID-19 pandemic shutdown.

Not only were EL students displaced from the interactive learning process and interventions that SIOP method provides, but the families were also isolated. The pandemic and virtual instruction made the expectations for family partnerships outlined in the ELG difficult and sometimes impossible. Just as families may feel uncomfortable attending events if they are unsure about interpreter availability, families unfamiliar with online instruction or meeting platforms may have experienced heightened discomfort in participating in any form of involvement in their child's education.⁸¹

⁷⁹ Indiana Department of Education, Office of English Learning and Migrant Education, 35.

⁸⁰ "The SIOP Model," 2023.

⁸¹ Indiana Department of Education, Office of English Learning and Migrant Education, 35.

Mental Health

The conversation of mental health has become more and more prevalent in recent years with the increase of societal violence, mass shootings, and suicide among adolescents and young adults. Much research is measuring student anxiety, depression, and various coping mechanisms and strategies to combat the adverse effects of declining mental health among youth in education. Son, Hegde, Smith, Wang, and Sasangohar examined mental health among college and university students, specifically focusing on the decline experienced during and after the COVID-19 pandemic. “Student mental health in all levels of education has been an increasing concern, and the COVID-19 pandemic brought those who suffer from anxiety and depression into renewed focus.”⁸²

As revealed in their study, surveyed students experienced increased stress and anxiety due to the COVID-19 outbreak. Students expressed fear and worry, as well as difficulty concentrating.⁸³ Most higher, secondary, and primary education institutions offer free counseling services to teachers and students who choose to partake. However, there remains a negative connotation associated with mental health. The study showed that while some sought support, others did not due to the stigma associated with mental health, with only 5% taking advantage of mental health counseling services.⁸⁴

Numerous factors contributed to the increase in stress and depression experienced by students during the COVID-19 pandemic. Students stated that their home was a “distractive environment and a more suitable place to relax than to study,” citing specific distractions being

⁸² Changwon Son et al., “Effects of COVID-19 on College Students’ Mental Health in the United States: Interview Survey Study,” *Journal of Medical Internet Research* 22, no. 9 (2020). <https://doi.org/10.2196/21279>.

⁸³ Ibid.

⁸⁴ Ibid.

social media, the internet, and video games.⁸⁵ Students had less structure at home and little to no routine or strict schedule, disrupting sleep patterns.⁸⁶

Students cited social isolation and lack of in-person interaction and outdoor activities contributing to depressive and suicidal thoughts. Of the students surveyed by Son, Hegde, Smith, Wang, and Sasangohar, 44% expressed depressive thoughts, 33% stated they felt lonely, 12% experienced insecurity, and 10% felt powerlessness or hopelessness.⁸⁷ Moreover, more severe feelings of suicide were surveyed and thus reported. Eight percent of the students surveyed expressed that they thought about suicide, with only 5% reporting such feelings.⁸⁸ The stigma of mental health and conversations on the topic hinder students from reporting feelings of depression or seeking professional help. However, some students did utilize techniques and strategies that they managed individually.

According to the study, students used self-management techniques such as meditation, exercise, streaming services, social media, playing with pets, journaling, listening to music, reading, and drawing. Some turned to their spiritual beliefs and faith. In contrast, others cited that maintaining routines provided stability and comfort.⁸⁹ For some, the routine of academic instruction and engagement provided respite from the stress of the pandemic news and uncertainty. Some students claimed to experience lower stress levels related to decreased academic pressure and class workload, while teachers decided to ease students into virtual

⁸⁵ Son et al.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Ibid.

instruction.⁹⁰ Teachers achieved this by reducing course loads and providing allowances for late assignments.⁹¹

With adolescence being the formative years of development in teenagers, researchers examined the emotional and behavioral effects of COVID-19 on the well-being of middle and high school-aged students. The results of one study showed that 7.3% of teenagers surveyed obtained scores relating to the risk of emotional and behavioral problems.”⁹² The researchers took it a step further and examined the issues under the auspices of gender. The study showed that more female students experienced categorical emotional problems. In contrast, male students presented more issues with behavioral problems.⁹³ Some researchers delved into finding justification for teenagers’ emotional and behavioral problems seemingly due to the pandemic.

Hash provided a contradictory view that some students may feel the online environment was safer than the traditional classroom without the pressure of active participation and peer scrutiny.⁹⁴ For some, there was safety and security in the distance, in addition to the anonymity that a blank screen provided when teachers required students to turn the camera off. Introverted students could hide behind the screen rather than participate in forced group interaction and potential peer judgment. However, instrumental music courses rely on active participation and socialization.

⁹⁰ Son et al.

⁹¹ Ibid.

⁹² Eduardo Fonseca-Pedrero, Javier Ortunao-Sierra, and Alicia Perez-Albeniz, “Emotional and Behavioural Difficulties and Prosocial Behavior in Adolescents: A Latent Profile Analysis,” *Revista de Psiquiatria y Salud Mental* 13, no. 4 (2020), 206. www.elsevier.es/saludmental.

⁹³ Ibid., 206.

⁹⁴ Hash, 382.

Stefaniak found that “middle and high school students lost a key part of their relationship with their music teachers.”⁹⁵ These teachers typically form bonds with their students over multiple years of instruction and become more than merely instructors but also mentors and advisors. As a result of the isolation experienced during the shutdown, students lost “features of dynamicity, expressivity, and interactivity that are crucial to performance-based music making (Ruscanda, Belibou, and Casan 2021).”⁹⁶ Students were isolated from influential educators and close friends who convene in ensemble rehearsals and performances.

In the Emon, Greene, and Timonen study, students professed “a shrinkage of their “old” friend group since school closure and reflected that this made them feel isolated at times, but they still maintained a smaller circle of close friends.”⁹⁷ As social distancing requirements and mandates were strict early on during the pandemic, they maintained relationships through social media, video chatting, texting, and phone calls. There was little to no in-person gathering or interactions during this time.

One female student, in particular, who was the focus of the study, admitted openly to suffering from anxiety and depression. She described that “during the initial lockdown period, she felt “all over the place” emotionally and was “really freaking out about things” as she was exposed to various rumors and news stories about the pandemic.”⁹⁸ The student stated that she felt very isolated while being separated from her best friends, who were geographically far away

⁹⁵ Stefaniak, 24.

⁹⁶ Stefaniak., 5.

⁹⁷ Ayeshah Emon, Jo Greene, and Virpi Timonen, “Generation Covid: Experiences of the Coronavirus Pandemic Among Secondary School Graduates of 2020 in Ireland,” *Cogent Education* 8, no. 1 (January 2021), 8. <https://doi.org/10.1080/2331186X.2021.1947014>.

⁹⁸ Emon, Greene, and Timonen, 8.

in their own homes.⁹⁹ As a result of the anxiety and depression, she felt less productive in school and life because the pandemic disrupted her sleep patterns.

One male subject of the study echoed these feelings as losing contact with his friends left him aimless in his attempts to study. He needed more focus, struggled with passing the time during the lockdown, and experienced uncertainty regarding his future studies. This uncertainty led him to “opt for ‘safety net’ college choices rather than courses he might have enjoyed.”¹⁰⁰ The isolation of the pandemic and distance from his social support system made the student question himself and his endeavors and, subsequently, his drive and ambition. However, many students employed strategies and coping mechanisms to help them focus, relax, or focus their attention on a positive rather than negative mindset.

The students in Emon’s research described externalizing their thoughts through artistic expression or social media presence. They professed it as cathartic.¹⁰¹ Creativity became an outlet for emotional expression and a powerful tool to manage the new normal of separation. The authors stated that “art, music, reading, and meditation became forms of self-care for these participants and helped them to cope with the lockdown.”¹⁰² For some, these were new experiences in that they had never taken an art class, invested in music, or been avid readers or practitioners of meditation prior to the pandemic. Moreover, COVID-19 “catapulted all

⁹⁹ Ibid.

¹⁰⁰ Ibid., 9.

¹⁰¹ Ibid., 11.

¹⁰² Ibid., 11.

participants into a new lifestyle where they had to learn greater self-reliance by setting their routines and structuring their time for study, leisure and sleep.”¹⁰³

The effects of COVID-19 on students’ mental and emotional health were not mutually exclusive to the United States. Gazmararian et al. found that “high school-aged adolescents in China indicated an increase in depressive and anxiety symptoms during the pandemic.”¹⁰⁴ The study focused on elementary and secondary education students and the symptoms of depression they experienced before and during the pandemic. The research showed that students in grades four through eight experienced increased symptoms of depression, suicidal ideation, plans to commit suicide, and suicidal attempts during the COVID-19 pandemic.¹⁰⁵ The students in this study professed feelings of loneliness and a less positive sense of well-being during the shutdown. It also examined the subgroups of vulnerable populations, such as minority groups and socioeconomic status.

The study showed that COVID-19 disproportionately impacted vulnerable populations and individuals of lower socioeconomic status. The authors found that “approximately one-third of students felt either nervous/anxious or depressed, 43% felt lonely/isolated, and 50% felt stressed three or more days. Almost one-third were very or extremely worried about the financial impact of the pandemic on their family, and 40% expressed that it had been extremely or very difficult to adjust to being at home during lockdown.”¹⁰⁶

¹⁰³ Emon, Greene, and Timonen, 12.

¹⁰⁴ Julie Gazmararian et al., “Impact of COVID-19 Pandemic on the Mental Health of Students from 2 Semi-Rural High Schools in Georgia,” *Journal of School Health* 91, no. 5 (May 2021), 357. <http://doi.org/10.1111/josh.13007>.

¹⁰⁵ Gazmararian et al., 357.

¹⁰⁶ Gazmararian et al., 359.

Halldorsdottir et al. examined the mental and behavioral implications with specific attention to gender. According to the study, more girls reported being negatively affected by COVID-19 than boys. The research found that girls presented with higher rates of symptoms of depression and anxiety.¹⁰⁷ Many female participants attributed the negative impact of the pandemic to the social restrictions at higher rates than male students. However, “overall, both adolescent boys and girls indicated that the COVID-19 pandemic negatively impacted their lives, including their mental and physical health, peer relationships, academic performance, and overall day-to-day life.”¹⁰⁸ While students experienced various emotional and behavioral reactions to the pandemic, the symptoms manifested in various ways.

Kapetanovic et al. found that most adolescents who reported internalizing symptoms experienced emotions such as sadness, anxiety, and loneliness. In contrast, adolescents who externalized symptoms outwardly expressed anger.¹⁰⁹ The study focused on the comparison among adolescents who reported poorer mental health post-COVID than before the outbreak. Female students, in particular, who participated in distance learning during COVID-19 seemed to suffer poorer mental health.¹¹⁰

While varying studies found different reasons or contributing factors for the adverse effects of COVID-19, Kapetanovic found that the lack of structured schools could result in sleep

¹⁰⁷ Thorhildur Halldorsdottir et al., “Adolescent Well-Being Amid the COVID-19 Pandemic: Are Girls Struggling More Than Boys?” *JCPP Advances* (2021): 2, <https://doi.org/10.1002.jcv2.12027>.

¹⁰⁸ *Ibid.*, 8.

¹⁰⁹ Sabina Kapetanovic et al., “Reported Changes in Adolescent Psychosocial Functioning During the COVID-19 Outbreak,” *Adolescents* 1 (2021): 16, <https://doi.org/10.3390/adolescents1010002>.

¹¹⁰ *Ibid.*, 17.

problems, a less healthy diet, and more screen time.¹¹¹ Some students rely on the stability of a school schedule and even the meals provided for nutritional security.

The conversation of mental health is not exclusive to secondary school but also includes collegiate experiences around the globe. Kecojevic et al. described the mental health effects of COVID-19 on undergraduate students in New Jersey. They found different reasons for varying symptoms of depression and anxiety. “High levels of depression were associated with difficulties in focusing on academic work and with employment losses, while higher levels of anxiety were more likely to be reported by students other than freshmen and those who spend more than one hour per day looking for information on COVID-19.”¹¹² Once again, the study found that depression and anxiety were more likely to be associated with female than male students. In order to provide a contextual scope, the study described the situational response to the pandemic across the state of New Jersey.

Following suit with CDC guidelines and other institutions across the country “to prevent widespread transmission of the COVID-19 virus among staff and the young adult population,” New Jersey institutions rapidly switched from in-person to online learning.¹¹³ Moreover, like secondary schools, the subjects most affected were those performance-based courses not designed for online delivery. Students enrolled in “courses designed to include high levels of

¹¹¹ Kapetanovic et al., 17.

¹¹² Aleksander Kecojevic et al. “The Impact of the COVID-19 Epidemic on Mental Health of Undergraduate Students in New Jersey, Cross Sectional Study,” *PLoS ONE* 15, no. 9 (2020). <https://doi.org/10.1371/journal.pone.0239696>.

¹¹³ Ibid.

interaction and hands-on experiences such as practicums, labs, and/or artistic performance” had a clear disadvantage concerning the evaluation and experience increased stress.¹¹⁴

The study found that the mental health issues caused by the pandemic significantly impaired students’ academic success and social interactions. The surveys administered by the researchers revealed more significant concerns about social isolation and increased stress, anxiety, and depression among the respondents.¹¹⁵ The majority of the students stated they experienced academic difficulties throughout the progression of the pandemic. Of the participants, 73.5% responded that they had difficulty focusing on academic work, with 58.6% describing difficulties in online learning.¹¹⁶ Of the respondents, female students reported significantly higher rates and levels of stress than male students. Nonacademic stress factors included lost jobs, wages, or work hours that contributed to financial hardships and stresses and difficulties obtaining medications or hygiene products.

Motivation

Adolescence is considered one of the most critical periods of development in which students strive for more autonomy from parents and a desire to spend more time with friends. Kapetanovic stated that this “is why socializing with peers and engaging in social activities is critical to their psychosocial development.”¹¹⁷ Therefore, courses such as band and orchestra that are social and dependent upon student interaction and engagement are vitally important to

¹¹⁴ Kecojevic et al.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid., 11.

adolescent development. Eliminating or replacing instrumental music classes with virtual courses adversely affected students during these formative years regarding mental health and motivation.

Schwartz et al. found that many adolescents reported adverse academic and emotional effects of COVID-19. In their research, 71% of adolescents reported being bored, 54% missed their friends, 60% were academically unmotivated, and the majority generally disliked their current social isolation.¹¹⁸ This research focused on fourteen- to eighteen-year-old students who experienced COVID-related stress and associated the stress with loneliness and depression. Luckily, this study found that overall, students appeared to do as well as could be expected developmentally, but also found that there were subgroups who would require continued support. Female and older students reported significantly higher adverse effects of sadness or feeling withdrawn.¹¹⁹

Many graduate students took the pandemic as an opportunity to study intrinsic and extrinsic motivation factors in instrumental music programs. Colette Stefaniak, master's student at Belmont University, described that students who participated in virtual instruction lacked the regular performance goals to practice due to the elimination of in-person concerts. As a result, "this lack of motivation presumably affected many students' desires to put forth effort in practicing their instrument."¹²⁰ The lack of motivation continued throughout the pandemic and beyond.

¹¹⁸ Kelly Dean Schwartz et al., "COVID-19 and Student Well-Being: Stress and Mental Health during Return-to-School." *Canadian Journal of School Psychology* 36, no. 2 (2021): 168, <https://doi.org/10.1177/08295735211001653>.

¹¹⁹ Ibid., 179.

¹²⁰ Stefaniak, 19.

Stefaniak found that students became accustomed to less practice time due to little to no performance and, therefore, found it difficult to dive back into regular, pre-COVID practice routines.¹²¹ Students became comfortable with lowered expectations, minimal effort, and less accountability. Students were less motivated to practice than before the pandemic, and some were even less motivated to participate. Thus, enrollment rates decreased in band and orchestra programs.

Graduate student McKinley Stinson of Liberty University reflected on the impact of COVID-19 on middle school band programs in her research. Stinson found that “the pandemic’s effect on attendance negatively influenced band enrollment, resulting in unbalanced wind and percussion instrumentation.”¹²² The author attributed lower band enrollment to the significant differences in self-determination or motivation to practice and actively participate. In examining the three middle school grade levels (six, seven, and eight), educators claimed that student motivation to persist decreased the most between the sixth and seventh grades.¹²³ Stinson posed questions for further research on COVID-19 and suggested the strict protocols and restrictions may have reduced student participation, retention, and recruitment.

Hash illuminated other factors that negatively influenced student motivation and participation. His research found that the educational approaches during virtual instruction were passive rather than the rigorous expectations of in-person rehearsals. Many teachers were instructed not to lower student grades because of remote learning. “This directive and many school administrators’ decisions to make band an optional class during this period might have

¹²¹ Stefaniak, 20.

¹²² Stinson, 3.

¹²³ Stinson, 12.

resulted in students disengaging.”¹²⁴ Additionally, he suggested that the nature of online delivery of instruction could be more connected and individualistic.

Rucsanda, Belibou, and Cazan focused on student attitudes toward virtual instruction within the auspices of music education. They found that “the camera and communication technique emphasize only the one who speaks or responds while taking the others out of the game. As an effect of this aspect, since teachers expect students to turn off their microphones while the teacher speaks, boredom and lack of concentration may appear, and students feel excluded from the process.”¹²⁵ Students needed more in-person interaction with those involved in education, be they classmates or teachers. They expressed a desocialization created by online education and a subsequent disengagement.

Schools in the United States and abroad experienced decreased motivation and enrollment. One study in England and the UK found that the absence rate in English primary and secondary schools rose during COVID-19, and some students missed a considerable amount of in-person teaching due to either having been infected or being told to isolate as per health regulations.¹²⁶ Students needed more school than what districts provided, even when in-person instruction was still occurring. However, the 1,300 music teachers surveyed reported a considerable drop in school music teaching. Schools, music education organizations, and

¹²⁴ Hash, 392.

¹²⁵ Madalina Rucsanda, Alexandra Belibou, and Ana-Maria Cazan, “Students’ Attitudes Toward Online Music Education During the COVID-19 Lockdown,” *Frontiers in Psychology* 12, no. 753985 (December 2021), 8. <https://doi.org/10.3389/fpsyg.2021.753785>.

¹²⁶ Alison Daubney and Martin Fautley, “U-Turns in the Fog: The Unfolding Story of the Impact of COVID-19 on Music Education in England and the UK,” *British Journal of Music Education* 38, no. 1 (March 2021): 6, <https://doi.org/10.1017/S0265051721000048>.

communities offered fewer instrumental lessons and extracurricular opportunities.¹²⁷ With this decline, parents, students, and teachers felt that exams and grades could have provided a more realistic picture of student competencies as musicians. Students needed to receive the quality music education that they did before COVID-19.

Strategies

As a result of the findings, researchers and practitioners are proactively trying to close the gap for students who experienced the harmful effects of the pandemic. They all realize that a uniform system of strategies, techniques, and interventions will not work as the impacts are not uniform across student populations or teaching situations. Instead, Emon states that:

Policymakers and practitioners such as teachers, counselors, youth workers, and social workers must attune themselves to the diverse pathways whereby some young adults can tap into their resources (including creativity and social networks) while others will need extensive support to make up for lost opportunities and isolation that ensued from the pandemic.¹²⁸ Strategies and approaches must be individualized for the student population, teaching staff, community, and stakeholders.

Lauren Agoratus provided detailed support from the American Academy of Pediatrics for how to effectively return to school and provide policies for “supporting the overall health and well-being of all children, adolescents, their families, and their communities.”¹²⁹ The author lists strategies the National Association of School Psychologists provided for making the transition back into school more cohesive and conducive to learning. Some of these include referral systems for support, social and emotional screenings, promoting well-being and resilience for

¹²⁷ Daubney and Fautley, 4.

¹²⁸ Emon, Greene, and Timonen, 13.

¹²⁹ Lauren Agoratus, “Returning to School: Children with Special Needs and Mental Health Post-Covid,” *The Exceptional Parent (Online)* 51, no. 5 (May 2021): 34, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/returning-school-children-with-special-needs/docview/2540553515/se-2>.

students and staff, informal check-ins with mental health professionals, identifying high-risk students, and embedding social-emotional learning into core academic subjects.¹³⁰ All proposed techniques were not only for students but for teachers and staff as well.

In examining a particular community college in Texas, graduate student Stephen Pape described the level of care the faculty and staff needed to address adult students with families. Many of these students have external commitments such as family and financial and educational obligations. He suggested interventions such as flexible hour tutoring when students struggle to meet their unique needs.¹³¹ Pape also suggested using services the campus offered to every enrolled student and family, such as academic advising and counseling. Every college or university has a network of support services available to students, faculty, staff, and families. However, the first line of defense is faculty members and other students in the class.

Pape cites Hatch and Garcia (2017) as reporting that “faculty, other students, and staff can aid in the support of new students by simply making the effort to learn their names.”¹³² This technique helps students develop a sense of belonging early in the classroom and the institution. Teachers and students form a relationship of educational trust and understanding while establishing a collaborative learning environment. Students engaged in the process develop “a feeling of validation rather than isolation.”¹³³ Everyone must be involved in the educational process to move forward.

¹³⁰ Agoratus, 34.

¹³¹ Stephen Wilson Pape, “An Analysis of Factors Impacting Student Intent to Continue Attendance at a Regional Community College in Texas.” DE diss., Tarleton State University, 2020, 11.

¹³² Ibid., 13.

¹³³ Ibid., 43.

Esteemed educator and clinician Scott Rush provided a handbook or how-to guide for becoming and maintaining the role of an effective band director. Each chapter was a step-by-step manual devoted to the different requirements of running a successful band program. He addressed issues such as organization, booster organizations, classroom management, assessments, etc. Rush wrote of the parents' power, offering insights and strategies for recruiting and retaining parents through meaningful relationships.

He stated, "Many parents will form an opinion about their child's experience in band based on their experiences with you – the director. If parents come away from the first parent meeting feeling excited about the band program, their attitude about the band program will remain positive."¹³⁴ Rush emphasized the importance of building positive relationships with parents so they know the director cares about their child and has their best interest in mind. Parents must trust directors and advocate for the teacher, program, and students.

In addition to family relationships, Rush described the collaboration between band directors and teachers of other subject areas within the building. Due to the nature of instrumental music and its involvement outside the regularly scheduled school day, students spend a lot of time and effort devoted to practices and performances that may take away from time spent on other subjects. There must be a give-and-take among teachers with an understanding of scheduling conflicts, time commitments, and student support. He stated that directors must "be willing to work with other teachers for the good of the students."¹³⁵ Band and

¹³⁴ Scott Rush, *Habits of a Successful Band Director: Pitfalls and Solutions* (Chicago: GIA Publications, Inc., 2006) 12.

¹³⁵ *Ibid.*, 30.

orchestra directors must support academic subjects, their teachers, and student performance in those classes.

The most crucial relationship music directors foster is the one with the students. Scott Rush described the new students as a primary focus because they are the members who are growing the program and keeping it going year after year. He believes that for the program to prosper, teachers must take care of new members and treat them as valued customers.¹³⁶ New students must realize they are essential to the success of the program and vital members of the ensemble. In addition to personal relationships, the environment of the band or orchestra room is an essential element to student success.

Authors Guess and McCane-Bowling focused on middle schools in urban, underserved communities. They described the importance of providing students with safety through organizational structures and teaching and learning practices.¹³⁷ Similar to Scott Rush, Jeff Scott, and other music educators and contributing authors, Guess and McCane Bowling spoke to the importance of teacher-student relationships as being positive, caring, and supportive. The authors surveyed students to determine the characteristics of what they considered to be a caring and effective teacher. Students listed characteristics such as:

Being strict, holding high expectations for student achievement, and encouraging students to complete assigned work. Students further described caring teachers as those who assisted them in meeting set expectations by teaching students to understand course content, answering student questions regarding assigned work, helping students with any academic difficulties, providing specific feedback regarding completed student work, and communicating individually.¹³⁸

¹³⁶ Rush, 106.

¹³⁷ Pamela E. Guess and Sara J. McCane-Bowling, "Teacher Support and Life Satisfaction: An Investigation with Urban, Middle School Students," *Education and Urban Society* 48, no. 1 (2016): 31. <https://doi.org/10.1177/0013124513514606>.

¹³⁸ Ibid., 34.

The students wanted something other than a friend but a leader or mentor who would give them structure and hold them to high standards. They realized this type of leadership results in higher grades, better attendance, and less problematic behavior. The benefits outweighed the negatives.

Research at the collegiate level also offers valuable insight into how to best serve students struggling with motivation and attendance. Hatch and Garcia also spoke to the importance of relationships and suggested that academic advising is an effective tool for reaching students. Advisors serve as leaders in the academic support network, including instructors, staff, and classmates who take a personal interest in the students.¹³⁹ Advisors can guide students to establish a clear academic plan and pathway through scheduled consultations that consistently keep the students focused on goal commitment.

In addition to academic goal setting, one primary objective of these meetings should be to establish a caring and sensitive relationship with the students. Hence, they are comfortable in asking questions and communicating. Hatch and Garcia stated, “If students are doubtful about their intention to persist, it could be because they do not understand how to navigate the college environment or recognize resources that may help them to achieve their goals.”¹⁴⁰ Academic advisors provide this valuable information to the students, convey that they want students to succeed, and serve as a source of information and support.

Author and clinician MJ Robinson wrote about the need to stay positive for the students as everyone moves forward in music education rather than being a victim of the situations

¹³⁹ Deryl H. Hatch and Crystal E. Garcia, “Academic Advising and the Persistence Intentions of Community College Students in their First Weeks in College,” *The Review of Higher Education* 40, no. 3 (Spring 2017): 376–377. <https://doi.org/10.1353/rhe.2017.0012>.

¹⁴⁰ *Ibid.*, 380.

created by COVID-19. She spoke to the opportunities created by the pandemic for educators to reset and view the coming years as their first years of teaching. Therefore, she suggested that directors be innovative and enthusiastic like they were at the beginning of their careers. A safe and nurturing learning environment is vital as programs recover from COVID-19, with a director being a “cheerleader, a champion, an advocate for your student and your program.”¹⁴¹ Students must remain the primary focus in music education as remediation is physical and mental, and

Theoretical Framework

John Dewey’s Experience

Educational philosopher John Dewey theorized on the social inclination of humans as being enriched and even dependent upon the arts, namely music. He considered music the highest form of expression; musicians and audiences must experience the music for it to have meaning. There is little connection made within the walls of the theater, galleries, and museums because of the lack of interaction with the art. However, music is participatory and demands the performer and listener have a communal experience. Dewey believed music plays a vital role in civilizing communities and establishing cultural identities.

He stated, “Music and song were intimate parts of the rites and ceremonies in which the meaning of a group’s life was consummated.”¹⁴² Dewey viewed this as an irrefutable fact and that no one could dispute that music was an integral part of the establishment and institutions of

¹⁴¹ MJ Robinson, “Band in the Time of a Pandemic,” *Music in a Minuet*, National Association for Music Education (July 2020), <https://nafme.org/band-time-pandemic/>.

¹⁴² John Dewey, *Art as Experience* (New York: Capricorn Books, 1958), 7.

a community. Music expresses the shocks and instabilities, conflicts and resolutions, and dramatic changes that are the enduring background of human life.¹⁴³

Leonard Tan provided an insightful and in-depth analysis of Dewey's *Art as Experience* theory and how it pertains to music education. He examined the social aspect of music making and the emotional responses that give shape and meaning to human life. Tan quoted Dewey that "art begets civility" and that "humans are not innately civilized, but are made so through art."¹⁴⁴ This emphasizes the clout Dewey put upon the arts, especially music. The author pointed out that humans are social by nature; music plays a vital role in community life by serving as the social glue of the citizens through the shared experience of rites and ceremonies that bring about a sense of "religious communion."¹⁴⁵ Additionally, Dewey expressed that art should not be reserved for the elite or used as a relic for reminiscing the distant past.

According to Tan, Dewey felt that the arts and music should be available to everyone and part of the ordinary experience of people interacting with their environments. "Art refines, intensifies, concentrates, clarifies, crystallizes, and foregrounds the aesthetic quality of an experience in ordinary living."¹⁴⁶ It is a pure experience that fosters connections organically and naturally. There is no contrived or manipulated scenario of forcing people to interact. Instead, the participants forget themselves as they delight in making music. Tan continued this sentiment by

¹⁴³ Dewey, *Art as Experience*, 236.

¹⁴⁴ Leonard Tan, "Reading John Dewey's *Art as Experience* for Music Education," *Philosophy of Music Education Review* 28, no. 2 (Spring 2020), 71. <https://doi.org/10.2979/philmusicducrevi.20.1.05>.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid., 72.

saying that “art refines and transforms the rawness of ordinary life into a spiritual experience.”¹⁴⁷ It transcends the ordinary or mundane and elevates the regular human existence.

Additionally, Dewey posited that art crosses cultural barriers by creating an aesthetic experience for all participants regardless of varying cultures and personalities. Art knows no cultural boundaries and provides a commonality between people through a shared experience. An artistic or aesthetic experience is the same for any nationality, race, gender, or cultural background. Tan summarized Dewey’s view: “Art is more civilizing than civilization because it brings together what civilization divides.”¹⁴⁸ Social interaction brings societies together through ensemble rehearsal and performance.

John Dewey constantly formulated theories about the relationship between the external world, knowledge, and the mind. He considered nature and experience strongly interconnected and play a determinative role in the social condition. Dewey expressed that art and music were for everyone and not just the privileged or elite because the art forms were essential to the human condition. Special occasions or events were not the only places for music; instead, participants incorporated it into the everyday or empirical affairs of life.¹⁴⁹ Art is engrained in the natural settings of the people.

However, Dewey saw too often, people considered art and the social inclination of man to be independent rather than interdependent of one another. He theorized, to society’s detriment, people will overlook the importance of logical and rational social interactions and

¹⁴⁷ Tan, 74.

¹⁴⁸ Ibid., 78.

¹⁴⁹ John Dewey, *Experience and Nature* (New York: Dover Publications, Inc., 1958), 88.

companionship.¹⁵⁰ They will continue to emphasize mutual assistance and concerted efforts, such as art and music, less and less, which will break down the social condition of civilization.

Therefore, it is of utmost importance that music remains a priority to the individuals who govern and determine the direction of society.

Dewey believed people would work hard for what they valued and found meaningful. Human beings will struggle for and devote time and energy on things they feel are essential. It is through this effort that Dewey stated was the best measure of what people value. Additionally, in communal activities, all participants must find value in the same thing. “Not only so, but for many persons to form anything that can be called a community in its pregnant sense, there must be values prized in common. Without them, any so-called social group, class, people, nation, tend to fall apart into molecules having but mechanically enforced connections with one another.”¹⁵¹ All group members must have a shared passion and vision for what is essential, thus crediting the communal effort of musical ensembles working together in social harmony for the same performance goals.

Just as Dewey spoke to music participation being the “social glue” of civilization, Maattanen reiterated this theory by saying, “It is a way to experience and express togetherness and affinity, relation and participation.”¹⁵² He referenced Regelski, saying music is a good time but is even better when done with others.¹⁵³ Through the social creation and practice of music, it takes shape, meaning, and unique experience that facilitates individual and ensemble growth.

¹⁵⁰ Dewey, *Experience and Nature*, 171.

¹⁵¹ John Dewey, *Freedom and Culture*, (New York: Capricorn Books, 1939), 12.

¹⁵² Maattanen, 69.

¹⁵³ Maattanen, 69.

The musical practice is the aesthetic experience Dewey believed was the fundamental element of a good and happy life and benefited not only participants as individuals but also the ensemble of musicians and audience of listeners that partake in the intimate transmission of emotions during the performance.

Plato's View of the Arts Shaping People's Character

Like Dewey, Plato theorized that music was inherent within the soul of man and, therefore, essential to study in education. Conrad quoted Plato saying, "Music is most sovereign because rhythm and harmony find their way to the inmost soul and take the strongest hold upon it, imparting grace, if one is rightly trained."¹⁵⁴ Proper music education and training are vital for instilling the positive character traits gleaned from a musical experience. Music students thus have greater moral traits than nonmusicians. As Walker stated, Plato linked people's character with the quality of music they were performing or studying.¹⁵⁵ There was a direct relationship between character and musical qualities. Thus, the music instruction must also be of high quality.

As Wang put it, Plato rationalized music's ethical power to shape people's character and cultivate virtue. Plato theorized that music transcended the body and the simple mechanics of finger movements but associated harmony in music as connected to the cosmic universe. Music connects past the bodily condition and sensation to the cultivation of the mind, which he considered an aspect of humanity.¹⁵⁶ Music shapes human existence beyond the physical being

¹⁵⁴ Conrad, 1980.

¹⁵⁵ Robert Walker, "Avoiding the Dangers of Postmodern Nihilist Curricula in Music Education," In *The Oxford Handbook of Philosophy in Music Education*, ed. Wayne D. Bowman and Ana Lucia Frega (Oxford University Press: 2012), 394.

¹⁵⁶ Yuhwen Wang, "Cultivating Virtuous Character: The Chinese Traditional Perspective of Music Education," In *The Oxford Handbook of Philosophy in Music Education*, ed. Wayne D. Bowman and Ana Lucia Frega (Oxford University Press, 2012), 271.

and body but instead shapes people to be virtuous with high morals, good character, and disciplined human disposition.

Aristotle and Music Education

While both Plato and Aristotle believed music had value and played an essential role in shaping people's lives and acknowledged its healing capabilities, Aristotle deviated from the Platonic idea that music refines aesthetic experience. Instead, Aristotle focused more on the healing and cathartic properties of music. Conrad described Aristotle's belief in music helping people overcome negative feelings such as pity and fear, thus referring to using music as a coping mechanism that therapists would later incorporate into music therapy. He also included what Aristotle referred to as mystic music, enabling one to "heal and purify the soul."¹⁵⁷ However, Aristotle's theory of the power of music expanded beyond medicinal purposes as he devoted much attention to musical training and education to facilitate other areas of life experiencing the effects.

Allen described Aristotle as the father of arts education and appreciation because he posited that art should be injected into people's lives near the very beginning of childhood as it shapes the character they will possess.¹⁵⁸ Thus establishing the need and importance of music education for all and beginning as early as possible, Aristotle's theories on arts education and its place in society were similar to the Deweyan view that it contributes to shaping individuals and society. Allen described Aristotle's emphasis on musical training as art in high culture, which

¹⁵⁷ Conrad, 1980.

¹⁵⁸ James Sloan Allen, "Aristotle: Art and 'The Blessed Life,'" *Arts Education Policy Review* 103, no. 5 (2002): 27. <https://doi.org/10.1080/10632910209600301>.

takes effort and training and “helps us be good – or at least become more civilized.”¹⁵⁹ Because art itself is essential to shaping human civility and education is used to train the future leaders of society, art education is vital in creating civilized leaders and establishing and maintaining a civilized society.

Aristotle theorized all music and instruments used in education had ethical value in helping participants become immune to negative influences. According to Allen’s account of Aristotle’s theories, art teaches invaluable truths and reflects or imitates the realities of everyday life. However, art teaches more than mere imitation because it takes people beyond everyday realities to universal truths people need to become complete human beings. Because Aristotle believed art shapes people and society in an impactful way, Allen stated, “everyone should learn not only how to ‘appreciate’ art passively but how to create and perform artworks. He would have us learn how to play music as well as listen to it, how to paint paintings as well as look at them, how to write poetry as well as read it, and so forth.”¹⁶⁰ It means music and art are participatory experiences and to glean the full benefits, schools should offer these subjects as essential parts of the curriculum for all students.

Summary

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities, such as audition opportunities, since the COVID-19 pandemic. It is still too early to fully measure or

¹⁵⁹ Allen, 28.

¹⁶⁰ Ibid., 29.

comprehend the impact of COVID-19 within the conversation of research, data, implications, and strategies. Researchers acknowledge further research is needed as Nickel states, “It is unclear what the short- and long-term repercussions of COVID-19 band teaching will be.”¹⁶¹

Stefaniak posits that “One of the negative impacts of the pandemic on elementary students that could have a lasting effect on musical skills in reading and math fluency.”¹⁶² This quote argues that the position of music instruction and performance has a connection and effect on other subject areas that are academic rather than extracurricular. The author further elaborated, “if the arts and other core subjects are interrelated to a child’s overall academic development, then the lack of the arts education during the pandemic may have affected other areas of students’ learning.”¹⁶³ She illustrates a cause for alarm for legislators and policymakers in the field of education.

Beyond education and specifically on the global health stage, Gazmararian and the authors suggested that “the potential mental health disparities resulting from the COVID-19 pandemic should be explored to support public health efforts among those who are particularly vulnerable.”¹⁶⁴ One particularly vulnerable group is the adolescents who may have experienced trauma because of the pandemic and subsequent educational shutdown. They experienced a drastic disturbance during critical formative years, including social interaction and experimentation. However, they spent these years in isolation and loneliness.

¹⁶¹ Nickel, “High School Band Communities of Practice During Covid-19,” 15.

¹⁶² Stefaniak, 15.

¹⁶³ Stefaniak, 15.

¹⁶⁴ Gazmararian et al., 357.

A review of the impact of COVID-19 under the umbrella of gender is not within the scope of the current project. For a comprehensive review of this study, please refer to Halldorsdottir and the authors' research into the pandemic's impact on student's mental health during virtual instruction.¹⁶⁵

¹⁶⁵ Halldorsdottir et al., 2.

Chapter Three: Procedures

Overview

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities such as audition opportunities, since the COVID-19 pandemic. This chapter of the report presents the Survey Procedures, Questionnaire Procedures, and Quantitative Document Analysis Procedures.

Survey Procedures

The researcher utilized applied research methodology as it is a multimethod design that combines qualitative and quantitative strategies to make educational improvements within a specific site.¹ The researcher purposefully chose participants based on the quantitative and qualitative data, as the goal was to determine the problems caused by the COVID-19 pandemic and provide strategies to improve instructional practices. To collect quantitative data, middle and high school students currently enrolled in band or orchestra and participated in instrumental music in ECS during the pandemic completed a Likert-type survey.

The study recruited secondary band and orchestra directors in ECS to distribute and collect recruitment and opt-out forms from parents of minors. They also provided recruitment information to adult students over the age of 18. Because the study was minimal risk to participants, it qualified for a waiver of consent and, therefore, provided opt-out forms. The researcher inserted a link to the consent form at the beginning of the questionnaire, providing teachers with detailed information regarding the study. Completing the survey served as consent

¹ Claxton and Michael, 2.

from adult students. The teachers collected parental opt-out forms for all minor students whose parents refused for their child to participate in completing the surveys. These teachers also distributed the surveys by posting them to their individual class Canvas pages and reminded students of the completion deadlines.

Quantitative Likert scale surveys collected data quickly and easily from a large number of participants.² Likert scale surveys provided prompts to which the participants indicated the degree to which they agreed or disagreed with the statements.³ Prompts collected data on student attitudes toward school, instrumental music, and motivation. Surveys consisted of six demographic questions and thirty-five Likert scale prompts that were developed, with permission, from an existing valid and reliable survey (see Appendix). The survey took less than one minute per question for the participants to complete. Students completed the Likert scale quantitative surveys during class via Google Forms they accessed through a link on their band or orchestra Canvas page. Students who were absent the day the class took the survey were given five days to access the link on Canvas and complete it independently.

The researcher used the survey, without requiring written permission, from the revised school attitude assessment survey.⁴ The authors' purpose was to validate an instrument that measured academic self-perceptions, attitude toward school, attitudes toward teachers, goal valuation, and motivation/self-regulation in secondary schools. McCoach and Siegle developed

² Claxton and Michael, 98.

³ Ibid.

⁴ D. Betsy McCoach and Del Siegle, "The School Attitude Assessment Survey-Revised: A New Instrument to Identify Academically Able Students Who Underachieve," *Educational and Psychological Measurement* 63, no. 3 (June 2003), <https://doi.org/10.1037/t11736-000>.

multiple questions regarding the five measurement criteria, ensuring instrument validity and reliability.

Demographic Questions

Instructions: Please provide the following demographic information to the best of your knowledge.

1. Current grade level.

8th Grade

9th Grade

10th Grade

11th Grade

12th Grade

2. Including the current year, how many years have you been in band/orchestra?

2

3

4

5

6

3. How did you receive instrumental music instruction during COVID?

All online

Hybrid (combination of in-person and online)

All in person

4. Ethnicity

White

Black or African-American

American Indian or Alaska Native

Asian

Native Hawaiian or other Pacific Islander

From multiple ethnicities

Prefer not to answer

Other

5. What is your primary language?

English

Spanish

French

Chinese

Japanese

Other

6. What is the primary language spoken in your home?

English

Spanish

French

Chinese

Japanese

Other

Survey Questions

Instructions: Choose one response for each prompt below.

1	2	3	4	5
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree

1. My band/orchestra class is interesting.

This question sought to measure student perceptions of the band or orchestra programs. If students find the class and content interesting, they will work hard to grow and succeed in the class. They will also work hard outside the regular classroom to improve and participate in other musical opportunities. According to Dewey, human beings struggle for and spend time and energy on things they hold dear.⁵

2. I am intelligent.

Students are more likely to participate actively in school and activities when confident and optimistic about themselves. If they feel capable of succeeding, they are confident to express themselves in band and orchestra.⁶

3. I can learn new ideas quickly in band/orchestra.

Students who learn quickly and easily are more apt to enjoy the class and thus participate actively in band or orchestra. Students who are engaged and confident in the learning process have higher attendance than those who feel frustrated and do not participate.⁷

⁵ Dewey, *Freedom and Culture*, 11.

⁶ Barrett and Bond, 37-38.

⁷ *Ibid.*, 46.

4. I am glad I am in band/orchestra.

When students are happy being in the program, they will stay there. Students enjoy being in a group with like-minded, goal-oriented people who share the same interests and visions, and the social aspect of band and orchestra contributes to a positive experience for students.⁸

5. This is a good band/orchestra program.

Students who feel they are a part of a high-quality program and are proud to be a member will continue to be a member for many years. Teachers who create a good product are recruiting with a favorable image that people, being students, want and want to be a part of.⁹

6. I work hard at band/orchestra.

This question sought to determine how many students are motivated to work on the content during rehearsal or outside practice. Students who are motivated to work hard may do so because they see the virtue in being a contributing member of an ensemble.¹⁰

7. I relate well to my director(s).

In band and orchestra programs, personal relationships are everything because students have the same directors and classmates for multiple years. Rehearsal rooms are safe and nurturing spaces where students feel comfortable expressing themselves. Students must be able to relate to their directors and have a positive and respectful relationship to meet the student's personal and developmental needs and for the program to succeed and continue.¹¹

⁸ Stinson, 14.

⁹ Scott Rush, Jeff Scott, and Emily Wilkinson. *Habits of a Successful Middle School Band Director*. (Chicago: GIA Publications, Inc., 2014): 26.

¹⁰ Stinson, 34.

¹¹ Guess and McCane-Bowling, 32.

8. I am self-motivated to do my schoolwork.

This question sought to address student motivation to work and complete coursework. In band or orchestra, schoolwork includes practicing music outside of the classroom and completing online assignments. Students demonstrate self-motivation to practice and complete assignments by illustrating that they value band or orchestra because they spend time and energy to excel at the subject.¹²

9. This band/orchestra program is a good match for me.

When students feel safe and comfortable to express themselves in a band or orchestra program, the teacher has created an accepting and positive culture in which students belong. Students feel they belong among a group of people that establishes and works toward a common goal.¹³

10. Band/orchestra is easy for me.

This question intends to determine the number of students who feel that success comes easy to them in the band or orchestra program. Students who believe they have a sense of competence have an increased tendency to self-motivation.¹⁴

11. I like my director(s).

The director and student relationship is vital for recruiting and retention because the teachers help to make the students feel safe within the program. Students who do not like or have a relationship with the director may quit participating in the program.¹⁵

¹² Dewey, *Freedom and Culture*, 11.

¹³ Pape, 41.

¹⁴ Barret and Bond, 37-38.

¹⁵ Scott, *Habits of a Successful Middle School Band Director*, 189.

12. My director(s) make learning interesting.

Teachers who create environments in which learning is interesting have classes where students actively participate. Students who are engaged in challenging and complex learning processes, such as learning to play a musical instrument, are likely to be self-motivated.¹⁶

13. My director(s) care about me.

Students who are not intrinsically motivated will work hard for someone they feel cares about them in order to please that person. Students who feel teachers listen to and accept them experience self-efficacy and worth.¹⁷

14. I like this band/orchestra program.

This question sought to determine the number of students who enjoy participating in band and orchestra in Elkhart Community Schools. Fun is essential for program success as it motivates students to continue enrollment and participation within the group. One reason students quit instrumental music is because they do not like the class.¹⁸

15. I can grasp complex concepts in band/orchestra.

Students who grasp complex concepts and demonstrate high-order skills excel in their band and orchestra classes due to the cognitive demands of instrumental music. When students engage in activities in which they believe to have competence, they have an increased tendency for self-determined behavior.¹⁹

¹⁶ Barret and Bond, 37-38.

¹⁷ Guess and McCane-Bowling, 34.

¹⁸ Rush, Scott, and Wilkinson, 189.

¹⁹ Barrett and Bond, 38.

16. Doing well in band/orchestra is one of my goals.

Students who value instrumental music will set goals and are self or intrinsically motivated to do well and succeed.²⁰ This question sought to determine student motivation among those in band and orchestra in Elkhart Community Schools.

17. I complete my band/orchestra work regularly.

This question sought to determine if students enrolled in band and orchestra are motivated to complete assignments for band and orchestra. Students who feel their teacher encourages them to complete assigned work and holds them to high expectations have positive self-well-being and thus motivation.²¹

18. It is important to get good grades in band/orchestra.

This question sought to determine student motivation and work ethic in band or orchestra. When students perceive a teacher or academic setting as supportive, improved school outcomes such as higher grades and attendance are a result.²²

19. I am organized about my band/orchestra work.

This question sought to determine the students' approaches to learning and participating in their band or orchestra classes. Students who misuse their time and resources limit their performance and impede their ability to reach their goals.²³

²⁰ Dewey, *Freedom and Culture*, 11.

²¹ Guess and McCane-Bowling, 34.

²² Ibid.

²³ Christopher A. Wolters, Sungjun Won, and Maryam Hussain, "Examining the Relations of Time Management and Procrastination Within a Model of Self-Regulated Learning," *Metacognition Learning* 12 (June 2017): 381-382, <https://doi.org/10.1007/s11409-017-9174-1>.

20. I use a variety of strategies to learn new material.

This question sought to determine if students realize they are using various strategies when learning to play musical instruments and perform music expressively. Musical information is received and interpreted both quantitatively and qualitatively and thus contributes to higher-order thinking.²⁴

21. I want to participate in outside music opportunities.

This question sought to determine the motivation of students enrolled in band and orchestra in Elkhart Community Schools to push themselves beyond their instruction during rehearsals. Students who seek outside music performance opportunities demonstrate intrinsic motivation strategies.²⁵

22. I want to do my best in band/orchestra.

This question sought to determine how many students are self-motivated to practice, succeed, and grow in band and orchestra. Motivation directly relates to the effort students put forth in class and practicing their instruments.²⁶

23. It is important for me to do well in band/orchestra.

This question sought to determine the motivation behind students wanting to do well in band and orchestra. Students find themselves at home in participatory music classes and are therefore motivated to work toward doing well in the class.²⁷

²⁴ Leonard B. Meyer, "Some Remarks on Value and Greatness in Music," *The Journal of Aesthetics and Art Criticism* 17, no. 4 (June 1959): 498, <https://www.jstor.org/stable/428221>.

²⁵ Peter Miksza and Kevin E. Watson, "Advances in the Social-Psychology of Music Teaching and Learning: One Facet of Charles P. Schmidt's Teaching and Research," in *Advances in Social-Psychology and Music Education Research* ed. By Professor Patrice Madura Ward-Steinman (London: Taylor & Francis Group, 2011): 12.

²⁶ Stefaniak, 19.

²⁷ Dewey, *Art as Experience*, 158-159.

24. I spend a lot of time on my band/orchestra work.

Students who practice outside rehearsal hours are self-motivated and increase their chances of succeeding in instrumental music courses. There is a direct correlation between higher-order mastery and student practice time.²⁸

25. Most of the directors in this program are good teachers.

Students must trust their teachers and feel their teachers are good educators. Students are more sensitive to feedback from teachers they do not feel are effective.²⁹

26. I am a responsible student.

This question sought to determine the students who felt themselves to be responsible. Students who are responsible use their time wisely and display increased ability to meet deadlines and complete work.³⁰

27. I put a lot of effort into my band/orchestra work.

Students who care about instrumental music will put time and effort into participating during class and practice at home. When students put effort into band and orchestra, they increase their chances of being successful in those classes.³¹

28. I like band/orchestra.

Students who like their instrumental music classes stay in the ensembles for multiple years rather than drop out. They also put effort into active participation and invest in their

²⁸ Miksza and Watson, 13.

²⁹ Miksza and Watson, 14.

³⁰ Wolters, Won, and Hussain, 391.

³¹ Allen, 28.

relationships within the groups. Band and orchestra is a family of people who work together for the good of everyone.³²

29. I concentrate on my band/orchestra work.

This question sought to determine the students actively engaged in the learning process during band or orchestra classes and rehearsals. Students who are engaged during classes and rehearsals are participating in a shared experience of values and meanings.³³

30. I am capable of getting straight A's.

Students confident in their abilities to get good grades in band or orchestra actively participate during rehearsals and practice. These students are more likely to display self-determined and motivational behaviors.³⁴

31. I want to audition for outside ensembles.

This question sought to determine the number of students motivated to explore musical opportunities outside the regular in-school offerings. These students typically enjoy band or orchestra and are intrinsically motivated.³⁵

32. I want to get good grades in band/orchestra.

Good grades are an example of extrinsic motivation rewards for student work and practice. There is a positive relationship between student self-motivation and musical achievement evident in grades.³⁶

³² Rush, Scott, and Wilkinson, 15.

³³ Tan, 71.

³⁴ Barrett and Bond, 37-38.

³⁵ Miksza and Watson, 12.

³⁶ Ibid.

33. I am good at learning new things in band/orchestra.

Confident students are assured they can learn new things and will actively participate in band or orchestra. These students have a sense of competency for achievement and a tendency for self-determination.³⁷

34. I am smart.

Confident students with a positive self-image openly participate in academic classes and school activities. If they feel that they are smart, they are confident to participate in band and orchestra freely.³⁸

35. I am proud of this band/orchestra program.

This final question sought how students felt about their band or orchestra programs. The band program is a product that is sold to prospective students and maintained by the current students through a favorable image and positive experience.³⁹

Questionnaire Procedures

Instrumental music teachers provided qualitative data by completing open-ended questionnaires in Google Forms that allowed them to express their opinions and practices freely.⁴⁰ The researchers purposefully chose band and orchestra directors who taught during the pandemic because they were considered experts in the field and the best qualified to improve instructional practices.⁴¹ Twenty-two educators were selected, including the sixteen band and

³⁷ Barrett and Bond, 38.

³⁸ Ibid., 37-38.

³⁹ Scott, "A Myriad, Plethora, and Cornucopia of Other things Necessary for Success," 27.

⁴⁰ Claxton and Michael, 122.

⁴¹ Ibid., 125.

orchestra directors in ECS, three from Knox County Schools in Knoxville, TN, and three in Dorchester District Two in Summerville, SC. The six educators outside of ECS represented varying genders and years of experience in education to gain a varied perspective from experts in the field. The researcher gathered questions from an existing interview Laura M. Stough and Douglas J. Palmer created that did not require written permission if used for educational purposes.⁴² The thirteen item interview questions proved the instrument of the collection to be valid and reliable.⁴³

The primary investigator recruited instrumental music teachers via email. Due to the study being minimal risk, it qualified for a consent document waiver. The researcher inserted a link to the consent form at the beginning of the questionnaire, providing teachers with detailed information regarding the study, and participants consented via completion of the questionnaire.

Qualitative questionnaires collect opinions and practices within specific sites to improve educational practice in post-COVID instrumental music programs.⁴⁴ The responses to open-ended questions provided detailed accounts of online instruction during the COVID shutdown, strategies used upon the re-opening, and suggestions for improving educational practices as programs continue to recover. The questionnaires contained ten questions with implicit instructions to the participants that there would be no opportunity for follow-up questions and to answer as thoroughly as possible.⁴⁵ They had one week to complete the surveys.

⁴² Laura M. Stough and Douglas J. Palmer, "Special Thinking in Special Settings: A Qualitative Study of Expert Special Educators," *The Journal of Special Education* 36, no. 4 (2003), <https://doi.org/10.1177/002246690303600402>.

⁴³ Carol Roberts and Laura Hyatt, *The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending Your Dissertation* (Thousand Oaks: Corwin, SAGE Publications, 2019), 149.

⁴⁴ *Ibid.*, 121.

⁴⁵ Claxton and Michael, 123-124.

Demographic and Background Questions

Instructions: Please provide a detailed response to each prompt below.

1. Including the current year, how many years have you been a licensed and practicing teacher?
2. What grade level do you teach?
3. Tell me about previous settings in which you have taught?
4. Describe the classroom in which you are presently teaching?
5. Tell me about the students whom you are currently teaching?
6. How would you describe your teaching style?
7. What do you consider to be your teaching strengths?
8. What do you consider to be your teaching weaknesses?
9. Can you think of a particular teaching experience that has changed your perspective on teaching band/orchestra?
10. What do you feel is the most rewarding aspect of your job?
11. What do you feel is the most frustrating aspect of your job?

Questionnaire Questions

1. What grade level did you teach during COVID-19?

This question sought to determine the different grade-level participants taught during the pandemic to provide varying situational perspectives. When teachers are determining what educational and emotional interventions to use to improve student motivation and well-being, they should consider age and the type of school the children attend.⁴⁶

⁴⁶ Marcin Gierczyk et al., "Subjective Well-Being of Primary and Secondary School Students During the COVID-19 Pandemic: A Latent Profile Analysis," *Child Indicators Research* 15 (2022): 2134, <https://doi.org/10.1007/s12187-022-09952-2>.

2. How would you describe your personal experience teaching during COVID-19?

Teachers had unique experiences during the COVID-19 pandemic as they reinvented their instruction and information delivery. While teaching during the pandemic was challenging for all teachers, music teachers had to be creative to provide meaningful instruction for a subject that depends on student interaction and performance.⁴⁷

3. Describe how you delivered instrumental music instruction during COVID-19.

This question sought to determine teachers' various methods of delivering instruction during the shutdown. While utilizing online distance learning, many teachers provided synchronous classes over a videoconferencing platform in real-time or asynchronous methods in which students completed assignments following guided independent study.⁴⁸

4. Tell me about your perception of instrumental music student experiences during COVID-19.

Students' experiences with instrumental music instruction varied depending on the teachers' methods. This question sought to determine the teacher's perspective of student experiences. Teachers must try to see the experience from the student's vantage point to address the challenges and create positive outcomes properly.⁴⁹

5. How do you feel the COVID-19 pandemic affected your current band/orchestra students?

While some band and orchestra programs have returned to normal, pre-COVID status, others continue to struggle to recover. To advocate for the students and programs, teachers must collect the data needed for physical and mental remediation.⁵⁰

⁴⁷ Hash, 384.

⁴⁸ Ibid., 382.

⁴⁹ Edgar, 2.

⁵⁰ Robinson, 2020.

6. What strategies did you use before COVID-19 to recruit students into your program?

This question sought to collect successful recruiting strategies used before the COVID-19 pandemic. While some of these strategies may still be useful, others may need to be refined or reimagined and could lead to new instructional resources.⁵¹

7. What are strategies you used before COVID-19 to motivate and retain students?

This question sought to collect successful retention and motivation strategies used before the COVID-19 pandemic. While some of these strategies may still be useful, others may need to be refined or reimagined and could lead to new instructional resources.⁵²

8. Describe post-COVID-19 strategies you use or plan to use to recruit students into your program.

When teachers assess student and program needs, they constantly change and evolve the strategies they use to recruit students into their programs. Teachers who have returned to normal may currently be using pre-COVID recruiting techniques along with new ones. Teachers must be willing to work together and share ideas for the good of the students.⁵³

9. Describe post-COVID-19 strategies you use or plan to use to motivate and retain students.

As teachers continue moving forward from the pandemic, they constantly assess student and program needs. Teachers who have returned to normal may currently be using pre-COVID

⁵¹ Julianna Kirk Doyle, "In With the New: Returning from the Covid Pause," *The Clarinet* 50, no. 1 (December 2020): 18, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/with-new-returning-covid-pause/docview/2766791895/se-2?accountid=12085>.

⁵² *Ibid.*, 18.

⁵³ Rush, *Habits of a Successful Band Director*, 30.

motivational techniques along with new ones. Teachers must be willing to work together and share ideas for the good of the students.⁵⁴

10. Describe the resources you use or will need to implement these strategies.

With each situation being different, teachers will require various resources to meet student needs. Students will have personal and pedagogical skills, and with intentional teacher consideration, they will accumulate and share a creative burst of new resources.⁵⁵

Quantitative Document Analysis Procedures

To establish the trends in enrollment, free/reduced lunch qualifications, and extra-curricular participation among students, the researcher gathered data from the state Department of Education and the instrumental music teachers in Elkhart Community Schools. Data analysis depends upon the patterns and trends once it is quantified.⁵⁶ Upon IRB approval, the primary investigator collected pre- and post-COVID categorical data for general enrollment from the Indiana State Department of Education Data Center.⁵⁷ Additionally, the music coordinator and instrumental music directors in Elkhart Community Schools anonymously provided specific instrumental music enrollment data. Educators accessed and edited a Google Sheet while logged out of their Google accounts and analyzed for growth, sustained, or declined enrollment.

⁵⁴ Rush, 30.

⁵⁵ Doyle, 18.

⁵⁶ Claxton and Michael, 151.

⁵⁷ Indiana Department of Education, "Attendance and Enrollment," Data Center & Reports, 2023.

Summary

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities, such as audition opportunities, since the COVID-19 pandemic. This chapter of the report presented the Survey Procedures, Questionnaire Procedures, and Quantitative Document Analysis Procedures.

Chapter Four: Findings

Overview

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities such as audition opportunities since the COVID-19 pandemic. This chapter of the report presents the Survey Findings, Questionnaire Findings, and Quantitative Document Analysis Findings.

Survey Findings

The researcher's first data collecting method for this study was a Likert-type quantitative survey. Participants were secondary instrumental music students who participated in band or orchestra before the COVID-19 pandemic to the present to establish motivational trends. The researcher purposefully selected students in grades eight through twelve because they experienced instrumental music before, during, and after the pandemic.

The surveys were anonymous and posed minimal risk to the participants. Therefore, the study qualified for a waiver in collecting consent forms for minor students but required parents to complete an opt-out form if they wished for their students not to participate. Adult students over the age of eighteen gave consent by completing the surveys. The primary investigator recruited instrumental music teachers to distribute parent and student recruitment information, opt-out forms, and administer student surveys via their individual class Canvas pages.

The researcher provided recruiting materials to the teachers for distribution and allowed parents one week to return any opt-out forms. However, inclement weather created a conflict with the due date, and the teachers extended it for another week. The researcher provided the teachers with the link to the Google Forms survey, which they then posted on their Canvas

pages. Teachers chose a day the following week and supervised the students participating in the surveys during class to ensure access to the link. The researcher ensured participant anonymity by changing Google Forms settings so as not to require or include an email address. Also, administering teachers kept all opt-out forms rather than submitted them to the researcher, maintaining participant anonymity.

Four hundred seventy-three students responded to the survey spanning grades eight through twelve. 175 eighth grade, 118 ninth grade, 82 tenth grade, 53 eleventh grade, and 49 twelfth grade students participated (see figure 1).

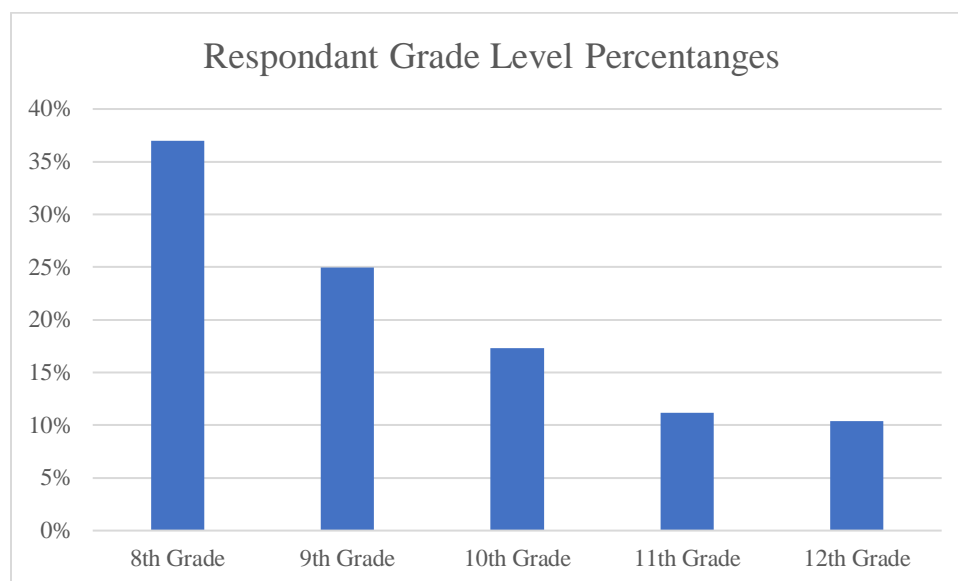


Figure 1. Student Survey Respondent Percentages

In analyzing the data, the researcher assigned descriptive titles for each attitude and motivation prompt from the survey. Table 1 shows the descriptive statistics, including each prompt's mean and standard deviation.

Table 1. Descriptive Statistics of Survey Responses

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Interesting	473	1	5	2.28	1.094
Intelligent	473	1	5	2.31	1.069
Learn	473	1	5	2.36	1.065
Glad	473	1	5	2.23	1.232
GoodProg	473	1	5	2.03	1.056
WorkHard	473	1	5	2.28	1.093
RelateDir	473	1	5	2.80	1.084
SelfMotivate	473	1	5	2.71	1.179
MatchMe	473	1	5	2.37	1.153
EasyMe	473	1	5	2.38	1.064
LikeDir	473	1	5	2.08	1.156
InterestingDir	473	1	5	2.35	1.131
DirCare	473	1	5	2.23	1.137
LikeProg	473	1	5	2.16	1.140
Grasp Concepts	473	1	5	2.37	1.015
DoingWell	473	1	5	2.23	1.245
CompleteWk	473	1	5	2.04	1.146
GradesImp	473	1	5	1.87	1.139
PersonalWk	473	1	5	2.28	1.175
LearnStrat	473	1	5	2.66	1.076
OPDesire	473	1	5	2.77	1.318
DesireBest	473	1	5	1.98	1.159
DoWell	473	1	5	2.02	1.158
TimeSpent	473	1	5	2.89	1.146
GoodTeachers	473	1	5	1.94	1.086
RespStudent	473	1	5	2.22	1.140
Effort	473	1	5	2.32	1.152
LikeBO	473	1	5	2.17	1.265
Concentrate	473	1	5	2.39	1.107
CapableofA	473	1	5	2.09	1.297
AuditionOS	473	1	5	3.07	1.359
WantGrades	473	1	5	1.81	1.160
LearningNew	473	1	5	2.23	1.140
Smart	473	1	5	2.22	1.192
Proud	473	1	5	2.12	1.128
Valid N (listwise)	473				

The thirty-five survey items have high Cronbach's Alpha reliability level ($\alpha = .0971$) with the table located in Appendix H. The data provided that the mean response for the student survey

questions remained within the 2.00 range, except for four. Students agreed or responded positively to prompts regarding attitudes toward school, attitudes towards teachers, academic self-perceptions, goal valuation, and motivation and self-regulation. The most positive student responses were to inquiries about goal valuation perspectives.

Prompts eighteen, twenty-two, and thirty-two had mean responses of 1.87, 1.98, and 1.81 respectively. Students also responded positively in perceiving their band and orchestra directors with prompt twenty-five receiving a mean response of 1.94. The data is evidence that students have a positive attitude towards their band and orchestra directors. However, the prompt with the least positive mean response pertained to motivation and self-regulation. Prompt thirty-one received a mean response of 3.07. The average response was that students are neutral to motivation in extra musical opportunities.

A one-way Analysis of Variance or ANOVA was conducted to determine the significance of the home language students and families speak on attitudes, self-perceptions, and motivation. The one-way ANOVA revealed a statistical significance between the home language and student self-perception of intelligence $F(2, 470) = 4.293, p = .014$. It also showed a significant relationship between the language and student perceptions of their ability to grasp complex concepts $F(2, 470) = 4.113, p = .0147$. Finally, the one-way ANOVA revealed statistical significance between the home language and student self-perception of being smart $F(2, 470) = 3.587, p = .028$. A table displaying the prompt responses that showed significant relationships with home language is in Appendix I.

Considering the ANOVA results, the researcher examined multiple comparisons using a Tukey Post Hoc test. Tukey's HSD test showed that the mean value of Intelligent self-perception was significantly different between English ($p = .010, 95\% \text{ C.I.} = -.55, -.06$) and Spanish ($p =$

.010, 95% C.I. = .06, .55). The test found the mean value of Grasp Concepts to be significantly different between English ($p = .034$, 95% C.I. = -.48, -.01) and Spanish ($p = .034$, 95% = .01, .48). The mean value of Smart was significantly different between English ($p = .021$, 95% C.I. = -.58, -.04) and Spanish ($p = .021$, 95% C.I. = .04, .58). Tukey HSD test results is in Appendix J.

The ANOVA for home language effect sizes, calculated as eta-squared (η^2), indicated a medium effect for student self-perceptions. The η^2 for Intelligent was .046, Grasp Concepts was .045, and Smart was .041. The table illustrating these relationships is in Appendix K.

The researcher used a one-way ANOVA to determine the significance of students' primary language on their attitudes and perceptions of academic achievement. The test showed statistical significance between student languages and self-perceived intelligence $F(3, 469) = 5.641$, $p < .001$. There was also statistical significance between the student's language and self-perception of being smart $F(3, 469) = 2.779$, $p = .041$. The table providing this data is in Appendix L.

A Tukey Post Hoc test determined the mean value of student self-perceptions of Intelligent as significantly different between English/Spanish ($p < .001$, 95% C.I. = -.83, -.19) and English ($p < .001$, 95% C.I. = -.19, .83). The Tukey HSD test found the mean value of Smart to be statistically significant between English/Spanish ($p = .028$, 95% C.I. = -.75, -.03) and English ($p = .028$, 95% C.I. = .03, .75). The table illustrating the Tukey Post Hoc results is in Appendix M.

The ANOVA Language effect sizes for student academic self-perceptions were calculated in eta-squared. The effect size for Intelligent, $\eta^2 = .068$, indicated a medium effect. The effect size for Smart, $\eta^2 = .042$, also indicated a medium effect. The table illustrating these results is in Appendix N.

A third one-way ANOVA showed the significance of ethnicity in student attitudes and motivations. According to the data, student ethnicity played a statistically significant role in self-perceptions of ability to learn $F(5, 467) = 4.329, p < .001$. It determined a significant relationship between student ethnicity and their perceived ease to learn in band or orchestra $F(5, 467) = 2.727, p = .019$. The analysis showed that ethnicity bared a relationship with how they felt they could grasp complex concepts in band/orchestra $F(5, 467) = 3.603, p = .003$. A table displaying the ANOVA data and relationships is in Appendix O.

The researcher conducted a Tukey Post Hoc test for multiple comparisons between student ethnicities and academic variables. The Tukey HSD test determined the mean value of student ability to Learn statistically different between White ($p < .001, 95\% \text{ C.I.} = -1.8, 1.04$) and Other ($p < .001, 95\% \text{ C.I.} = -1.04, -.18$). The Tukey Post Hoc test illustrated a mean value student perception of learning easy in band or orchestra difference between White ($p = .028, 95\% \text{ C.I.} = -.04, 1.14$) and No Answer ($p = .028, 95\% \text{ C.I.} = -1.01, -.04$). The test showed that student perception to Grasp Concepts was different between White ($p = .031, 95\% \text{ C.I.} = .02, .68$) and Hispanic ($p = .031, 95\% \text{ C.I.} = -.68, -.02$) as well as White ($p = .018, 95\% \text{ C.I.} = .06, .98$) and No Answer ($p = .018, 95\% \text{ C.I.} = -.98, -.06$). The table showing the Post Hoc multiple comparisons is in Appendix P.

The eta-squared effect sizes for the one-way ANOVA determining relationships between student ethnicities and academic self-perceptions determined a medium effect. The effect size for Learn, $\eta^2 = .077$, indicates a medium effect. The EasyMe effect size, $\eta^2 = .054$, indicated a medium effect. The effect size for Grasp Concepts, $\eta^2 = .067$, also indicated a medium effect. The table showing the ANOVA Ethnicity effect sizes is in Appendix Q.

Two one-way ANOVA tests compared the effect of COVID-19 on student academic self-perception, attitudes toward teachers, attitudes toward band/orchestra, goal valuation, and motivation or self-regulation. They revealed no statistical significance between the independent and dependent variables.

A final one-way ANOVA compared the effect of Grade Level on student self-perceptions and attitudes. This ANOVA showed the most statistically significant relationships. The test revealed a statistically significant difference in student grade level and if they work hard at band/orchestra $F(6, 466) = 2.427, p = .025$. There was a statistically significant difference in grade level and a student feeling that band/orchestra is a match for them $F(6, 466) = 2.324, p = .032$. The test showed a significant difference between students' grade level and their feeling that band/orchestra was easy for them $F(6, 466) = 2.677, p = .015$. The ANOVA revealed a statistical significance between grade level and a student liking the band/orchestra director $F(6, 466) = 4.062, p < .001$. It showed there was a statistically significant difference between the student grade level and they feel the band/orchestra director is interesting $F(6, 466) = 2.731, p = .013$. The test illustrated a significant difference between student grade levels and feeling that the director cares about the students $F(6, 466) = 3.829, p < .001$.

The one-way ANOVA revealed a statistically significant difference in student grade level and them feeling that it is important to get good grades $F(6, 466) = 2.586, p = .018$. The test showed significant differences in the grade level and student desire to do their best $F(6, 466) = 3.395, p = .003$. It also illustrated statistically significant differences between student grade level and wanting to do well in band/orchestra $F(6, 466) = 2.919, p = .008$. The one-way ANOVA demonstrated significant differences in grade level and students thinking the directors are good teachers $F(6, 466) = 2.255, p = .037$. There was a statistically significant difference in grade

level and students putting in effort $F(6, 466) = 2.283, p = .035$. The test showed a significant difference in student grade level and wanting to get good grades $F(6, 466) = 2.963, p = .008$. The ANOVA revealed a statistically significant difference in grade level and students feeling proud of the band/orchestra program $F(6, 466) = 3.097, p = .006$. The table illustrating the one-way ANOVA for student grade level is located in Appendix R.

The researcher did not conduct a Tukey Post Hoc test because the one-way ANOVA generated a series of warnings for each descriptor. The warnings stated that tests were not performed for the descriptor because at least one group had fewer than two cases.

Eta-squared effect sizes for the Grade Level ANOVA all indicated a medium effect. The effect size for WorkHard was $\eta^2 = .055$. The MatchMe effect size was $\eta^2 = .053$. The calculated eta-squared for EasyMe was $\eta^2 = .059$. The effect size for LikeDir was slightly higher at $\eta^2 = .082$. The ANOVA Grade Level effect size for InterestingDir was $\eta^2 = .060$. The DirCare effect size was $\eta^2 = .078$. The effect size for GradesImp was $\eta^2 = .057$. The DesireBest effect size was $\eta^2 = .071$. The eta-squared for DoWell was $\eta^2 = .063$. The effect sizes for both GoodTeachers and Effort were $\eta^2 = .052$. The ANOVA effect size for WantGrades was $\eta^2 = .064$. The Proud effect size was $\eta^2 = .066$. A table illustrating the effect size data is in Appendix S.

Questionnaire Findings

The second approach the researcher used to collect data for this study was an open-ended qualitative questionnaire. Participants were secondary instrumental music teachers with at least six years of experience, as this would provide instructional perspectives from before, during, and after the COVID-19 pandemic. While the primary focus was educators in Elkhart Community Schools, the researcher sought insight from teachers outside the corporation to gain varying perspectives. The researcher emailed recruitment letters with a link to the Google Forms

questionnaire. The questionnaires were anonymous and posed minimal risk to the participants. Therefore, the study qualified for a waiver in collecting consent forms. Adult participants consented by completing the questionnaires.

The researcher emailed recruiting materials when schools returned to school for the spring 2024 semester. The initial deadline for completion was one week. However, due to inclement weather and scheduling issues, the deadline was extended by two weeks, allowing teachers three weeks to complete the questionnaire. The researcher kept the questionnaire anonymous by changing the settings in Google Forms to not require an email address to complete the questionnaire.

Description of Questionnaire Participants

Ten teachers responded to the questionnaire ranging from six to thirty-four years of teaching experience (see figure 2).

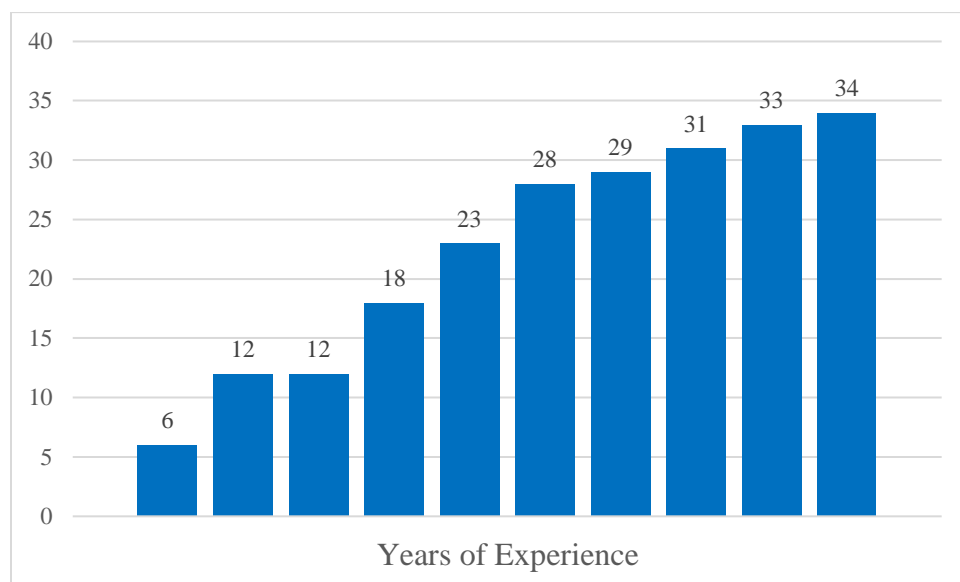


Figure 2. Questionnaire Participant Years of Experience

Participant One was a high school orchestra teacher with 31 years of experience in education ranging from sixth to twelfth grade. The participant previously taught band in three

different rural school districts with a current position teaching Symphony Orchestra to only students in grades ten through twelve. Participant One taught grades seven through twelve during the COVID-19 pandemic. Participant Two was a middle and high school orchestra teacher with twelve years of experience who, before the current position, only taught private lessons or completed undergraduate internships. During the pandemic, Participant Two taught six through twelfth grade. The current position is Participant Two's first full-time teaching employment. Participant Three was also a middle and high school orchestra teacher. The participant had 34 years of experience in instruction in elementary, middle, and high school strings. They taught both middle and high school during COVID-19 ranging from grade six through twelve. Participant Three's current position was teaching first-, second-, and third-year orchestra students and assisting high school ensembles.

Participant Four had 28 years of experience in education ranging from grades six through twelve in small, rural settings to suburban areas. Participant Four did not specify if they taught band or orchestra. During COVID-19, the participant taught grades six through twelve. The participant's current primary teaching assignments included middle and high school positions with the current emphasis on seventh and sixth-grade beginners and acting as an assistant for the high school ensembles. Participant Five was a band director who taught full-time in the same suburban high school for six years. During the pandemic, the participant taught only high school. Participant Six was also a band director with a more diverse background than Participant Five. The director, having 18 years in education, has taught K-8 general music, 5-12 band, 7-12 choir, 9-12 color guard, and 9-12 orchestra. Participant Six taught middle and high school grades six through twelve during COVID-19. Their current position is that of middle and high school band director.

Participant Seven was an elementary and middle school orchestra teacher with 23 years of experience in both band and orchestra. The director taught elementary and middle school during the pandemic. The participant had primarily taught in inner city areas. Participant Eight had 29 years of experience teaching band at three high schools across South Carolina. During COVID-19, the participant taught high school band. Like Participant Eight, Participant Nine was an educator in one primary location for their twelve-year career, having taught in the same school district. The educator primarily teaches middle school instrumental ensembles and assists the high school directors but did not specify the discipline, band, or orchestra. Participant Nine taught middle and high school during the COVID-19 pandemic. Participant Ten was a band director with 33 years of experience teaching grades six through twelve. During the pandemic, the participant taught grades six through twelve. Throughout their career, the participant has always taught in two different buildings with a commute between the two daily.

Questionnaire Results

The researcher thoroughly read all submissions numerous times and identified reoccurring themes throughout the responses. The researcher organized and color coded the themes before isolating words and phrases that related to each theme and assigned these as codes. Subsequently, the teacher questionnaire responses provided supporting evidence for these codes. Table 2 illustrates the data collection and organization.

Table 2. Themes and Codes from Questionnaire Data

Themes	Codes	Supporting Evidence
Student Demographics	Diverse	I have a wide variety of students

	Socioeconomically	My students are a diverse group of suburban students in a community whose socioeconomic reality has changed in the last decade to include more lower income families.
	Ethnically	The district has a fairly diverse population with black, Caucasian, and Hispanic backgrounds. We also have some students of Asian descent and students of mixed ethnicity.
Student Personalities	Classroom Procedures	Our 6th graders seem to be doing better with classroom procedures but are still chatty. Our 7th graders struggle greatly with classroom procedures.
	Behavior	Our current 7th grade class is downright rude and disrespectful. They lose focus and derail. Lots of instructional time lost to managing classroom behaviors.
Student Motivation	Challenge	Students are harder to impress now. There is a noticeable shift in student resilience and determination. We spend more time dealing with nonmusical issues now.
	Complete Assignments	It is a struggle getting students to practice or turn in assignments on time. It is difficult to get them to participate/answer questions.
	Attendance	There are now frequent absences and forgetting instruments.
Teaching Style	Student-centered	I value positive I try to be a consistent and predictable support in student lives. I strive to understand who my students are and how they learn.
	Expectations	I expect and demand a lot of my students. Students have a clear understanding of rehearsal expectations.
	Positive	I teach with positivity and strive to have a better sense of humor.
	Discipline	I can improve upon my classroom discipline and management.

	Fair	I am firm but fair.
	Environment	I create a supportive environment where students feel comfortable. Students just need a safe place.
Reward of Teaching	Music	The greatest reward of teaching is working together to make music.
	Student Growth	I love seeing a student finally get a concept that they have struggled with over time.
	Relationships	The joy of teaching is the connection and relationships with students.
Frustrations of Teaching	Adults	The most frustrating thing about teaching is communication with adults and administration. I have to educate adults on the realities of what we do.
	Funding	Lack of funds.
	Respect	I get frustrated with the lack of respect for the teaching profession in general.
	Students	Student behavior has declined dramatically in the past few years.
COVID Experience	Challenge	Getting students to complete assignments and attend class was extremely challenging.
	Difficult	Teaching during COVID was very difficult.
	Awful	It was awful.
	Survive	We were in survival mode just trying to make the best of it.
COVID Effect	Lower	The numbers are lower. We lost a huge number of students around that time. Students have less drive and persistence.
	Struggle	Students struggle with problem solving. COVID set the program back as many as 7 years.

Pre-COVID Recruiting/Retaining	Elementary	We would take jazz groups to perform in the elementaries. Other schools would go on an elementary tour.
	Concerts	We would take young students to the high school to preview the winter concert. Perform concerts at the middle schools.
	Visit	Teachers would visit classrooms to foster positive relationships.
	Instrument	We hosted in person demonstration and individualized testing nights.
	Trips	We took the students on performance-based trips.
Post-COVID Recruiting/Retaining	New Approach	We are trying a new approach this year.
	Same	Same as before.
	Environment	I will develop connections with students and foster a positive culture of excellence.
	Communication	Provide information for students and parents in paper and digital formats as well as in English and Spanish.

The researcher conducted a word search to identify codes and themes. Table 3 illustrates the results of the search by reporting the frequencies of the terms.

Table 3. Themes and Frequency Codes from Questionnaire Data

Themes	Codes	Occurrences Across Data
Student Demographics	Diverse	4
	Socioeconomical	2
	Ethnicity	4
Student Personalities	Behavior	3
	Classroom Procedures	4

Student Motivation	Challenge	6
	Complete Assignments	5
	Attend	2
Teaching Style	Student-centered	3
	Expectations	6
	Positive	12
	Discipline	3
	Fair	4
	Environment	7
Reward of Teaching	Music	22
	Student Growth	3
	Relationships	7
Frustrations of Teaching	Adults	3
	Funds	2
	Respect	6
Covid Experience	Challenge	6
	Difficult	7
	Awful	2
	Survive	4
COVID Effect	Lower	18
	Struggle	8
Pre-COVID Recruiting/Retaining	Elementary	7
	Concerts	12

	Visit	5
	Instrument	14
	Trips	6
Post-COVID Recruiting/Retaining	New Approach	3
	Same	6
	Environment	7
	Communication	4

Quantitative Document Analysis Findings

The third approach the researcher used to collect data for this study was a quantitative document analysis of district enrollment garners from the Indiana Department of Education website and instrumental music specific enrollment from ECS. Both sets of data spanned from 2017 to the present. The researcher organized the data in spreadsheets containing different tabs for the various years and information criteria. The IDOE enrollment data contained overall numbers for the corporation and individual schools from pre-K to twelfth grade.

The data showed a considerable enrollment decline in Elkhart Community Schools from 2017 to the present (see figure 3).

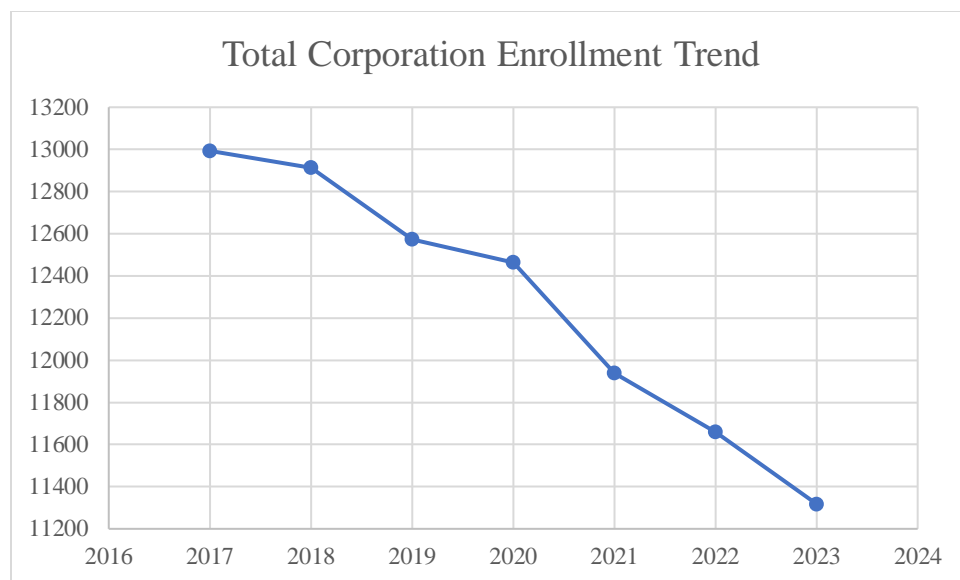


Figure 3. Corporation Enrollment Trend from 2017-2023

The researcher isolated the data for only the secondary grade levels, which are grades six through twelve. ECS Enrollment Data for secondary grades are indicated in Table 4.

Table 4. Corporation Enrollment Data: Secondary Grade Levels

Year	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12	TOTAL ENROLLMENT
2023	849	830	845	915	960	830	743	5972
2022	883	877	935	974	883	838	772	6162
2021	949	962	999	920	886	861	783	6360
2020	1014	1045	923	905	897	831	784	6399
2019	1073	941	918	899	860	823	874	6388
2018	986	958	898	884	855	921	885	6387
2017	978	890	880	854	942	919	950	6413

Further analysis showed enrollment fluctuations at the middle school level with a declining trend from 2021 to 2023 (see figure 4).

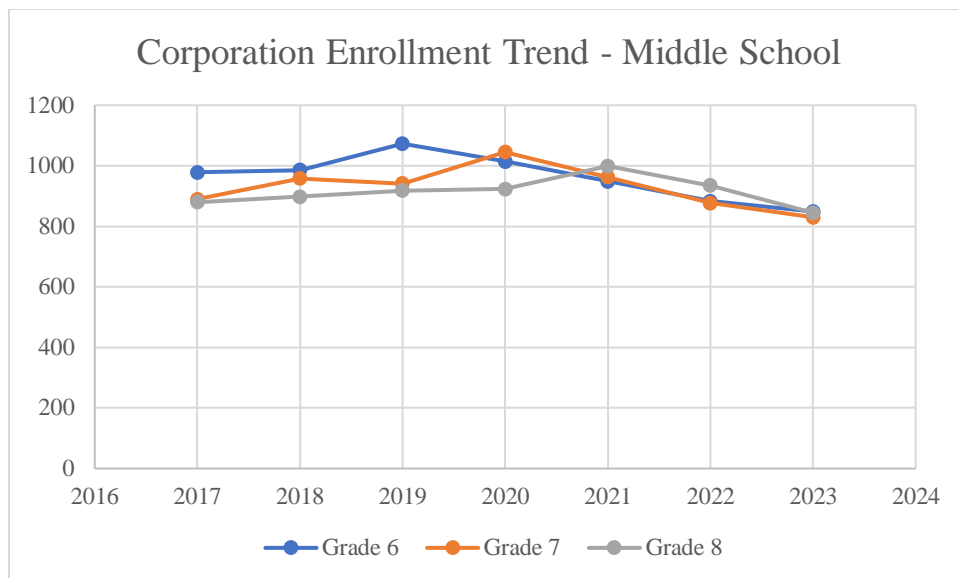


Figure 4. Corporation Enrollment Trend — Middle School

The high school enrollment also fluctuated but with an increase for the tenth grade from 2022 to 2023 (see figure 5).

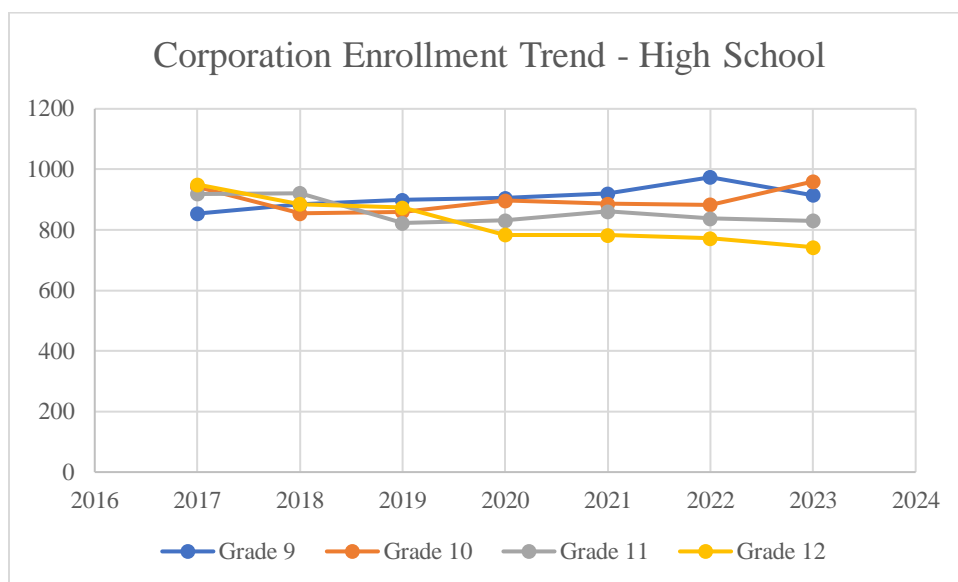


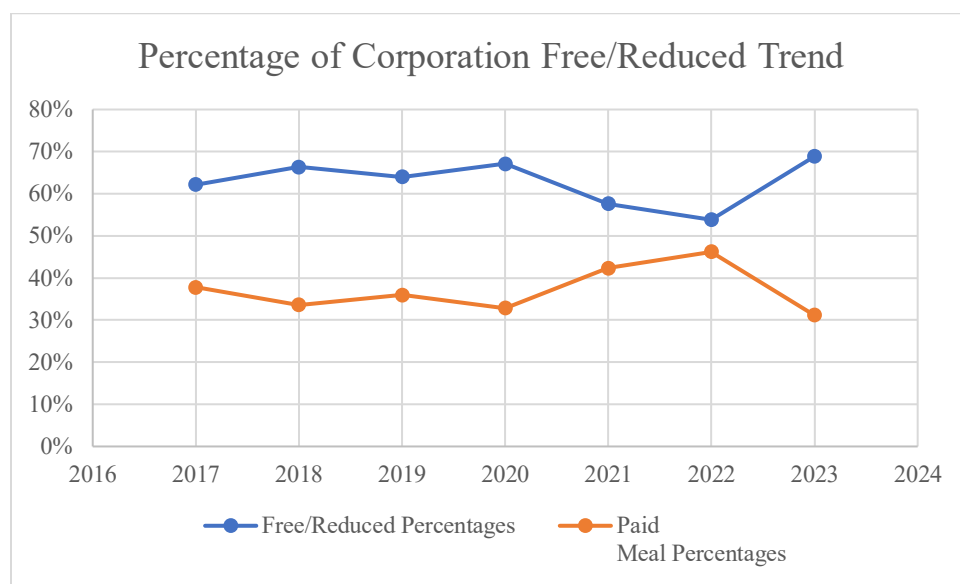
Figure 5. Corporation Enrollment Trend — High School

The data further provided the number and percentages of students who received free and reduced lunches for the corporation and the individual schools. Corporation free/reduced lunch and paid lunch numbers and percentages are displayed in Table 5.

Table 5. Corporation Free/Reduced and Paid Lunch Data

Year	Free/Reduced Price Meals	Free/Reduced Percentages	Paid Meals	Paid Meal Percentages	TOTAL ENROLLMENT
2023	7794	69%	3524	31%	11318
2022	6275	54%	5384	46%	11659
2021	6882	58%	5057	42%	11939
2020	8367	67%	4097	33%	12464
2019	8050	64%	4523	36%	12573
2018	8572	66%	4340	34%	12913
2017	8082	62%	4911	38%	12993

There was a decline in students receiving free/reduced lunch services during the COVID-19 pandemic, as enrollment also declined with students being home rather than attending in person. However, the data shows an increase since 2022 (see figure 6).

**Figure 6.** Corporation Free/Reduced Lunch Trend

The researcher further analyzed the data to determine the free/reduced trends for the secondary grade level and the individual schools over time. These illustrations are located in Appendices S – W.

Additionally, the data provided the number and percentages of English Language Learners (ELL) for the corporation and the individual schools including the breakdown of ethnic and racial demographics. The number of students categorized as ELL steadily increased from 2017 with a miniscule decrease from 2020 to 2021. Table 6 shows the totals and percentages in relation to the total for the corporation of ELL students over time.

Table 6. Corporation ELL Enrollment

Year	ELL N	ELL %	TOTAL ENROLLMENT
2017	1658	12.76%	12993
2018	1859	14.40%	12913
2019	1956	15.56%	12573
2020	2045	16.41%	12464
2021	2012	16.85%	11939
2022	2111	18.11%	11659
2023	2281	20.15%	11318

The corporation ELL Enrollment Trend increases from 2017 to 2023 (see figure 7).

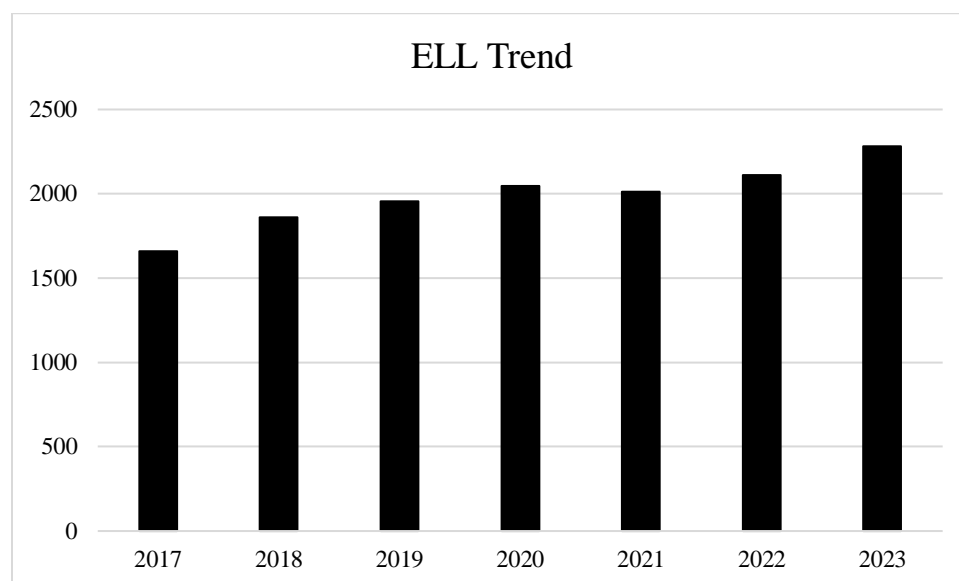


Figure 7. Corporation ELL Enrollment Trend

Further analysis extracted the ELL trends for the secondary grade levels and the individual middle and high schools. This information is located in Appendices X – BB.

The ECS instrumental music enrollment data provided the band and orchestra memberships from 2017 to 2023. Some of the contributors broke down the data by grade level. It also contained the number of students who participated in outside musical opportunities such as ISSMA Solo & Ensemble. The information is accurate to the best knowledge of the anonymous contributors as some records are missing due to staffing changes over the years. Table 7 shows the corporation’s middle school band enrollment numbers from 2017 to 2023.

Table 7. Corporation Middle School Band Enrollment

Year	Pierre Moran	North Side	West Side
2017	182	216	158
2018	190	207	110
2019	189	184	127
2020	118	100	44
2021	146	131	105
2022	118	149	112
2023	126	134	132

The data illustrates a decline in middle school band enrollment throughout the corporation during the COVID-19 pandemic with a slight increase in the subsequent years. However, enrollment has yet to rebound to the level shown in 2017 entirely (see figure 8).

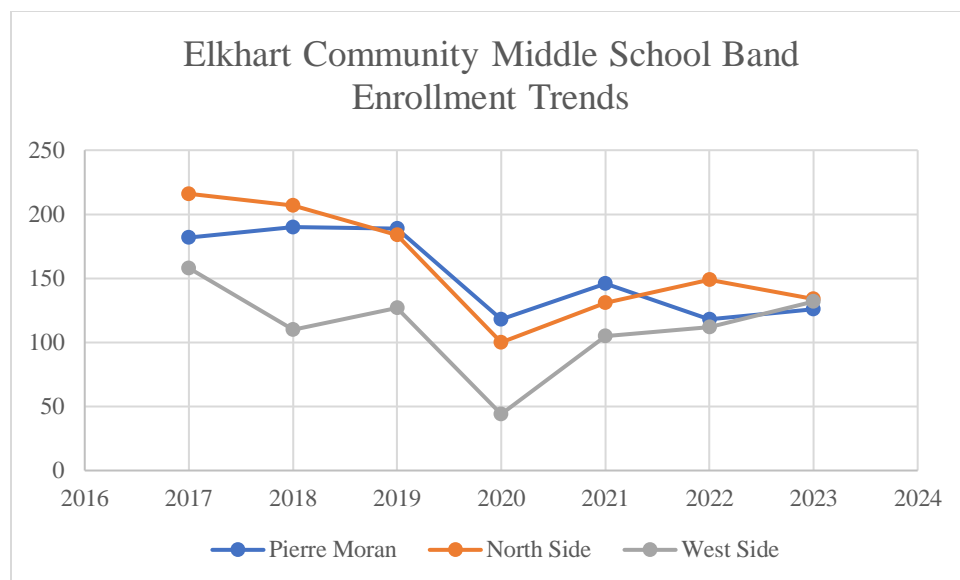


Figure 8. Corporation Middle School Band Enrollment Trend

Appendices CC – HH contain the enrollment breakdowns for each middle school by grade level and the enrollment trends.

Table 8 shows the corporation’s high school band enrollment numbers from 2017 to 2023.

Table 8. Corporation High School Band Enrollment

Year	Elkhart Central	Elkhart Memorial	Elkhart High School
2017	142	94	
2018	65	93	
2019	96	88	
2020	134	80	
2021			182
2022			154
2023			158

The data shows an increase in enrollment from 2020 to 2021. However, the corporation merged the two high schools at this time, thus resulting in an enrollment increase. Individual school enrollment and trends can be found in Appendix II.

The researcher examined all secondary instrumental music data that included band and orchestra. Table 9 shows the corporation's middle school orchestra enrollment numbers from 2017 to 2023.

Table 9. Corporation Middle School Orchestra Enrollment

Year	Pierre Moran	North Side	West Side
2017	112	115	112
2018	98	122	132
2019	113	110	124
2020	65	84	60
2021	101	67	74
2022	98	74	94
2023	116	96	110

The data shows that orchestra enrollment fluctuated slightly from year to year with a drastic decline during COVID-19 that resulted from eliminating the beginner program for that year. However, the middle school orchestra enrollments have recovered to pre-COVID status (see figure 9). School specific trends are located in Appendices JJ – OO.

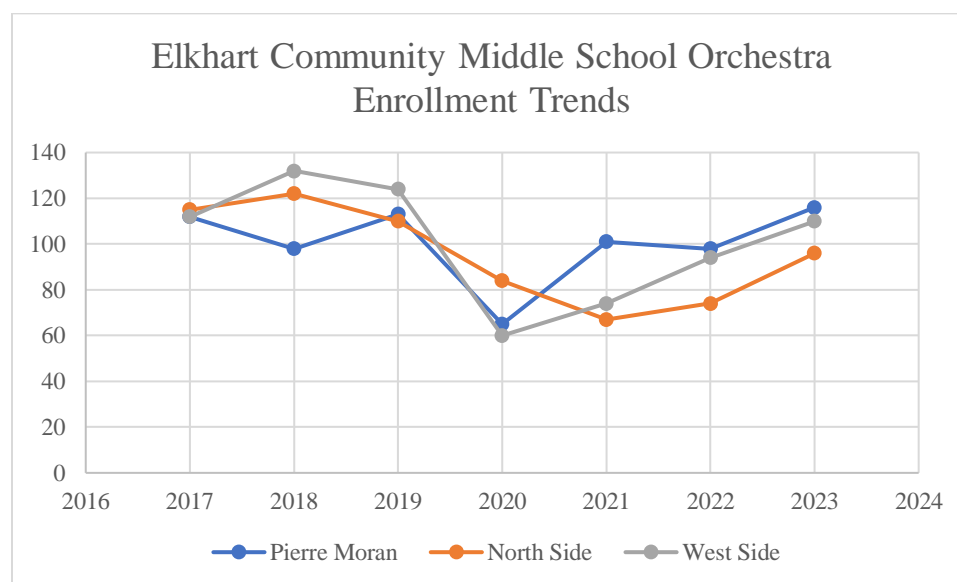


Figure 9. Corporation Middle School Orchestra Enrollment Trend

With the district restructuring the high schools in 2020, the researcher examined three data sets to determine enrollment trends. Table 10 shows the high school orchestra enrollments from 2017 to 2023.

Table 10. Corporation High School Orchestra Enrollment

Year	Elkhart Central	Elkhart Memorial	Elkhart High School
2017	143	84	
2018	146	99	
2019	130	83	
2020	120	67	
2021			204
2022			176
2023			184

The orchestra directors of the corporation provided more data and detail as this department experienced less staffing turnover than the band department over time. Central and Memorial High Schools' enrollment was trending downward before the COVID-19 pandemic. The corporation consolidated the two schools; therefore, the orchestra numbers appeared to increase in 2021. However, this combines the two orchestra programs rather than an influx in participation (see figure 10). The grade level trends for Elkhart Central in Appendix PP.

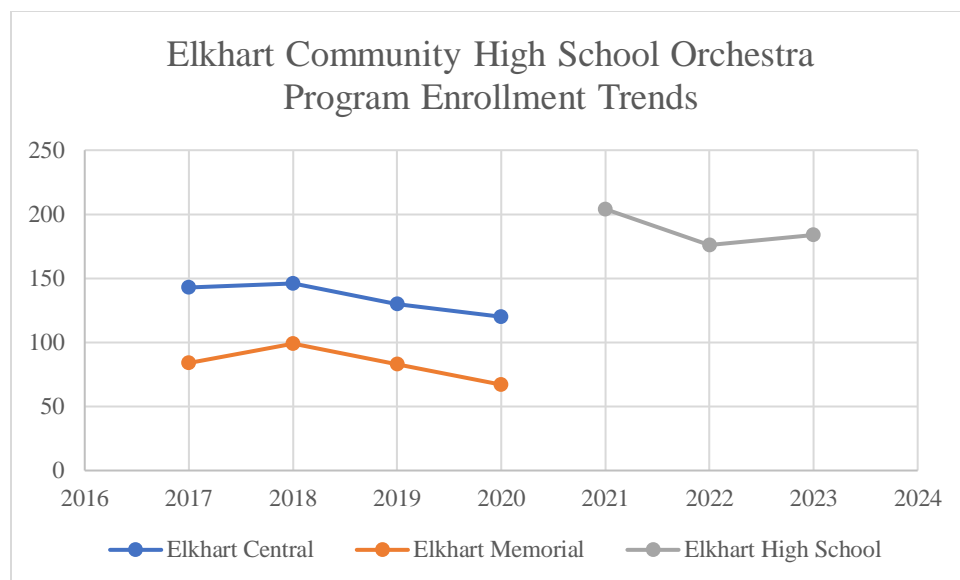


Figure 10. Corporation High School Orchestra Enrollment Trend

With the corporation consistently serving approximately 11,000 to 12,000 students each year, the researcher investigated the percentage of students participating in instrumental music at the secondary level each year. The data showed that the percentage of students who participated in middle school bands drastically declined from 2017 to 2023, with a dramatic decrease in 2020. This decrease is attributed to the corporation eliminating beginning band and orchestra during the COVID-19 pandemic shut down. While enrollment is improving, the percentage of students enrolling in the middle school band is approximately 14% compared to the pre-pandemic rate of 22%. Table 11 provides the percentage data from 2017 to 2023 with the percentage trends below (see figure 11).

Table 11. Corporation Middle School Band Enrollment Percentages

Year	Pierre Moran	North Side	West Side	Total Band	TOTAL ENROLLMENT	Percentage
2017	182	216	158	556	2524	22%
2018	190	207	110	507	2695	19%
2019	189	184	127	500	2910	17%
2020	118	100	44	262	2982	9%
2021	146	131	105	382	2932	13%

2022	118	149	112	379	2842	13%
2023	126	134	132	392	2748	14%

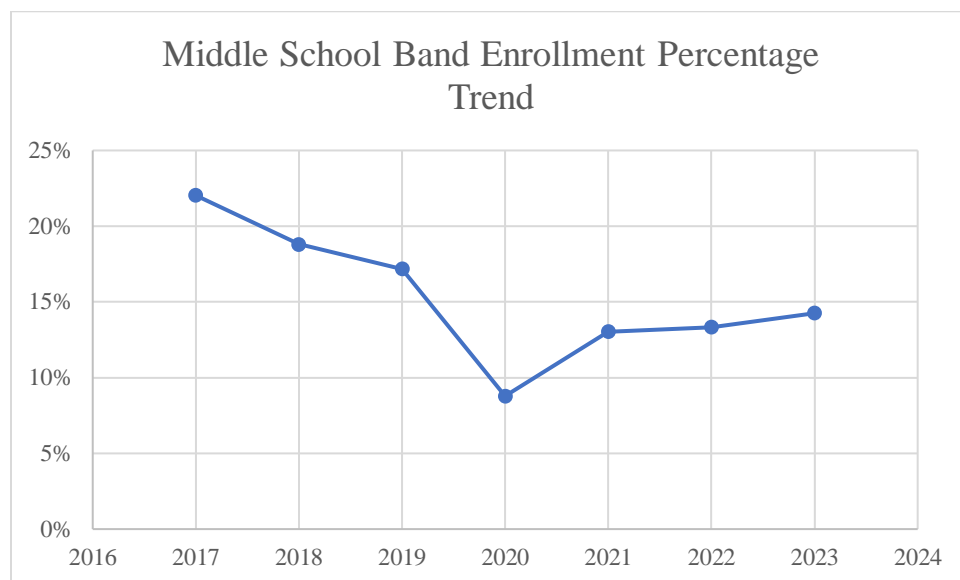


Figure 11. Corporation Middle School Band Enrollment Percentage Trends

However, while the orchestra percentage data showed a decline during COVID-19 and in the two years following the shutdown, the middle school orchestra programs have recovered to their pre-pandemic enrollment. Table 12 shows the middle school orchestra enrollment percentages and the trends over time following (see figure 11).

Table 12. Corporation Middle School Orchestra Enrollment Percentages

Year	Pierre Moran	North Side	West Side	Total Band	TOTAL ENROLLMENT	Percentage
2017	112	115	112	339	2524	13%
2018	98	122	132	352	2695	13%
2019	113	110	124	347	2910	12%
2020	65	84	60	209	2982	7%
2021	101	67	74	242	2932	8%
2022	98	74	94	266	2842	9%
2023	116	96	110	322	2748	12%

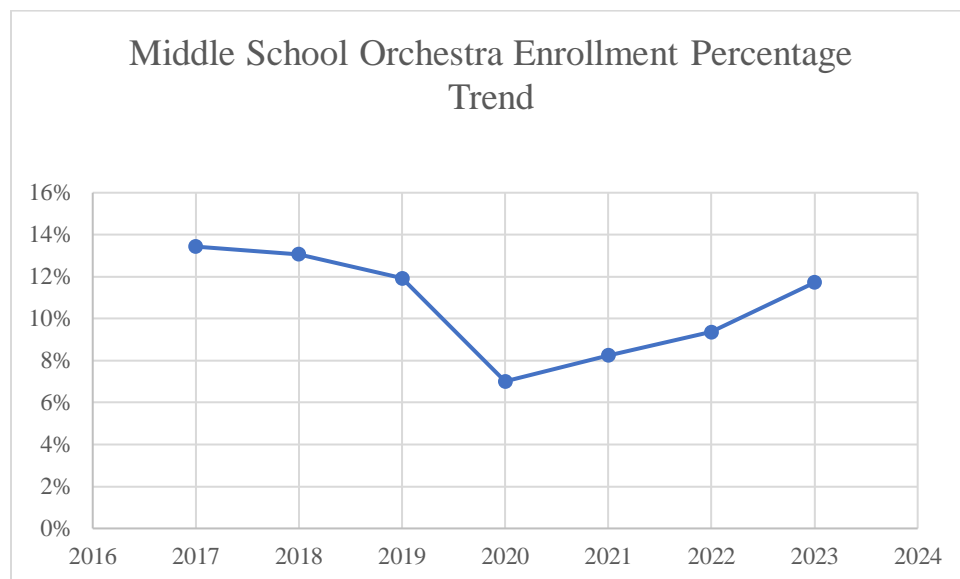


Figure 12. Corporation Middle School Orchestra Enrollment Percentage Trends

The data shows the high school band and orchestra enrollment percentages to be more consistent over time. Band participation steadily declined from 2017 to 2023 but remained within 3% of the initial data point. Table 13 provides the high school band enrollment percentages over time and the trend from 2017 to 2023 (see figure 13).

Table 13. Corporation High School Band Enrollment Percentages

Year	Elkhart Central	Elkhart Memorial	Elkhart High School	Total Band	TOTAL ENROLLMENT	Percentage
2017	142	94		236	3448	7%
2018	65	93		158	3467	5%
2019	96	88		184	3450	5%
2020	134	80		214	3417	6%
2021			182	182	3456	5%
2022			154	154	3545	4%
2023			158	158	3665	4%

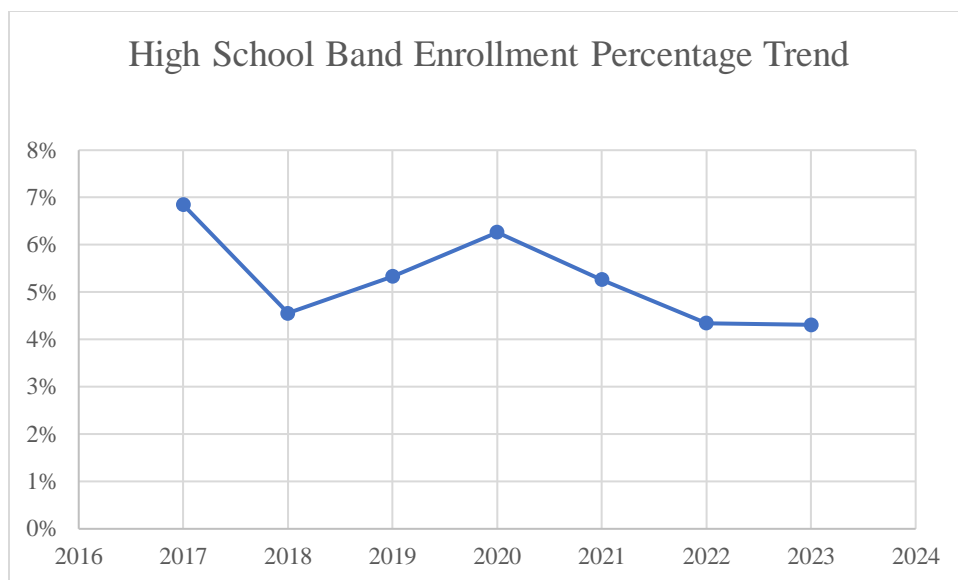


Figure 13. Corporation High School Band Enrollment Percentage Trends

High School orchestra enrollment percentages remained the most consistent over time with minor fluctuations of both increases and decreases. With the slight enrollment decrease, the high school orchestras maintained participation within 2% of the initial percentage data point.

Table 14 shows the high school enrollment percentage data from 2017 to 2023 and a graphic of the enrollment trend over time (see figure 14).

Table 14. Corporation High School Orchestra Enrollment Percentages

Year	Elkhart Central	Elkhart Memorial	Elkhart High School	Total Band	TOTAL ENROLLMENT	Percentage
2017	143	84		227	3448	7%
2018	146	99		245	3467	7%
2019	130	83		213	3450	6%
2020	120	67		187	3417	5%
2021			204	204	3456	6%
2022			176	176	3545	5%
2023			184	184	3665	5%

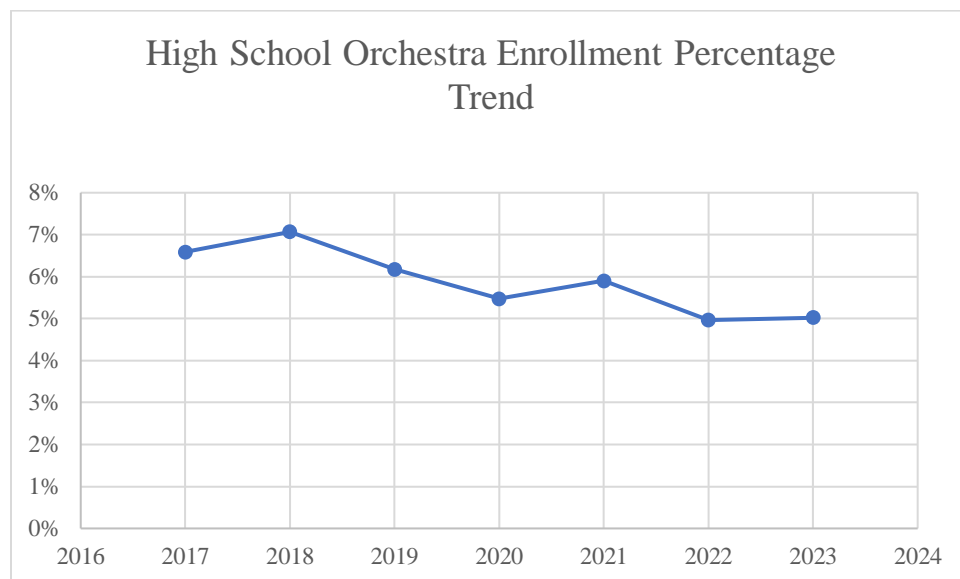


Figure 14. Corporation High School Band Enrollment Percentage Trends

The Indiana State School Music Association (ISSMA) sponsors various activities for students who wish to participate in musical activities outside their regular school rehearsal spaces. The Solo & Ensemble contest is an event available to secondary instrumental and vocal music students who wish to prepare music independently or through private instruction performed at the district level for a score and rating. Group I solo and ensemble performances that receive a gold rating may advance to the state level. These voluntary activities require students to work independently from their regular music instruction.

The researcher examined the Solo & Ensemble participation rates for the schools that provided the information. However, due to the staff changes over the years, not all schools provided participation data. The data shows vast differences in trends between not only the schools but also between bands and orchestras within the schools. The Solo & Ensemble participation in the band program drastically declined between 2017 and 2023, whereas the orchestra participation rate rebounded after COVID-19 and surpassed the 2017 numbers. The

band and orchestra Solo & Ensemble trends for Pierre Moran Middle School are illustrated below (see figures 15 and 16).

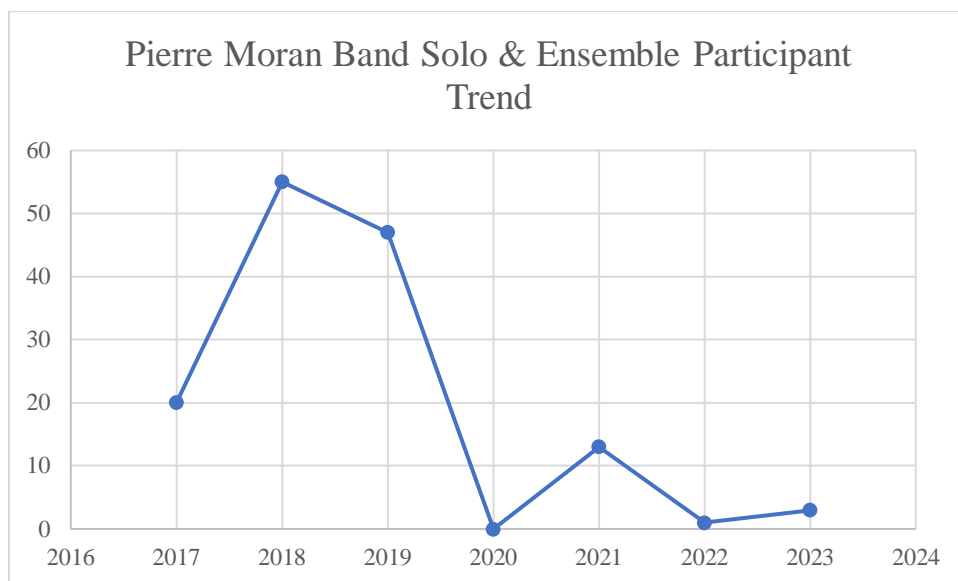


Figure 15. Pierre Moran Band Solo & Ensemble Participation Trend

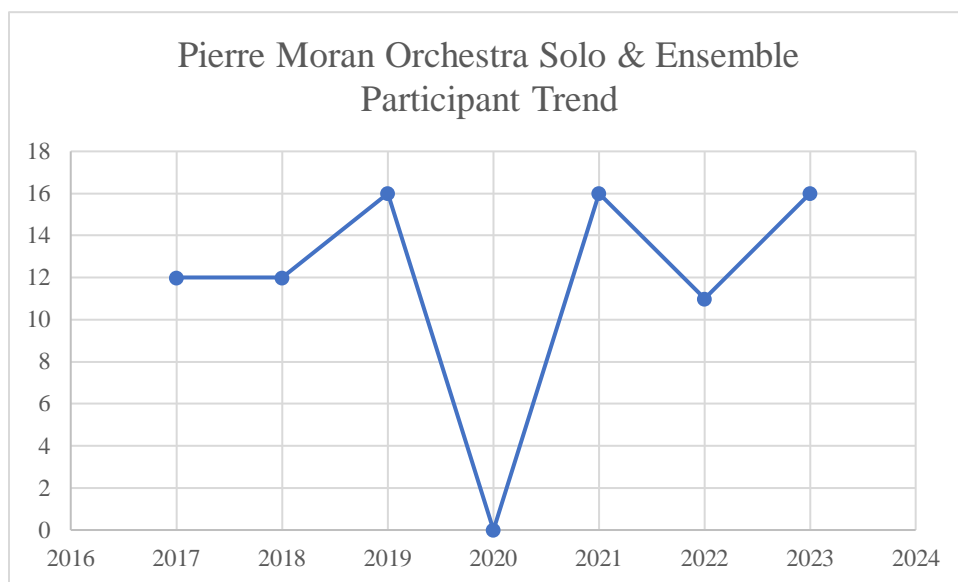


Figure 16. Pierre Moran Orchestra Solo & Ensemble Participation Trend

Conversely, the data for West Side Middle School showed that band program participation increased from 2021 to 2023 with no data from before COVID – 19. However,

orchestra participation declined during the pandemic and slightly increased immediately afterward, but it decreased from 2022 to 2023. The Solo & Ensemble participation trends for band and orchestra at West Side Middle School school are provided below (see figures 17 and 18).

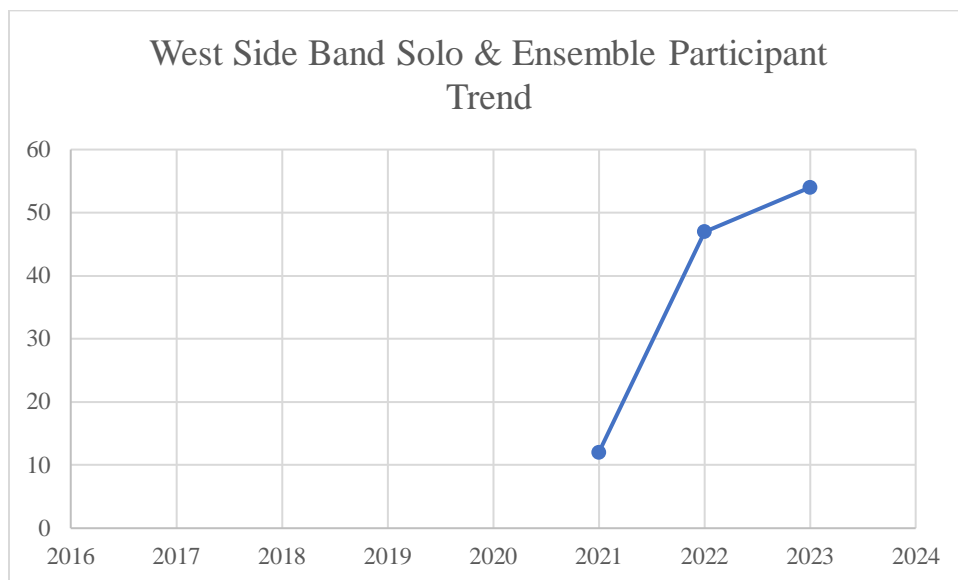


Figure 17. West Side Band Solo & Ensemble Participation Trend

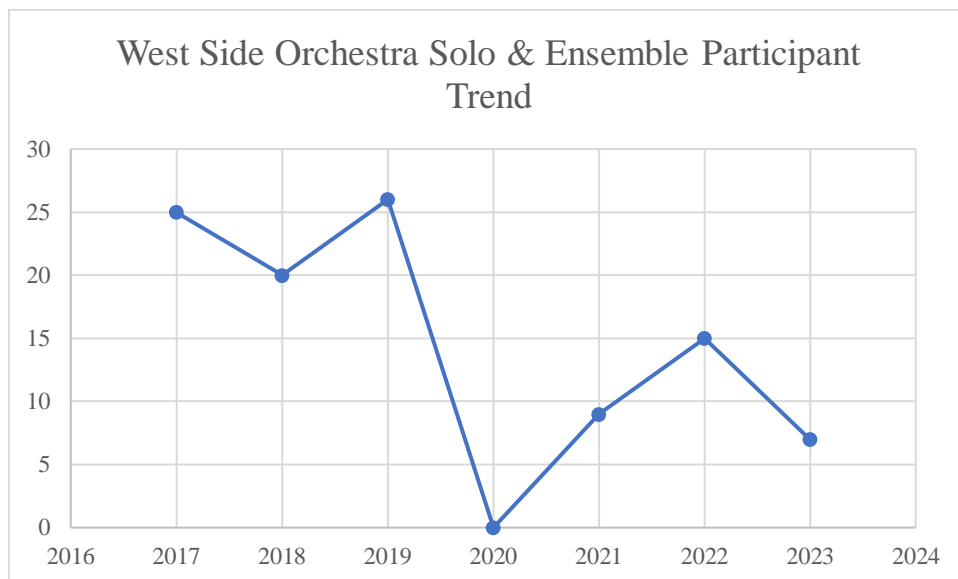


Figure 18. West Side Orchestra Solo & Ensemble Participation Trend

Only the orchestra department from North Side Middle School provided Solo & Ensemble participation data. The orchestra program at North Side saw the most significant participation trend change. The program experienced a decline before the pandemic but saw a slight increase in 2021. However, no orchestra students from the middle school orchestra program participated in Solo & Ensemble in 2022 and 2023 in a declining trend (see figure 19).

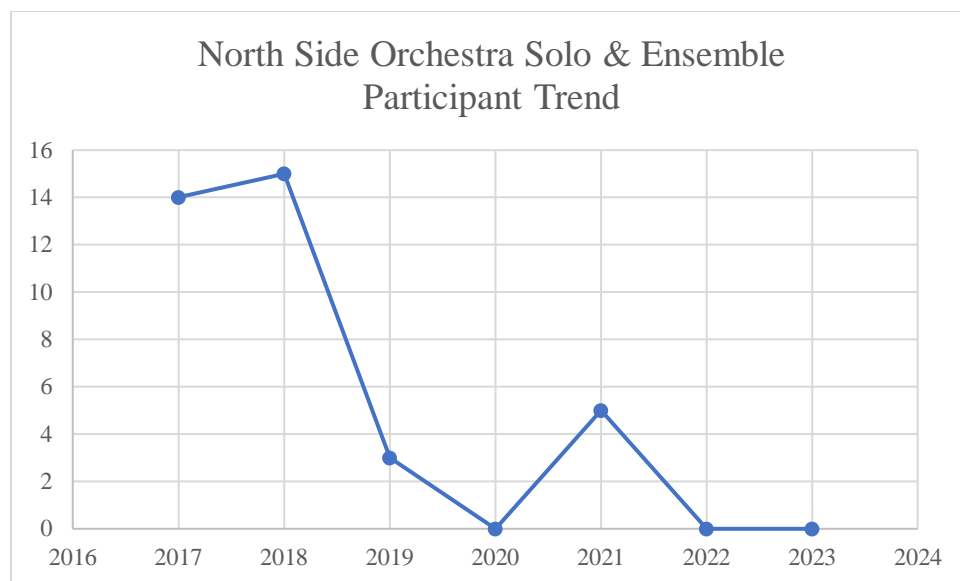


Figure 19. North Side Orchestra Solo & Ensemble Participation Trend

Due to the merger and personnel changes, there is little high school participation data for the corporation for both the orchestra and band programs. Central High School orchestra provided data from 2017 until the pandemic in 2020, when all submissions were completed online, showing a downward participation trend (see figure 20).

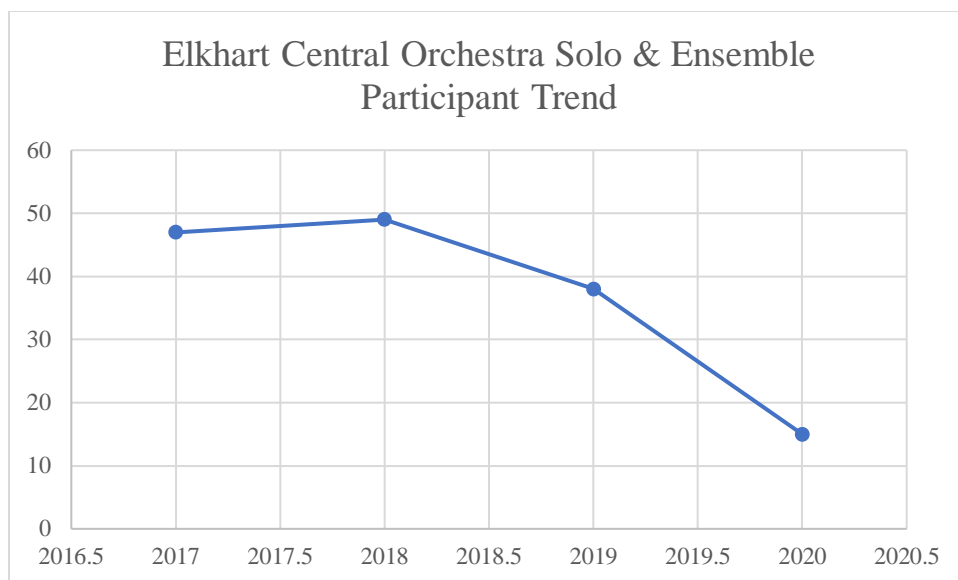


Figure 20. Elkhart Central High School Orchestra Solo & Ensemble Participation Trend

Discussion

The teachers' responses to the questionnaires developed various themes. Many of the teachers described their student demographic as being diverse in both ethnicity and socioeconomic status. As participant one described their students as dedicated and "come from diverse backgrounds economically and ethnically." The demographic information gathered from the student surveys illustrates a diverse student population in Elkhart Community Schools with 64.7% of the students speaking English and 33.6% speaking Spanish at home with their families. Additionally, the enrollment data from the IDOE provided evidence of ethnic diversity in ECS with the division for 2023 as follows: 14 American Indian, 118 Asian, 1629 Black, 4411 Hispanic, 977 Multiracial, 4 Native Hawaiian or Other Pacific Islander, and 4165 White. The IDOE enrollment information also provided evidence of socioeconomic diversity in free/reduced lunch data. In 2023, 69% of the students received free/reduced lunch with 31% receiving paid meals providing evidence of families with financial hardship or need. Stefaniak described the

negative impact COVID-19 had on students in low-income schools and that they “lost as much as twenty-two weeks of instruction.”¹

Teachers described a perceived change in student personalities with respect to behavior and classroom management. Participant Nine stated “lots of instructional time is lost to managing classroom behaviors.” However, the mean response from students regarding the desire to do well in band or orchestra was positive. 100 of the 473 students responded *disagree* or *strongly disagree* to prompts related to goal valuation and wanting success in band/orchestra providing evidence that approximately one fourth of the students involved in instrumental music had a lackadaisical or apathetic attitude towards doing well and getting good grades in their program. The literature describes using social emotional learning strategies to intervene because “as many as one in five adolescent students need professional services for their mental, emotional, social, or behavioral challenges.”² Such intervention can improve not only student behavior, but also self-esteem, academic perception, and attitudes towards success.

Student motivation was a theme many teachers repeatedly spoke about in their questionnaire responses. Participant Eight described students as being harder to impress after COVID-19. “There has been a noticeable shift in student resilience and determination...they wilt easier now. They collapse at the thought of an obstacle now.” Teachers stated that it is difficult to get students to participate or answer questions in class. Participant Nine struggled with students not completing “work at home or turning in assignments on time.” Also, absenteeism is

¹ Stefaniak, 2.

² Edgar, 2.

a problem along with coming to rehearsal without instruments. Stinson illustrated how the pandemic negatively affected attendance and subsequently band enrollment.³

Students do not push themselves to try instrumental music or participate in extra musical experiences. The mean response from students pertaining to auditions and participating in outside musical opportunities was neutral. 212 of the 473 students responded *disagree* or *strongly disagree* to statements of wanting to participate in outside musical opportunities or ensembles. That is nearly half of the students enrolled in instrumental music who are content with playing music only in their regular classroom rehearsals and school concerts.

The ECS music department enrollment data showed a decline in band and orchestra following the pandemic with the orchestra numbers showing a rebound in recent years. However, the band participation trends are still considerably lower than pre-COVID enrollments. Additionally, the number of students motivated to participate in ISSMA Solo & Ensemble has declined for many programs within the corporation. Pierre Moran Band, North Side Orchestra, and West Side Orchestra had a dramatically smaller number of students play in Solo & Ensemble in 2023 than in the pre-COVID years. However, Pierre Moran Orchestra and West Side Band had almost doubled their participation since the pandemic. Scott Lang described students as needing external motivation because they lack intrinsic motivation to push themselves.⁴

Teachers reflected on their teaching styles with a resounding theme of student-centered positivity in creating safe learning environments for students. Participant Two described themselves as creating a supportive environment in which student feel comfortable and safe. Respondents declared themselves to be fair and firm while having high expectations for musical

³ Stinson, 3.

⁴ Lang, 31.

excellence. The student survey gathered perspectives of their attitudes toward the instrumental music programs and directors as these factors affect student motivation and success. The mean responses to prompts addressing how students feel about their band or orchestra programs and their directors were very positive in that they saw value in their programs and felt their directors cared about them. Jeff Scott wrote of the great importance in being student-centered in all approaches from instructional delivery to creating positive environments. Scott states, “Our mission should be to build a family of people who work together for the good of everyone.”⁵

Teachers spoke of the rewarding aspects of teaching as being working together to make musical excellence. Participant One stated the most rewarding aspect of the job was “having fun making music with students, and working together to be the best we can be.” Many responses addressed the relationships forged with students and the joy of watching them grow as people and musicians with specific mention to the “aha” moments. Participant Seven described the reward “when you see the moments of pure joy and excitement on their faces. Whether it’s when they finally get something for the first time, or immediately following an intense performance.” Band and orchestra directors have the same students for many years and do witness them grow up. Therefore, they invest a lot of time and energy into forming positive relationships with the students.

The survey responses provided a positive student perception of their band or orchestra directors and the programs in which they were involved. With mean scores within the 1.94 to 2.80 range, students expressed a satisfactory opinion of their teachers, programs, and their relationships with the instructors. Authors Guess and McCane-Bowling wrote of the importance in positive student-teacher relationships for student success and meeting their personal and

⁵ Scott, 15.

developmental needs. Students who perceive teacher behaviors as caring and supportive while holding them to high standards and expectations have a sense of safety and positive subjective well-being.⁶ Students not only have instrumental support but also emotional support. However, the enrollment data is not indicative of these positive perceptions or relationships. As was evident in the instrumental music enrollment data, there was a decline in band and orchestra enrollment before and following the COVID-19 pandemic with orchestra recovering and the band programs continuing to struggle.

While teachers focused on students in describing the most rewarding aspects of teaching, their primary frustrations stemmed from dealings with adults such as politicians and administration. Participants Two, Three, and Five all spoke about being frustrated with communicating with adults, administrators, and politicians who make decisions without consulting the people who are affected. Hash described how administrators approached music education during the pandemic as having a detrimental impact on student motivation and behavior which was also described as frustrating in the rehearsal spaces. He pointed out that administrators recommended student grades not be lowered as a result of remote learning and that many made band an optional class resulting in student disengagement.⁷ Hash illustrated a prime example of the administrative directives without proper communication for which teachers expressed frustration.

As was described earlier, the student responses to prompts regarding motivation and self-regulation was less than satisfactory with many students expressing they did not wish to put effort into band/orchestra work or participate in outside music opportunities. This was made

⁶ Guess and McCane-Bowling, 32.

⁷ Hash, 392.

evident in the general enrollment and ISSMA Solo & Ensemble participation trends the ECS instrumental music teachers provided. While orchestra enrollment across the corporation has appeared to recover to its pre-COVID-19 numbers, the band programs continue to struggle in recruiting and retaining students throughout the years. Additionally, students in the Pierre Moran Orchestra and West Side Band programs are beginning to participate in ISSMA Solo & Ensemble, but there remains a dramatically lower number of students from Pierre Moran Band and West Side Orchestra departments participating providing evidence of a lack of student motivation.

Participants used terms like challenging, difficult, awful, and horrible to describe their COVID-19 teaching experiences. Participant Three described teaching instrumental music during COVID-19 as being in survival mode while Participant Two said, “teaching a performance based, heterogenous instrumental class was incredibly difficult when you couldn’t see or hear all the students.” The student survey responses showed no relationship between COVID-19 and academic perceptions. However, literature provides evidence of declining mental and emotional health among adolescents who participated in virtual instruction. Gazmararian et al. described adolescents experiencing high levels of loneliness, depression, and suicidal ideation due to the isolation inflicted by virtual instruction.⁸ According to Maattanen, “music functions as a ‘social glue.’ It is a way to experience and express togetherness and affinity.”⁹ The distance and disconnect during the pandemic, although not evident in the student survey responses, had a detrimental effect on student motivation.

⁸ Gazmararian et al., 357.

⁹ Maattanen, 69.

As can be seen in the ECS instrumental music enrollment and ISSMA Solo & Ensemble participation trends, student commitment to band and orchestra wavered from 2017 to 2023. Fewer students participated in middle school band and orchestra going into the pandemic shutdown with the orchestra programs showing a trend for recovery as of 2023. However, the middle school band programs rebounded slightly immediately following COVID-19 but leveled off the following year with no evidence of upward or downward movement in student enrollment. Additionally, certain band and orchestra programs saw more student interest in participating in ISSMA Solo & Ensemble contests with West Side Band and Pierre Moran Orchestra registering more participants than before the pandemic. However, Pierre Moran Band, West Side Orchestra, and North Side Orchestra have not had increased participation displaying downward trends. This is evidence of decreased student motivation after COVID-19.

Questionnaire participants responded to their personal experiences with instrumental music instruction during the pandemic as well as how they felt COVID-19 affected their entire programs. Teachers responded with sentiments of frustration with lower enrollment, a decrease in student persistence, and a gap in musical knowledge due to virtual instruction. Participants One and Nine stated that enrollment numbers are down due to many students quitting during the shutdown and not rejoining after everything opened again. Participant Five described the ninth and tenth grade students as significantly behind musically because of the “lack of being able to develop fundamentals.” Participant Six stated the pandemic “set the program back as many as seven years.” While the student survey data showed no statistically significant relationship between the pandemic and student motivation or academic perceptions, the teachers perceive a noticeable difference in students that is supported by the literature and ECS instrumental music enrollment data.

Halldorsdottir et al described the affect COVID-19 had on adolescent well-being. Their research found adolescents “indicated that the COVID-19 pandemic negatively impacted their lives, including their mental and physical health, peer relationships, academic performance, and overall day-to-day life.”¹⁰ Participant Seven noted that students seemed dissatisfied with their instrumental music experience during the shutdown because they missed the ensemble experience. The literature supports the need for instrumental music to be executed through social interaction and experience rather than in isolation. Dewey posited “man finds himself more at home, since he is in a world that he has participated in making.”¹¹ Student are more invested when they have had an active hand in creating the music and the isolation of the pandemic eliminated that active creative process for many. The corporation instrumental music enrollment and ISSMA Solo & Ensemble data is evidence that there is work to be done to fully recover from the COVID-19 pandemic.

Summary

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities such as audition opportunities since the COVID-19 pandemic. This chapter of the report presented the Survey Findings, Questionnaire Findings, and Quantitative Document Analysis Findings.

¹⁰ Halldorsdottir et al., 8.

¹¹ Dewey, *Art as Experience*, 158-159.

Chapter Five: Recommendations

Overview

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities such as audition opportunities since the COVID-19 pandemic. This chapter of the report presents the Recommendations, Roles and Responsibilities of Stakeholders, Resources Needed, and the Timeline.

Recommendations

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The central research question for this study was, What are post-COVID-19 strategies teachers can use to improve student motivation in band and orchestra according to the perspectives of instrumental music directors? Based on a review of the scholarly literature and data collection and analysis, three possible solutions are recommended to answer the central research question. The three recommendations are:

1. Use technology to make contact and continuously communicate with feeder programs.
2. Provide immersive performance opportunities to bridge the gap between the grade levels.
3. Incentivize hard work and achievement in ISSMA Solo & Ensemble performances.

Recommendation for Technological Recruitment

The first component of the solution is to recruit a more significant number of students to initially enroll in the instrumental music programs in Elkhart Community Schools. Stinson identified potential consequences of COVID-19 that may “reduce student participation,

retainment, and recruitment.”¹ Questionnaire responses identified pre-COVID recruiting and retention strategies such as in-person visits to elementary schools to introduce the directors to the prospective students and foster positive relationships. Visits take teachers away from assistant positions at the high schools, thus creating a greater burden on the high school directors. Additionally, visits are not frequent due to scheduling and can be disruptive. The literature describes the constant disruption to teaching and learning exacerbated by COVID-19 was devastating and should be avoided moving forward.² Directors can employ video recordings of themselves and their students in a variety of ways and times of year to establish and maintain a relationship with elementary teachers and students.

Additionally, teachers described elementary school tours and in-school performances as a form of recruitment during the spring. Directors can provide videos of their concerts, in-class performances, and individual or small ensemble demonstrations throughout the year to maintain contact with teachers and potential students. While assembling and editing can be somewhat time-consuming for the directors or parent volunteers, it retains them in the classroom teaching rather than scheduling time to visit the schools regularly. It keeps their ensembles ever present in the feeder classrooms. Additionally, it maintains the elementary classroom routines. The teachers can show the videos, even repeatedly, at their discretion to decrease disruptions.

Recommendations for Incentives

As Participant Eight said, “students are harder to impress now.” They are not intrinsically motivated and need external gratification for the daily expectations and the extra tasks teachers

¹ Stinson, 14.

² Daubney and Fautley, 5.

expect of them. Miksza and Watson describe intrinsic motivation as positively related to music achievement outcomes such as practice time, festival, and private lesson participation.³ However, the questionnaire participants do not perceive their students as motivated and thus need ideas and suggestions for improvement. Additionally, in the student responses to the survey, almost half of the students expressed that they do not desire musical opportunities outside the in-class setting ($M = 2.04$ to $M = 3.07$). Students require incentives to participate in extra activities.

Teachers should reward diligent work and perseverance: “The music classroom can be a place for social and emotional growth. Emotionally, students advance because of responsibility, commitment, perseverance, and self-discipline fostered in music classrooms, which can result in increased self-esteem, self-confidence, life skills and self-knowledge.”⁴ Students who enroll in private lessons should be commended for wanting to improve themselves. Each weekly lesson counts as a full practice record or log, including students who attend before or after school or during a free period within the traditional school day to receive assistance from the directors.

Students who participate in the ISSMA Solo & Ensemble contest will experience their lowest playing test eliminated or receive extra credit points for their diligence and performance, regardless of the judge’s rating. They are rewarded for their preparation and must play in class for their director’s final approval to participate in the event. The ISSMA judge’s score is individual and subjective and, therefore, truly out of the student musicians’ control, so the student is incentivized rather than the results. Additionally, all Solo & Ensemble participants will be treated to an exclusive party at the director’s discretion the following Monday. Treats are purchased via the program accounts and can include candy, cupcakes, donuts, cookies, or other

³ Miksza and Watson, 12.

⁴ Edgar, 3.

treats teachers deem appropriate. Students who score sufficiently well to attend the state contest will receive an additional grade elimination and treat the class after the event regardless of the score and rating.

Students who participate in external activities are eligible for accolades and awards. Directors base awards on both participation and musical achievement. For example, middle school students can win a Director's Award, receive an engraved plaque, and have their name engraved on a larger school plaque that hangs in the rehearsal room at the school. Another suggestion is a Master Musician Award eligible to multiple students each year. The criteria for the Master Musician Award are as follows:

Students will play major and chromatic scales.

- a. Middle School: Concert Bb, Eb, Ab, Db, G, C, F, and F Chromatic – Full range of instruments in under 3 minutes.
 - b. High School: All 12 Major Scales and Chromatic – Full range of instruments in under 5 minutes.
2. Participate in ISSMA Solo & Ensemble
 3. Take Private Lessons or Other Outside Performances.

Awards are announced and distributed at the final spring concerts for public recognition.

While some students are intrinsically motivated, many are not, and according to Lang, “kids need external motivation.”⁵ Additionally, he points out that teachers must be innovative and willing to try something new if the old methods cease to be effective. Many teacher responses to the questionnaire acknowledge that students have changed in recent years. Therefore, they must branch out and try new approaches. Participant Nine stated they would use the same methods to

⁵ Lang, 31.

recruit, retain, and motivate students before COVID-19, but luckily Participants One and Three were interested in trying new approaches.

Roles and Responsibilities of Stakeholders

The researcher needs to disclose the stakeholders' roles and responsibilities to solve this study's problem. It is also important to provide a plan for implementing the recommendations and who will be responsible for which tasks. This section describes the roles and responsibilities of technological recruitment.

Technological Recruitment

The first component to solve the inadequate enrollment numbers is to implement technology as a recruitment tool to supplement in-person elementary school visits and performances. According to Stinson, COVID-19 effects require altered practices to provide altered results.⁶ Defining the roles and responsibilities of those involved in the recruitment process is essential to ensure success.

Directors

The director's role in the recruitment process is to establish and maintain positive relationships with the cooperating teachers, secretaries, and administrators at the elementary schools. They must proactively initiate and continue communications to foster respectful working relationships. These relationships are vital because elementary teachers disseminate and distribute information to prospective students and their parents. They serve as advocates for the band and orchestra programs.

⁶ Stinson, 14.

Directors must have access to a video editing program. Some teachers may already maintain a paid program or could choose to invest in one, however, iMovie is free and available for faculty on school-issued iPads. Directors can self-edit and -distribute or utilize parent or student volunteers to perform the function. Additionally, one director should not be responsible for all the work. At least two directors team teach every program in the corporation, making it possible for one director to collect videos and another to edit and distribute. Directors will share videos by uploading to the district's Google Drive and sharing the links with the elementary teachers via email. Directors can provide enrichment activities, such as writing prompts, so teachers can facilitate student engagement with the videos. They can provide programs for any performance to facilitate writing activities or elicit student questioning.

Elementary Teachers

The elementary teachers', secretaries', and administrators' roles are to advocate for the band and orchestra programs at the middle schools. They distribute information to the prospective students and parents and facilitate communication with the middle school directors. They must be receptive to all forms of communication ensuring that students and parents receive all the information. Upon receiving the links to the videos on Google Drive from the directors, teachers must be willing to access and show the videos to their students. It is their discretion when and how often they show the videos. Some suggested times for viewing are when students arrive in the morning, after morning announcements, during brain breaks, for indoor recess when there is inclement weather, or before dismissal. Teachers can show the videos as many times as necessary. Teachers' instructional time is respected because they select how and when to distribute the videos. They can access the videos as teaching tools promoting writing prompts or

encourage students to develop assessments and questions based on their experiences with the videos. The teachers will direct all questions about videos back to the middle school directors.

Immersive Retention

Many interdependent variables are vital for the implementation and success of immersive retention. The roles and responsibilities of all parties are described in detail to guide retaining as many students as possible in the future.

High School Directors

The role of the high school band and orchestra directors is to create and foster a positive and respectful relationship with the Freshman Division directors. They must establish open communication throughout the year because waiting until spring registration is insufficient. High school directors must promptly provide dates, times, detailed schedules, and music to middle school directors to disseminate to the students. They must be welcoming and positive in all interactions with matriculating students and be highly organized in organizing immersive or side-by-side performances.

Freshman Division Directors

The role of the freshman division band and orchestra directors is to create and foster a positive and respectful relationship with the middle school directors. They must establish open communication throughout the year rather than at the end of the spring semester when middle school students are registering for their freshman-year classes. Freshman division directors, or the assistants, must be visible to the middle school students to establish connections to the new program. Middle school directors must access all the pertinent information and tools to facilitate positive experiences for their students. Freshman Division directors must promptly provide

dates, times, detailed schedules, and music to the students. They must be welcoming and positive in all interactions with middle school students and be highly organized in organizing immersive or side-by-side performances.

Middle School Directors

Middle school directors act as the constant liaison between the two secondary schools. They must always speak highly of the Freshman Division programs and directors and encourage students to continue their instrumental music education into high school. It is their responsibility to speak positively about the high school band experience and constantly remind students of how easy the transition will be for them, as many students maintain the misconception that it is too difficult or they cannot participate due to lack of skill. Middle school directors must communicate often and effectively with questions or concerns and promptly disseminate information to students and parents. They must distribute music and shirts to students early to address any issues. Additionally, middle school directors must enlist parent volunteers for events to aid in their transition because the students are not the only individuals involved in the music program. It takes a team of parents and volunteers to make a band or orchestra department successful; therefore, directors should also retain these people.

The role of the freshman division band and orchestra directors is to create and foster a positive and respectful relationship with the middle school directors. They must establish open communication throughout the year rather than at the end of the spring semester when middle school students are registering for their freshman-year classes. Freshman Division directors, or the assistants, must be visible to the middle school students to establish connections to the new program they will be joining. Middle school directors must have all the information and tools to provide their students to facilitate positive experiences for their students. Freshman Division

directors must provide dates, times, detailed schedules, and music promptly for dissemination to the students. They must be welcoming and positive in all interactions with middle school students. They must be extremely organized in organizing immersive or side-by-side performances.

Incentivize

The directors interacting with them daily are the primary stakeholders in incentivizing students. Because most of the responsibility is their responsibility, they must clearly describe and plan for implementing incentivization strategies.

Directors

The middle and high school directors, whether head directors or assistants, will maintain records of the incentive criteria and the students who qualify. Band and orchestra directors are responsible for creating a list of approved private lesson instructors and their contact information. They must provide this to the students at the beginning of the year. They should post the list in their rehearsal spaces and on Canvas and provide the information to the parents. Directors will maintain communication with private lesson instructors to monitor student attendance and progress for students to receive credit for their weekly practice logs or records.

Directors must communicate Solo & Ensemble requirements and dates to the students and parents after Labor Day and regularly remind them of the registration deadline. They must encourage students to participate and explain the incentive program for those who participate. Directors oversee finding music appropriate for Solo & Ensemble participants and piano accompanists for students performing in Group I. Directors assist students and families who face financial difficulties in paying for accompanists. If a program has a booster organization, they can use booster funds to assist students with financial needs. If a program does not have a

booster organization, the director must use money from the school's ECA (music) accounts financed through fundraising efforts. Directors must secure all supplies for reward celebrations following the events and will use either booster funds or ECS (music) money. Assistants will pull soloists and ensembles for fifteen to twenty minutes during each class period to work on Solo & Ensemble music and provide feedback. They will monitor progress and help students prepare for in-class and contest performances.

Directors will keep track of student musical and personal growth throughout the year to determine award winners. They must secure trophies and plaques in the fall to ensure stock and delivery and allow for engraving time. Directors may attain trophies and plaques from The Instrumentalist, a local vendor, First Place Trophy, or another vendor of the director's choosing. The directors will consult with one another in writing the Spring Concert programs, announce the award winners, and present trophies or plaques.

Resources Needed

The resources needed to solve the problem for this research study include time, communication, and money, and all must be considered carefully. It is important to provide a plan for how teachers' time will be managed respectfully and how to communicate effectively. Each program functions differently financially so careful consideration must be given to how funds are spent throughout the year. The resources needed are described in this section.

Technological Recruitment

Directors will need to access the iMovie app on the iPad the corporation provides for them. Directors may purchase their editing program, but the corporation will not cover the cost or take it from any school funds. Personal editing programs are an out-of-pocket expense for the educator. If the iMovie app is not installed on the iPad, the director or music coordinator will

contact the technology department and ensure it is installed in a timely manner. Directors can collect short videos during class or longer videos of concerts and download them into a shared folder on Google Drive. Directors can compile and edit videos during daily planning periods or PLC meetings on the Monday's delayed start as part of their professional learning communities. If a parent or student volunteer is used to edit videos, this will be done on their own time and not during class. Directors will share videos with the elementary teachers often and respond to any communication in a timely manner.

Elementary teachers will need access to the Google Drive links and any supplemental information the directors want them to distribute at least two days before the requested viewing or distribution dates. These teachers will need time to troubleshoot any technological issues, request access approval to any links set to private, and determine the correct number of supplies, if necessary. They will communicate any issues or concerns in a timely manner so that all parties can work together to provide solutions and ensure a positive recruiting experience.

Immersive Retention

Directors will need venues for side-by-side performances, such as the auditoriums at either high school campus. Band and orchestra music work together on calendar dates to ensure no performances overlap as the Symphony Orchestra and Wind Ensemble share members. Teachers should allow all students to perform in every ensemble they wish. Directors must purchase music for distribution through the music department or individual school music funds. Students will need copies of their parts which require paper typically purchased by each school department rather than provided by the corporation. Therefore, teachers will use fundraising efforts to purchase copy paper.

Parent volunteers will be needed to work the event by collecting admission fees and distributing programs. The district will provide printed programs or add books purchased at the beginning of every year to fund the high school programs. However, the individual school programs will be responsible for printing the event-specific insert. Parent volunteers will place the inserts inside the add books. Directors, volunteers, and administrators will share the publicity responsibilities of promoting the events on mass communication apps, email, and social media.

Incentivize

Directors may need to assist students and families facing financial difficulties paying for accompanists. They must secure trophies and plaques in the fall to ensure stock and delivery and allow for engraving time. Directors may attain trophies and plaques from The Instrumentalist, a local vendor, First Place Trophy, or another vendor of the director's choosing. If a program has a booster organization, they can use booster funds to assist students with financial need and purchase incentive materials. If a program does not have a booster organization, the director must use money from the school's ECA (music) accounts financed through fundraising efforts.

Timeline

Technological Recruitment

Implementation of technological recruitment will take approximately ten months. See Table 15 for the Timeline of technological recruitment implementation.

Table 15. Timeline of Technological Recruitment Implementation

Date	Action Item
August 19, 2024	Directors distribute a link to the “Welcome Back” video to 5th and 6th grade teachers.
August 22 - 23, 2024	Directors visit elementary schools for fall recruitment and instrument fittings.
September 3, 2024	Directors distribute a link to the “September Update” and well-wishes for the year.
October 1 or 30, 2024	Directors distribute a link to the “October Update” and an invitation to Band or String Fest.
November 25, 2024	Directors distribute a link to the “We Are Thankful For You” update and an invitation to any winter performances.
December 17, 2024	Directors distribute a link to the “Happy Holidays” and well-wishes video.
January 10, 2025	Directors distribute a link to the “Happy New Year” video with a rundown of all the spring semester events.
February 18, 2025	Directors distribute a link to the “February Update” and an invitation to all ISSMA Preview Concerts.
March 19, 2025	Directors distribute a link to the “ISSMA Update” video.
April 30, 2025	Directors distribute a link to the “Spring Update” an invitation to all Spring Concerts.
May 23, 2025	Directors distribute a link to the “Have a Great Summer and Can’t Wait to See You” video.

Immersive Retention

Implementation of immersive retention will take approximately ten months. Table 16 provides the timeline for implementing immersive retention.

Table 16. Timeline of Immersive Retention Implementation

Date	Action Item
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August 19 - 23, 2024	High School and Middle School Directors decide the programs for Band/String Fest and the Winter Celebration Side-by-Side performances
September 3, 2024	Directors distribute music for Band/String Fests.
September 23, 2024	Directors distribute Band/String Fest information to parents.
September 23, 2024	Press release for String Fest.
October 2 - 3, 2024	String Fest at EHS.
October 14, 2024	Press release for Band Fest.
October 30, 2024	Band Fest at North Side Gym.
November 1, 2024	Directors distribute music for Winter Celebrations.
November 15, 2024	Directors distribute Winter Celebration information to parents.
December 10, 2025	Winter Celebration Concert at Elkhart High School—Side-by-Side with all high school students grades 9-12.
December 12, 2024	Winter Celebration Concert at Freshman Division—Side-by-Side will 9th and 8th grade students.
January 7 - 17, 2025	High School and Middle School Directors decide the programs for Spring Side-by-Side performances.
March 17, 2025	Directors distribute music for Spring Concerts.
April 21, 2025	Directors distribute Spring Concert information to parents.
April 30, 2025	Press release for Spring Concerts.
May 13, 2025	Spring Concert at Elkhart High School - Side-by-Side with all high school students grades 9-12.
May 15, 2025	Spring Celebration Concert at Freshman Division - Side-by-Side will 9th and 8th grade students.

Incentivize

Incentivizing students to take private lessons is a continuous process throughout the year. Encouraging students to participate in ISSMA Solo & Ensemble will require approximately ten months. Table 17 shows the Timeline of incentivization implementation.

Table 17. Timeline of Incentivization Implementation

Date	Action Item
August 19 - 23, 2024	Directors explain the policies and expectations for incentives pertaining to private lessons and ISSMA Solo & Ensemble. Private lesson instructor list is provided to students and parents via paper and digital.
September 9, 2024	Directors distribute ISSMA Solo & Ensemble information to students and parents.
October 7, 2024	Directors secure trophies and plaques for awards.
November 22, 2024	Deadline for students to register for ISSMA Solo & Ensemble with directors.
December 4, 2024	Deadline for directors to register ISSMA Solo & Ensemble participants.
February 7, 2025	Director secures supplies for incentive parties.
February 8, 2025	ISSMA Solo & Ensemble.
February 10, 2025	ISSMA Solo & Ensemble incentive parties.
February 28, 2025	Director secures supplies for incentive parties.
March 1, 2025	ISSMA State Solo & Ensemble.
March 3, 2025	ISSMA Solo & Ensemble incentive parties.
April 14 - 18, 2025	Directors finalize award decisions.
April 22, 2025	Directors deliver trophies and plaques for engraving.
May 1, 2025	Directors pick up engraved trophies and plaques.

May 13, 2025	Spring Celebration Concert at Elkhart High School—Side-by-Side with all high school students grades 9-12.
May 15, 2025	Spring Celebration Concert at Freshman Division—Side-by-Side will 9th and 8th grade students.

Summary

The purpose of this study was to provide strategies to improve student motivation in band and orchestra programs in Elkhart Community Schools. The problem for band and orchestra teachers is declining enrollment and student participation in outside music activities such as audition opportunities since the COVID-19 pandemic. This chapter of the report presented the Recommendations, Roles and Responsibilities of Stakeholders, Resources Needed, and the Timeline. The researcher recommended three solutions to the motivation problem in Elkhart Community Schools as: technological recruiting, immersive retention, and incentivization.

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Appendix A: Doctoral Thesis Proposal Decision

Doctor of Worship Studies or Doctor of Music Education

Doctoral Thesis Proposal Decision

The thesis Advisor and Reader have rendered the following decision
concerning the proposal status for

Martha Jane Robinson

on the research topic title of

The Impact of Covid-19 on Student Motivation in Secondary Instrumental Music in

Elkhart Community Schools

as submitted on October 24, 2023

 Full Approval to proceed with no proposal revisions.

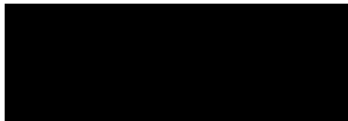

The student may fully engage the research and writing process according to the established the timeline. Upon full approval, the student may apply for IRB approval, if applicable (see STEP 4 concerning IRB approval process).

 Provisional Approval to proceed with proposal pending cited revisions.

This is the most common decision. The student must resubmit the proposal with cited revisions according to the established timeline. The Advisor will indicate the committee's status on your response to the required revisions. The student may NOT apply for IRB approval until full approval is granted.

 Redirection of Proposal

The student is being redirected to develop a new proposal, as minor revisions will not meet the expectations for the research project. The student may NOT apply for IRB approval.

Brian Stiffler		10/24/2023
Print Name of Advisor	Signature	Date
Nathan Street		10/24/2023
Print Name of Reader	Signature	Date

Appendix B: Liberty University IRB Approval Letter

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

January 9, 2024

Martha Robinson
Brian Stiffler

Re: IRB Approval - IRB-FY23-24-751 The Impact of COVID-19 on Student Motivation in Secondary Instrumental Music in Elkhart Community Schools

Dear Martha Robinson, Brian Stiffler,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: January 9, 2024. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies. (NOTE: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. [45 CFR 46.101\(b\)\(2\)](#) and (b)(3). This listing refers only to research that is not exempt.)

For a PDF of your approval letter, click on your study number in the My Studies card on your Cayuse dashboard. Next, click the Submissions bar beside the Study Details bar on the Study Details page. Finally, click Initial under Submission Type and choose the Letters tab toward the bottom of the Submission Details page. Your stamped consent form(s) and final versions of your study documents can be found on the same page under the Attachments tab. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office

Appendix C: Elkhart Community Schools IRB Approval



ELKHART COMMUNITY SCHOOLS MUSIC

KYLE WEIRICH, COORDINATOR OF K-12 MUSIC
EMAIL: KWEIRICH@ELKHART.K12.IN.US
PHONE: 574-262-5644



ELKHART COMMUNITY SCHOOLS
EDUCATIONAL SERVICES CENTER
2720 CALIFORNIA ROAD • ELKHART, IN 46514
PHONE: 574-262-5500

December, 14, 2023

Martha Jane Robinson
Director of Bands, Pierre Moran Middle School
Assistant Director, Elkhart High School
23938 Autumnview Ln.
Elkhart, IN 46517

Dear Mrs. Robinson:

After careful review of your research proposal entitled The Impact of COVID-19 on Secondary Instrumental Music Programs I have decided to grant you permission send parents an opt-out form for their students' participation instead of a traditional consent form that requires signatures in addition to the other permissions that I previously granted.

Check the following boxes, as applicable:

- ✓ I grant permission for Martha Robinson to utilize parental opt-out forms and student consent documents.
- ✓ I am requesting a copy of the results upon study completion and/or publication.

Sincerely,



Kyle Weirich
Coordinator of K-12 Music
Elkhart Community Schools

Appendix D: Dorchester District Two IRB Approval

DR. SHANE ROBBINS
Superintendent



Dorchester
School
District Two

815 SOUTH MAIN STREET SUMMERVILLE, SC 29483 • (843) 873-2901 • FAX (843) 873-4053

November 27, 2023

Liberty University
Dr. Brian Stiffler
Dissertation Chair

RE: Martha Jane Robinson Conditional Permission

Dear Dr. Stiffler,

This letter is an acknowledgment concerning a request from Ms. Martha Jane Robinson to collect data to determine the effects of COVID-19 on band and/or orchestra programs. Dorchester School District Two requires a District Research Packet to be completed and reviewed prior to approval. We normally require an approved IRB from the college/university to be included in the packet.

Ms. Robinson has indicated that she is unable at this time to submit the packet with the approved IRB and has asked for conditional permission to conduct her research when she has the complete District Research Packet. Dorchester School District Two will grant her conditional permission pending approval of her completed packet. Ms. Robinson will not be allowed to begin collecting data until her completed packet is approved.

Regards,

Dr. Kenneth Wilson
Assistant Superintendent
Dorchester School District Two

Appendix E: Knox County Schools IRB Approval



November 13, 2023

Martha Jane Robinson
23928 Autumnview Lane
Elkhart, IN 46517

Ms. Robinson

You are granted permission to contact appropriate building-level administrators or provide data for participation with your research study, *The Impact of COVID-19 on Secondary Instrumental Music Programs in Elkhart Community Schools*. Final approval of any research study taking place within Knox County Schools is contingent upon acceptance by the principal(s) at the site(s) where the study will be conducted. Include a copy of this letter when seeking approval from the principal(s).

Any study involving direct contact with students requires that the investigator(s) complete a background check with the results residing in the Knox County Schools Human Resource department.

In all research studies names of individuals, groups, or schools may not appear in the text of the study unless specific permission has been granted through this office. The principal researcher is required to furnish this office with one copy of the completed research document.

Good luck with your study. Contact me at 865-594-1735 if you need further assistance or clarification of the research policies of Knox County Schools.

Yours truly,



Dr. Laura Denton
Grant Development Manager
Research Committee

Project Number: 232428

Appendix F: Student Survey

The purpose of this survey is to gain student perspectives on the impact of COVID-19 on instrumental music programs. The survey is voluntary and confidential.

Demographic and Background Information

1. Grade Level
 - a. 8th Grade
 - b. 9th Grade
 - c. 10th Grade
 - d. 11th Grade
 - e. 12th Grade

2. Including this one, how many years have you been in band/orchestra?
 - a. 2 years
 - b. 3 years
 - c. 4 years
 - d. 5 years
 - e. 6 years

3. How did you receive instruction during Covid?
 - a. All online
 - b. Hybrid
 - c. All in person

4. What is your ethnicity?
 - a. White
 - b. Black or African American
 - c. American Indian or Alaskan Native
 - d. Asian
 - e. Native Hawaiian or other Pacific Islander
 - f. From multiple ethnicities
 - g. Other

5. What is your primary language?
 - a. English
 - b. Spanish
 - c. French
 - d. Chinese
 - e. Japanese
 - f. Other

6. What is the primary language spoken in your home?
 - a. English
 - b. Spanish
 - c. French
 - d. Chinese
 - e. Japanese
 - f. Other

Attitude and Motivation Survey

Questions taken from: McCoach, D. Betsy, and Del Siegle. "The School Attitude Assessment Survey – Revised: A New Instrument to Identify Academically Able Students Who Underachieve." *Educational and Psychological Measurement* 63, no. 3 (June 2003). <https://doi.org/10.1037/t11736-000>.

5-point Likert-type agreement scale

Instructions: Choose one response for each prompt below.

1 – Strongly agree; 2 – Agree; 3 – Neutral; 4 – Disagree; 5 – Strongly disagree

1. My band/orchestra class is interesting.
2. I am intelligent.
3. I can learn new ideas quickly in band/orchestra.
4. I am glad I am in band/orchestra.
5. This is a good band/orchestra program.
6. I work hard at band/orchestra.
7. I relate well to my director(s).
8. I am self-motivated to do my schoolwork.
9. This band/orchestra program is a good match for me.
10. Band/orchestra is easy for me.
11. I like my director(s).
12. My director(s) make learning interesting.
13. My director(s) care about me.
14. I like this band/orchestra program.

15. I can grasp complex concepts in band/orchestra.
16. Doing well in band/orchestra is one of my goals.
17. I complete my band/orchestra work regularly.
18. It is important to get good grades in band/orchestra.
19. I am organized about my band/orchestra work.
20. I use a variety of strategies to learn new material.
21. I want to participate in outside music opportunities.
22. I want to do my best in band/orchestra.
23. It is important for me to do well in band/orchestra.
24. I spend a lot of time on my band/orchestra work.
25. Most of the directors in this program are good teachers.
26. I am a responsible student.
27. I put a lot of effort into my band/orchestra work.
28. I like band/orchestra.
29. I concentrate on my band/orchestra work.
30. I am capable of getting straight A's.
31. I want to audition for outside ensembles.
32. I want to get good grades in band/orchestra.
33. I am good at learning new things in band/orchestra.
34. I am smart.
35. I am proud of this band/orchestra program.

Appendix G: Teacher Questionnaire

The purpose of this questionnaire is to gain teacher perspectives on the impact of COVID-19 on instrumental music students and to seek ways to improve student motivation and participation. The questionnaire is voluntary and confidential. Complete the questionnaire in Google Forms. This questionnaire has 20 questions and takes approximately one to two hours to complete. Responses should be completed within 7 days. Thank you for participating. Instructions: Please provide a *detailed* response to each question below.

Demographic and Background questions

1. Including the current year, how many years have you been a licensed and practicing teacher?
2. What grade level do you teach?
3. Tell me about previous settings in which you have taught?
4. Describe the classroom in which you are presently teaching?
5. Tell me about the students whom you are currently teaching?
6. How would you describe your teaching style?
7. What do you consider to be your teaching strengths?
8. What do you consider to be your teaching weaknesses?
9. Can you think of a particular teaching experience that has changed your perspective on teaching band/orchestra?
10. What do you feel is the most rewarding aspect of your job?
11. What do you feel is the most frustrating aspect of your job?

Questions taken from: Laura M. Stough and Douglas J. Palmer, "Special Thinking in Special Settings: A Qualitative Study of Expert Special Educators," *The Journal of Special Education* 36, no. 4 (2003), <https://doi.org/10.1177/002246690303600402>.

COVID-19 Specific Questions

1. What grade level did you teach during COVID-19?
2. How would you describe your personal experience teaching during COVID-19?
3. Describe how you delivered instrumental music instruction during COVID-19.
4. Tell me about your perception of instrumental music student experiences during COVID-19.
5. How do you feel the COVID-19 pandemic affected your current band/orchestra students?
6. What are strategies you used before COVID-19 to recruit students into your program?
7. What are strategies you used before COVID-19 to motivate and retain students?
8. Describe post-COVID-19 strategies you use or plan to use to recruit students into your program.
9. Describe post-COVID-19 strategies you use or plan to use to motivate and retain students.

Appendix H: Reliability Statistics

Reliability Statistics	
Cronbach's	
Alpha	N of Items
.971	35

Appendix I: One-way ANOVA for Home Language

		ANOVA Home				
		Sum of Squares	df	Mean Square	F	Sig.
Intelligent	Between Groups	9.669	2	4.835	4.293	.014
	Within Groups	529.265	470	1.126		
	Total	538.934	472			
Grasp Concepts	Between Groups	8.365	2	4.183	4.113	.017
	Within Groups	477.889	470	1.017		
	Total	486.254	472			
Smart	Between Groups	10.081	2	5.041	3.587	.028
	Within Groups	660.490	470	1.405		
	Total	670.571	472			

Appendix J: Tukey Post Hoc Test for Home Language

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Home	(J) Home	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Intelligent	English	Spanish	-.304*	.104	.010	-.55	-.06
		Other	-.044	.380	.993	-.94	.85
	Spanish	English	.304*	.104	.010	.06	.55
		Other	.259	.385	.778	-.64	1.16
	Other	English	.044	.380	.993	-.85	.94
		Spanish	-.259	.385	.778	-1.16	.64
Grasp Concepts	English	Spanish	-.247*	.099	.034	-.48	-.01
		Other	.419	.361	.477	-.43	1.27
	Spanish	English	.247*	.099	.034	.01	.48
		Other	.666	.365	.163	-.19	1.52
	Other	English	-.419	.361	.477	-1.27	.43
		Spanish	-.666	.365	.163	-1.52	.19
Smart	English	Spanish	-.310*	.116	.021	-.58	-.04
		Other	-.139	.425	.943	-1.14	.86
	Spanish	English	.310*	.116	.021	.04	.58
		Other	.171	.430	.916	-.84	1.18
	Other	English	.139	.425	.943	-.86	1.14
		Spanish	-.171	.430	.916	-1.18	.84

*. The mean difference is significant at the 0.05 level.

Appendix K: One-way ANOVA for Home Language Effect Sizes

		ANOVA Effect Sizes ^{a,b}		
		Point Estimate	95% Confidence Interval	
			Lower	Upper
Intelligent	Eta-squared	.018	.001	.046
	Epsilon-squared	.014	-.004	.042
	Omega-squared Fixed-effect	.014	-.004	.042
	Omega-squared Random-effect	.007	-.002	.021
Grasp Concepts	Eta-squared	.017	.000	.045
	Epsilon-squared	.013	-.004	.041
	Omega-squared Fixed-effect	.013	-.004	.040
	Omega-squared Random-effect	.007	-.002	.021
Smart	Eta-squared	.015	.000	.041
	Epsilon-squared	.011	-.004	.037
	Omega-squared Fixed-effect	.011	-.004	.037
	Omega-squared Random-effect	.005	-.002	.019

a. Eta-squared and Epsilon-squared are estimated based on the fixed-effect model.

b. Negative but less biased estimates are retained, not rounded to zero.

Appendix L: One-Way ANOVA for Student Primary Language

ANOVA Language						
		Sum of Squares	df	Mean Square	F	Sig.
Intelligent	Between Groups	18.769	3	6.256	5.641	<.001
	Within Groups	520.165	469	1.109		
	Total	538.934	472			
Smart	Between Groups	11.714	3	3.905	2.779	.041
	Within Groups	658.857	469	1.405		
	Total	670.571	472			

Appendix M: Tukey Post Hoc Test for Student Primary Language

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Language	(J) Language	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Intelligent	English	English/Other	-.192	.474	.977	-1.41	1.03
		English/Spanish	-.511*	.124	<.001	-.83	-.19
		Spanish	-.100	.297	.987	-.87	.67
	English/Other	English	.192	.474	.977	-1.03	1.41
		English/Spanish	-.319	.484	.912	-1.57	.93
		Spanish	.092	.554	.998	-1.34	1.52
	English/Spanish	English	.511*	.124	<.001	.19	.83
		English/Other	.319	.484	.912	-.93	1.57
		Spanish	.411	.313	.553	-.39	1.22
	Spanish	English	.100	.297	.987	-.67	.87
		English/Other	-.092	.554	.998	-1.52	1.34
		English/Spanish	-.411	.313	.553	-1.22	.39
Smart	English	English/Other	-.463	.534	.821	-1.84	.91
		English/Spanish	-.391*	.140	.028	-.75	-.03
		Spanish	-.094	.335	.992	-.96	.77
	English/Other	English	.463	.534	.821	-.91	1.84
		English/Spanish	.072	.545	.999	-1.33	1.48
		Spanish	.369	.624	.934	-1.24	1.98
	English/Spanish	English	.391*	.140	.028	.03	.75
		English/Other	-.072	.545	.999	-1.48	1.33
		Spanish	.297	.352	.833	-.61	1.20
	Spanish	English	.094	.335	.992	-.77	.96
		English/Other	-.369	.624	.934	-1.98	1.24
		English/Spanish	-.297	.352	.833	-1.20	.61

*. The mean difference is significant at the 0.05 level.

Appendix N: One-way ANOVA for Student Primary Language Effect Sizes

		ANOVA Effect Sizes ^{a,b}		
		Point Estimate	95% Confidence Interval	
			Lower	Upper
Intelligent	Eta-squared	.035	.007	.068
	Epsilon-squared	.029	.000	.062
	Omega-squared Fixed-effect	.029	.000	.062
	Omega-squared Random-effect	.010	.000	.022
Smart	Eta-squared	.017	.000	.042
	Epsilon-squared	.011	-.006	.036
	Omega-squared Fixed-effect	.011	-.006	.036
	Omega-squared Random-effect	.004	-.002	.012

a. Eta-squared and Epsilon-squared are estimated based on the fixed-effect model.

b. Negative but less biased estimates are retained, not rounded to zero.

Appendix O: One-way ANOVA for Ethnicity

ANOVA Ethnicity								
		Sum of Squares		df	Mean Square		F	Sig.
Learn	Between Groups	23.707	5	4.741	4.329	<.001		
	Within Groups	511.473	467	1.095				
	Total	535.180	472					
EasyMe	Between Groups	15.148	5	3.030	2.727	.019		
	Within Groups	518.823	467	1.111				
	Total	533.970	472					
Grasp Concepts	Between Groups	18.060	5	3.612	3.603	.003		
	Within Groups	468.193	467	1.003				
	Total	486.254	472					

Appendix P: Tukey Post Hoc Test for Ethnicity

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Ethnicity	(J) Ethnicity	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Learn	Asian	Black	.126	.399	1.000	-1.02	1.27
		Hispanic	-.188	.362	.995	-1.22	.85
		No Answer	-.156	.381	.999	-1.25	.93
		Other	-.425	.373	.865	-1.49	.64
		White	.185	.356	.995	-.83	1.20
	Black	Asian	-.126	.399	1.000	-1.27	1.02
		Hispanic	-.314	.217	.697	-.94	.31
		No Answer	-.282	.247	.863	-.99	.42
		Other	-.551	.235	.180	-1.22	.12
		White	.059	.207	1.000	-.53	.65
	Hispanic	Asian	.188	.362	.995	-.85	1.22
		Black	.314	.217	.697	-.31	.94
		No Answer	.032	.181	1.000	-.49	.55
		Other	-.237	.164	.703	-.71	.23
		White	.373*	.121	.026	.03	.72
	No Answer	Asian	.156	.381	.999	-.93	1.25
		Black	.282	.247	.863	-.42	.99
		Hispanic	-.032	.181	1.000	-.55	.49
		Other	-.269	.202	.770	-.85	.31
		White	.341	.169	.333	-.14	.82
	Other	Asian	.425	.373	.865	-.64	1.49
		Black	.551	.235	.180	-.12	1.22
		Hispanic	.237	.164	.703	-.23	.71
		No Answer	.269	.202	.770	-.31	.85
		White	.610*	.151	<.001	.18	1.04
White	Asian	-.185	.356	.995	-1.20	.83	
	Black	-.059	.207	1.000	-.65	.53	
	Hispanic	-.373*	.121	.026	-.72	-.03	
	No Answer	-.341	.169	.333	-.82	.14	
	Other	-.610*	.151	<.001	-1.04	-.18	
EasyMe	Asian	Black	.176	.402	.998	-.97	1.33
		Hispanic	.214	.365	.992	-.83	1.26
		No Answer	-.210	.384	.994	-1.31	.89
		Other	-.073	.376	1.000	-1.15	1.00

	White	.312	.359	.954	-.72	1.34
Black	Asian	-.176	.402	.998	-1.33	.97
	Hispanic	.037	.219	1.000	-.59	.66
	No Answer	-.387	.249	.630	-1.10	.33
	Other	-.250	.237	.899	-.93	.43
	White	.135	.209	.987	-.46	.73
Hispanic	Asian	-.214	.365	.992	-1.26	.83
	Black	-.037	.219	1.000	-.66	.59
	No Answer	-.424	.182	.184	-.94	.10
	Other	-.287	.166	.510	-.76	.19
	White	.098	.122	.967	-.25	.45
No Answer	Asian	.210	.384	.994	-.89	1.31
	Black	.387	.249	.630	-.33	1.10
	Hispanic	.424	.182	.184	-.10	.94
	Other	.137	.204	.985	-.45	.72
	White	.522*	.170	.028	.04	1.01
Other	Asian	.073	.376	1.000	-1.00	1.15
	Black	.250	.237	.899	-.43	.93
	Hispanic	.287	.166	.510	-.19	.76
	No Answer	-.137	.204	.985	-.72	.45
	White	.385	.152	.119	-.05	.82
White	Asian	-.312	.359	.954	-1.34	.72
	Black	-.135	.209	.987	-.73	.46
	Hispanic	-.098	.122	.967	-.45	.25
	No Answer	-.522*	.170	.028	-1.01	-.04
	Other	-.385	.152	.119	-.82	.05
Grasp Concepts	Asian					
	Black	-.295	.382	.972	-1.39	.80
	Hispanic	-.291	.346	.960	-1.28	.70
	No Answer	-.459	.364	.807	-1.50	.58
	Other	-.294	.357	.963	-1.32	.73
	White	.060	.341	1.000	-.92	1.03
Black	Asian	.295	.382	.972	-.80	1.39
	Hispanic	.004	.208	1.000	-.59	.60
	No Answer	-.164	.236	.983	-.84	.51
	Other	.001	.225	1.000	-.64	.65
	White	.355	.198	.475	-.21	.92
Hispanic	Asian	.291	.346	.960	-.70	1.28
	Black	-.004	.208	1.000	-.60	.59
	No Answer	-.168	.173	.927	-.66	.33
	Other	-.003	.157	1.000	-.45	.45
	White	.350*	.116	.031	.02	.68

No Answer	Asian	.459	.364	.807	-.58	1.50
	Black	.164	.236	.983	-.51	.84
	Hispanic	.168	.173	.927	-.33	.66
	Other	.165	.194	.958	-.39	.72
	White	.518*	.162	.018	.06	.98
Other	Asian	.294	.357	.963	-.73	1.32
	Black	-.001	.225	1.000	-.65	.64
	Hispanic	.003	.157	1.000	-.45	.45
	No Answer	-.165	.194	.958	-.72	.39
	White	.353	.145	.144	-.06	.77
White	Asian	-.060	.341	1.000	-1.03	.92
	Black	-.355	.198	.475	-.92	.21
	Hispanic	-.350*	.116	.031	-.68	-.02
	No Answer	-.518*	.162	.018	-.98	-.06
	Other	-.353	.145	.144	-.77	.06

*. The mean difference is significant at the 0.05 level.

Appendix Q: One-way ANOVA for Ethnicity Effect Sizes

		ANOVA Effect Sizes ^{a,b}		
		Point Estimate	95% Confidence Interval	
			Lower	Upper
Learn	Eta-squared	.044	.009	.077
	Epsilon-squared	.034	-.002	.067
	Omega-squared Fixed-effect	.034	-.002	.067
	Omega-squared Random-effect	.007	.000	.014
EasyMe	Eta-squared	.028	.001	.054
	Epsilon-squared	.018	-.010	.044
	Omega-squared Fixed-effect	.018	-.010	.044
	Omega-squared Random-effect	.004	-.002	.009
Grasp Concepts	Eta-squared	.037	.005	.067
	Epsilon-squared	.027	-.006	.057
	Omega-squared Fixed-effect	.027	-.006	.057
	Omega-squared Random-effect	.005	-.001	.012

a. Eta-squared and Epsilon-squared are estimated based on the fixed-effect model.

b. Negative but less biased estimates are retained, not rounded to zero.

Appendix R: One-way ANOVA for Grade Level

ANOVA Grade Level						
		Sum of Squares	Df	Mean Square	F	Sig.
WorkHard	Between Groups	17.093	6	2.849	2.427	.025
	Within Groups	546.945	466	1.174		
	Total	564.038	472			
MatchMe	Between Groups	18.237	6	3.040	2.324	.032
	Within Groups	609.488	466	1.308		
	Total	627.725	472			
EasyMe	Between Groups	17.789	6	2.965	2.677	.015
	Within Groups	516.181	466	1.108		
	Total	533.970	472			
LikeDir	Between Groups	31.376	6	5.229	4.062	<.001
	Within Groups	599.884	466	1.287		
	Total	631.260	472			
InterestingDir	Between Groups	20.498	6	3.416	2.731	.013
	Within Groups	582.944	466	1.251		
	Total	603.442	472			
DirCare	Between Groups	28.651	6	4.775	3.829	<.001
	Within Groups	581.230	466	1.247		
	Total	609.882	472			
GradesImp	Between Groups	19.738	6	3.290	2.586	.018
	Within Groups	592.871	466	1.272		
	Total	612.609	472			
DesireBest	Between Groups	26.541	6	4.423	3.395	.003
	Within Groups	607.248	466	1.303		
	Total	633.789	472			
DoWell	Between Groups	22.923	6	3.820	2.919	.008
	Within Groups	609.906	466	1.309		
	Total	632.829	472			
GoodTeachers	Between Groups	15.700	6	2.617	2.255	.037
	Within Groups	540.642	466	1.160		
	Total	556.342	472			
Effort	Between Groups	17.885	6	2.981	2.283	.035
	Within Groups	608.546	466	1.306		
	Total	626.431	472			
WantGrades	Between Groups	23.362	6	3.894	2.963	.008
	Within Groups	612.266	466	1.314		
	Total	635.628	472			
Proud	Between Groups	23.044	6	3.841	3.097	.006
	Within Groups	577.844	466	1.240		
	Total	600.888	472			

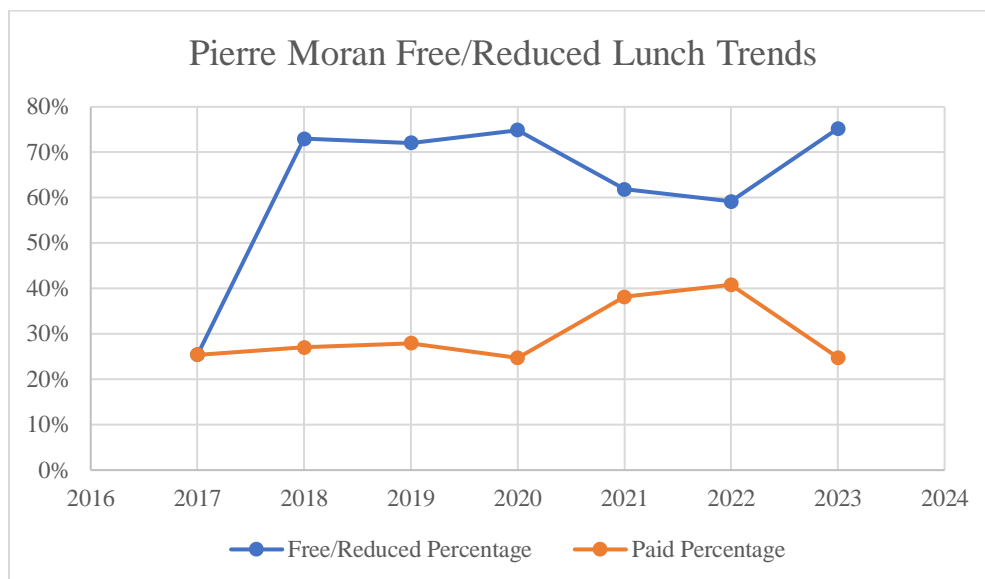
Appendix S: One-way ANOVA for Grade Level Effect Sizes

		ANOVA Effect Sizes ^{a,b}		
		Point Estimate	95% Confidence Interval	
			Lower	Upper
WorkHard	Eta-squared	.030	.000	.055
	Epsilon-squared	.018	-.013	.042
	Omega-squared Fixed-effect	.018	-.013	.042
	Omega-squared Random-effect	.003	-.002	.007
MatchMe	Eta-squared	.029	.000	.053
	Epsilon-squared	.017	-.013	.041
	Omega-squared Fixed-effect	.017	-.013	.041
	Omega-squared Random-effect	.003	-.002	.007
EasyMe	Eta-squared	.033	.001	.059
	Epsilon-squared	.021	-.012	.047
	Omega-squared Fixed-effect	.021	-.012	.047
	Omega-squared Random-effect	.004	-.002	.008
LikeDir	Eta-squared	.050	.010	.082
	Epsilon-squared	.037	-.003	.070
	Omega-squared Fixed-effect	.037	-.003	.070
	Omega-squared Random-effect	.006	.000	.012
InterestingDir	Eta-squared	.034	.002	.060
	Epsilon-squared	.022	-.011	.048
	Omega-squared Fixed-effect	.021	-.011	.048
	Omega-squared Random-effect	.004	-.002	.008
DirCare	Eta-squared	.047	.009	.078
	Epsilon-squared	.035	-.004	.066
	Omega-squared Fixed-effect	.035	-.004	.066
	Omega-squared Random-effect	.006	-.001	.012
GradesImp	Eta-squared	.032	.001	.057
	Epsilon-squared	.020	-.012	.045
	Omega-squared Fixed-effect	.020	-.012	.045
	Omega-squared Random-effect	.003	-.002	.008
DesireBest	Eta-squared	.042	.006	.071
	Epsilon-squared	.030	-.007	.059
	Omega-squared Fixed-effect	.029	-.007	.059
	Omega-squared Random-effect	.005	-.001	.010

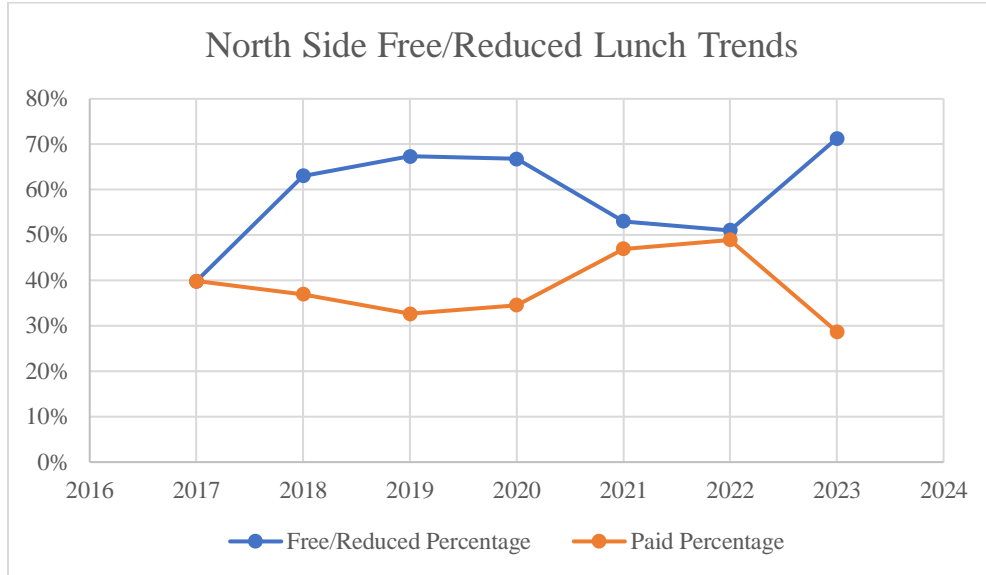
DoWell	Eta-squared	.036	.003	.063
	Epsilon-squared	.024	-.010	.051
	Omega-squared Fixed-effect	.024	-.010	.051
	Omega-squared Random-effect	.004	-.002	.009
GoodTeachers	Eta-squared	.028	.000	.052
	Epsilon-squared	.016	-.013	.039
	Omega-squared Fixed-effect	.016	-.013	.039
	Omega-squared Random-effect	.003	-.002	.007
Effort	Eta-squared	.029	.000	.052
	Epsilon-squared	.016	-.013	.040
	Omega-squared Fixed-effect	.016	-.013	.040
	Omega-squared Random-effect	.003	-.002	.007
WantGrades	Eta-squared	.037	.003	.064
	Epsilon-squared	.024	-.010	.052
	Omega-squared Fixed-effect	.024	-.010	.052
	Omega-squared Random-effect	.004	-.002	.009
Proud	Eta-squared	.038	.004	.066
	Epsilon-squared	.026	-.009	.054
	Omega-squared Fixed-effect	.026	-.009	.054
	Omega-squared Random-effect	.004	-.001	.009

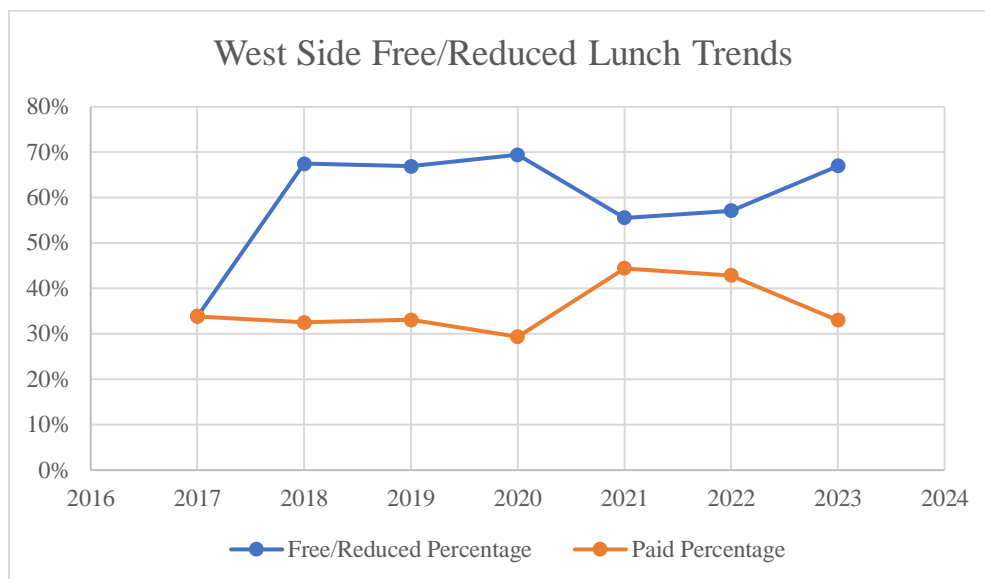
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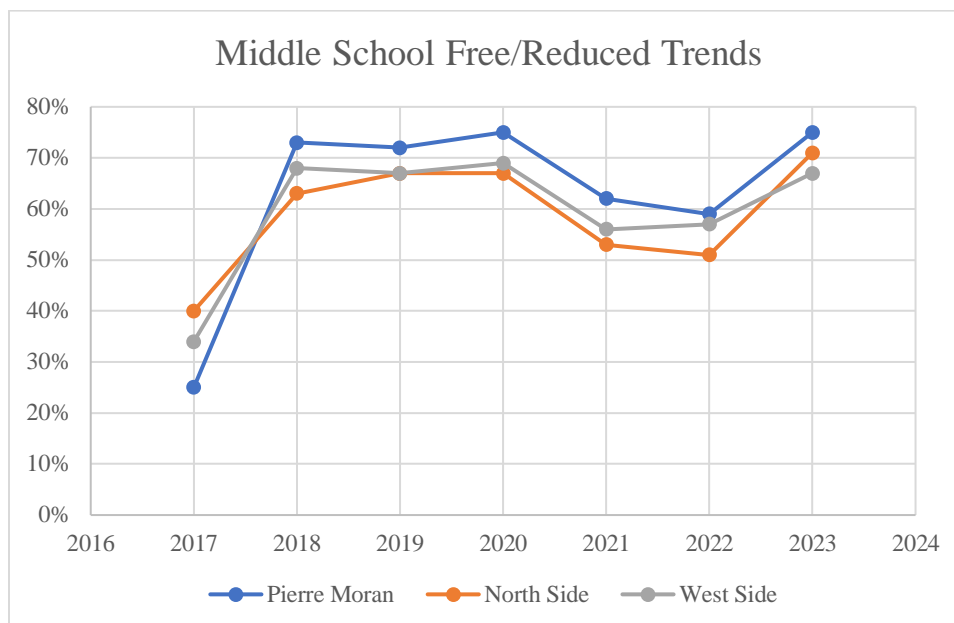
b. Negative but less biased estimates are retained, not rounded to zero.

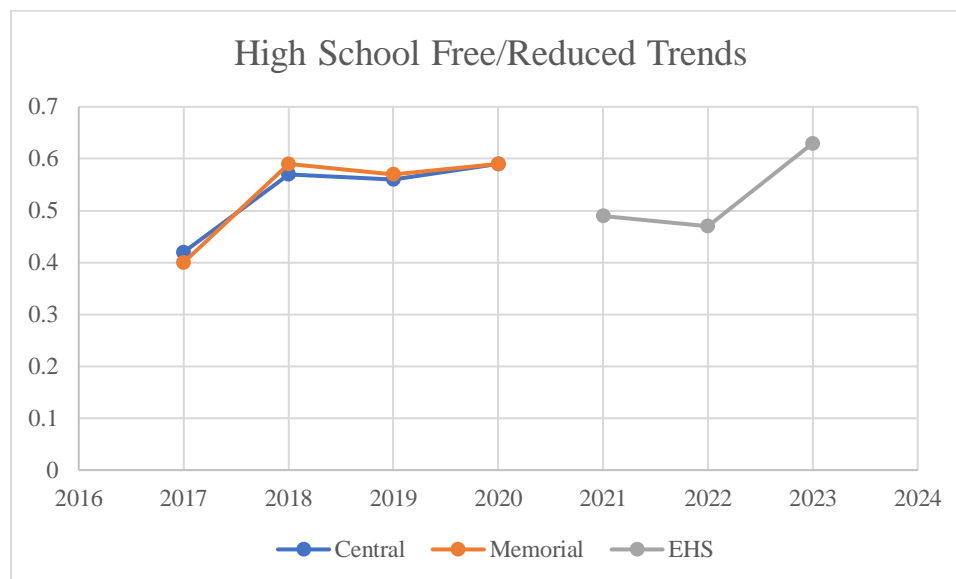
Appendix T: Pierre Moran Middle School Free/Reduced Lunch Trends

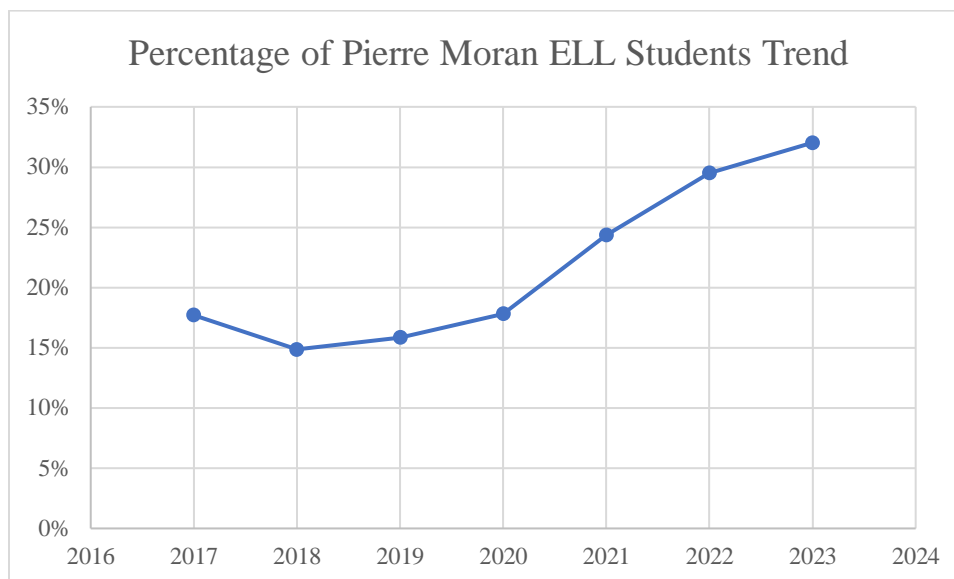
Appendix U: North Side Middle School Free/Reduced Lunch Trends

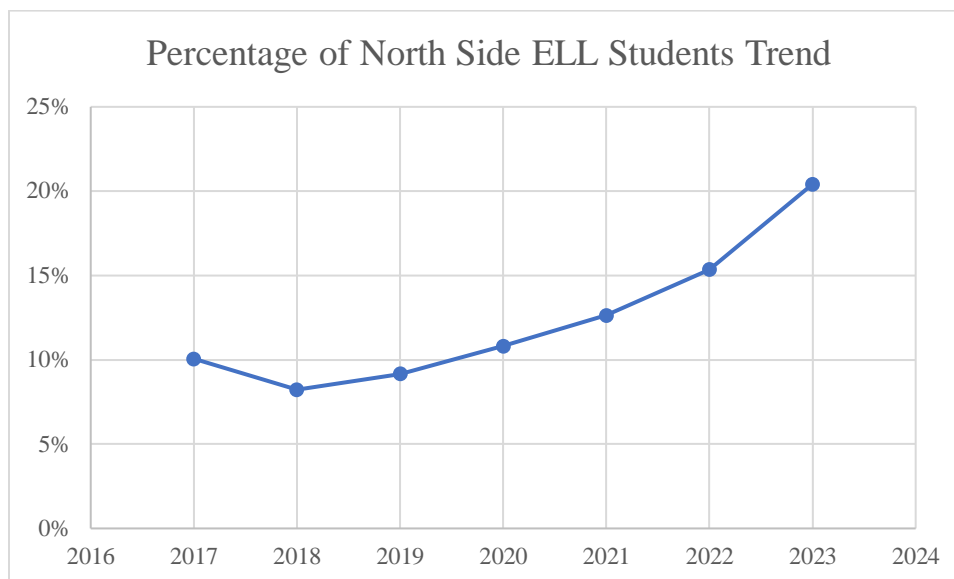


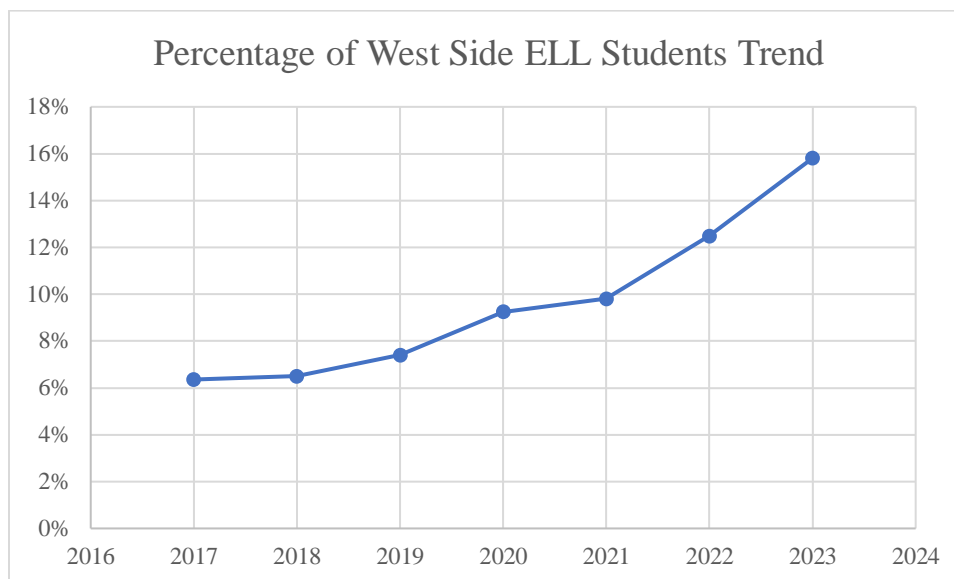
Appendix V: West Side Middle School Free/Reduced Lunch Trends

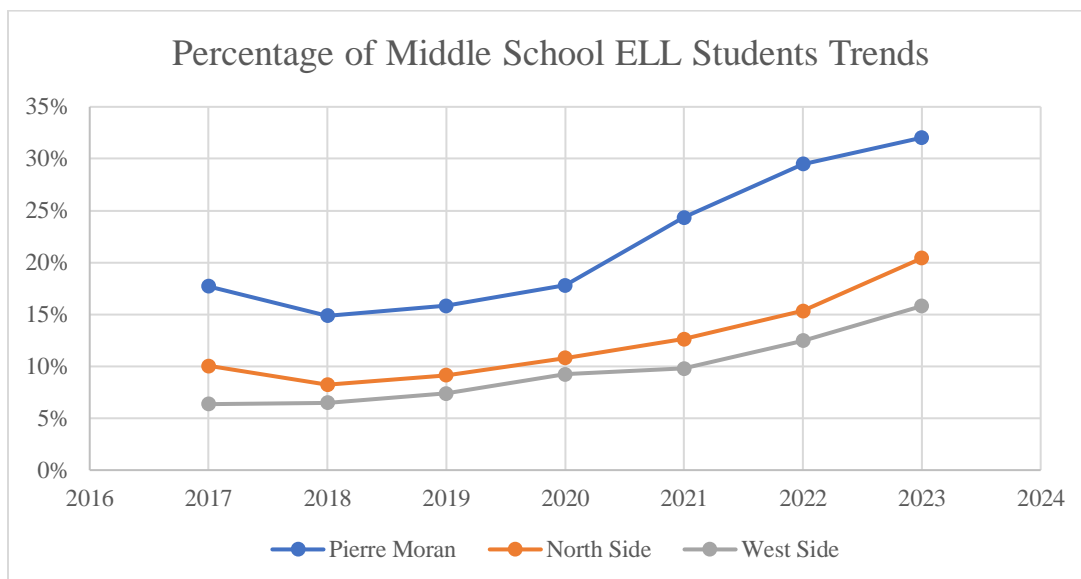
Appendix W: Elkhart Community Schools Middle School Free/Reduced Lunch Trends

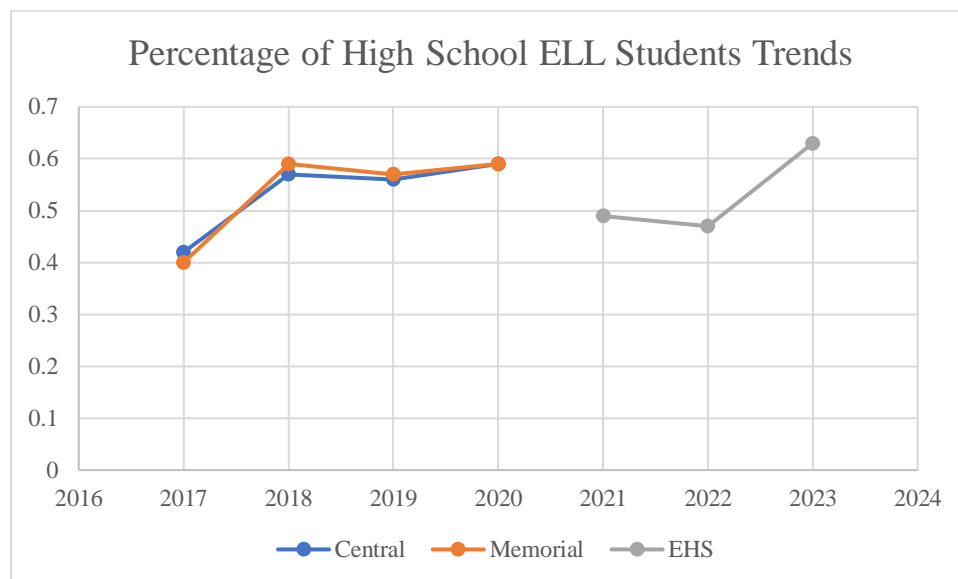
Appendix X: Elkhart Community Schools High School Free/Reduced Lunch Trends

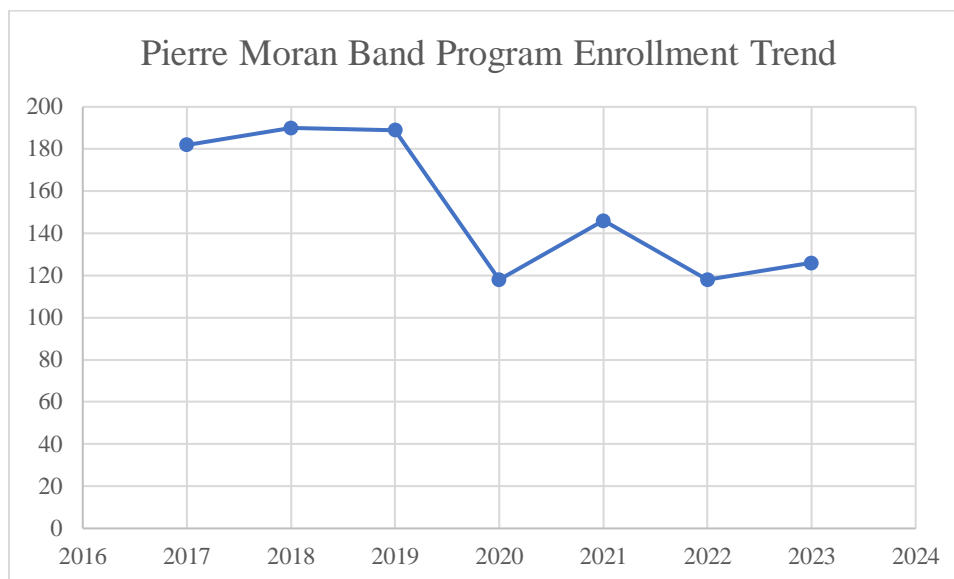
Appendix Y: Pierre Moran Middle School ELL Student Trend

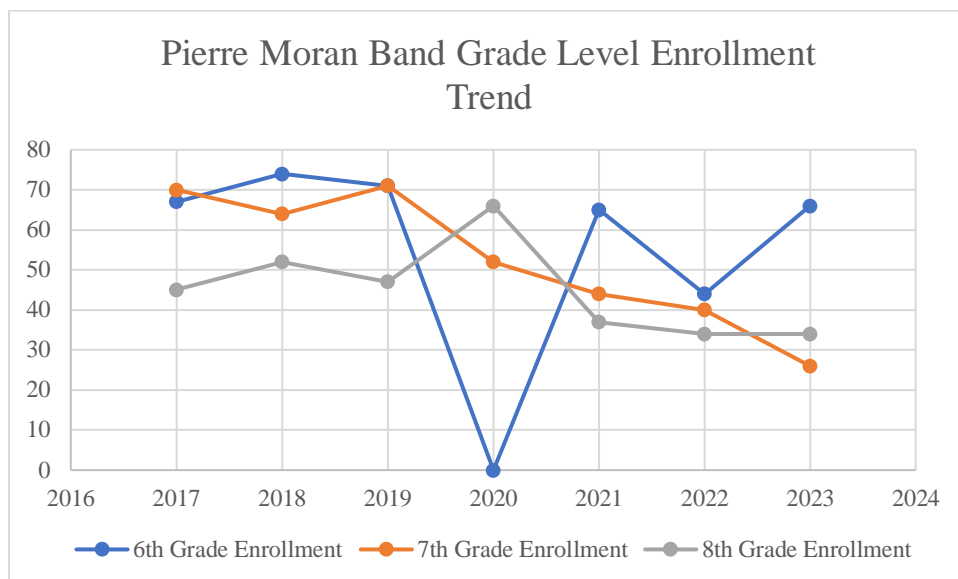
Appendix Z: North Side Middle School ELL Student Trend

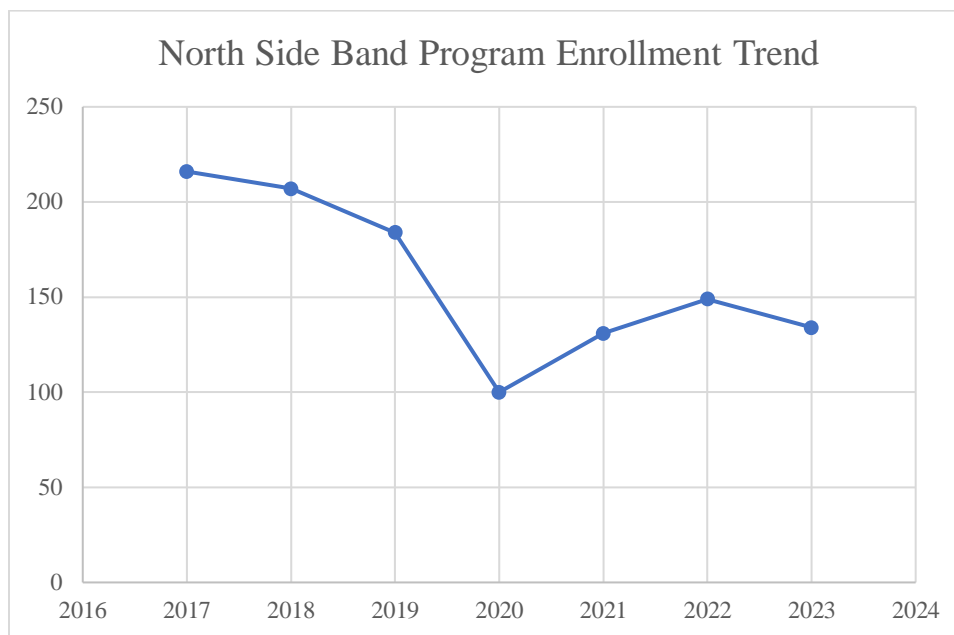
Appendix AA: West Side Middle School ELL Student Trend

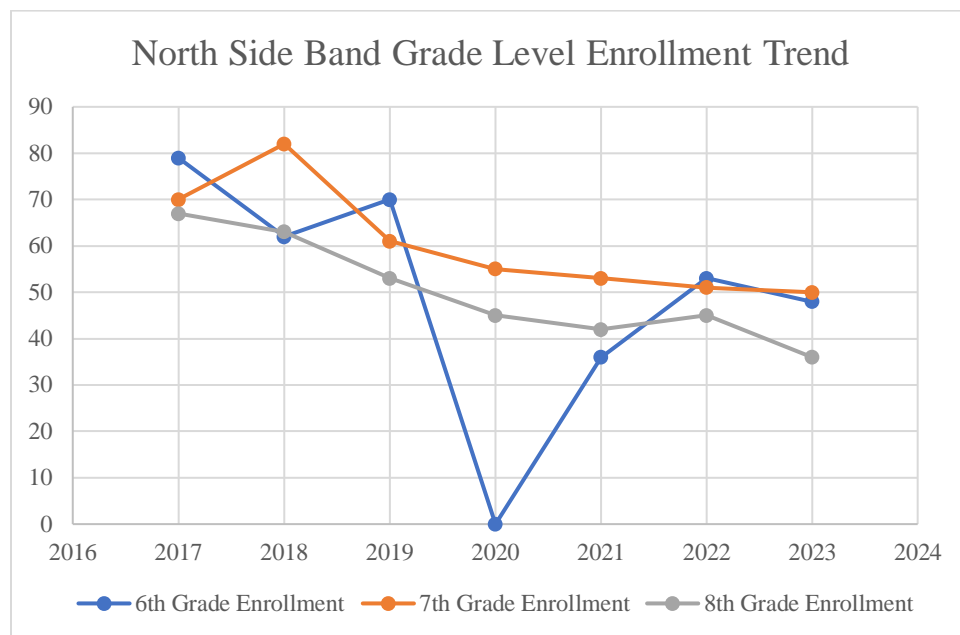
Appendix BB: Elkhart Community Schools Middle School ELL Student Trend

Appendix CC: Elkhart Community Schools High School ELL Student Trend

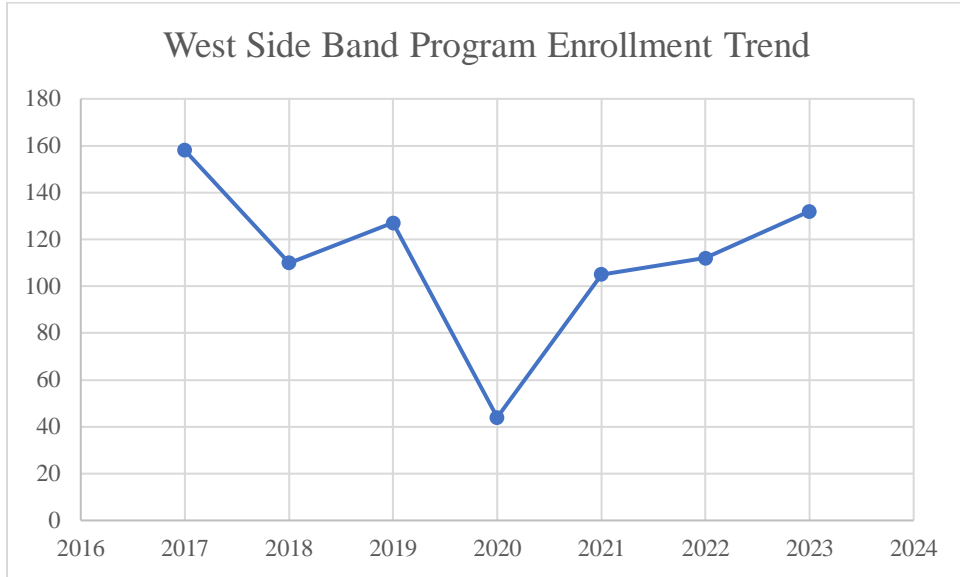
Appendix DD: Pierre Moran Middle School Band Enrollment Trend

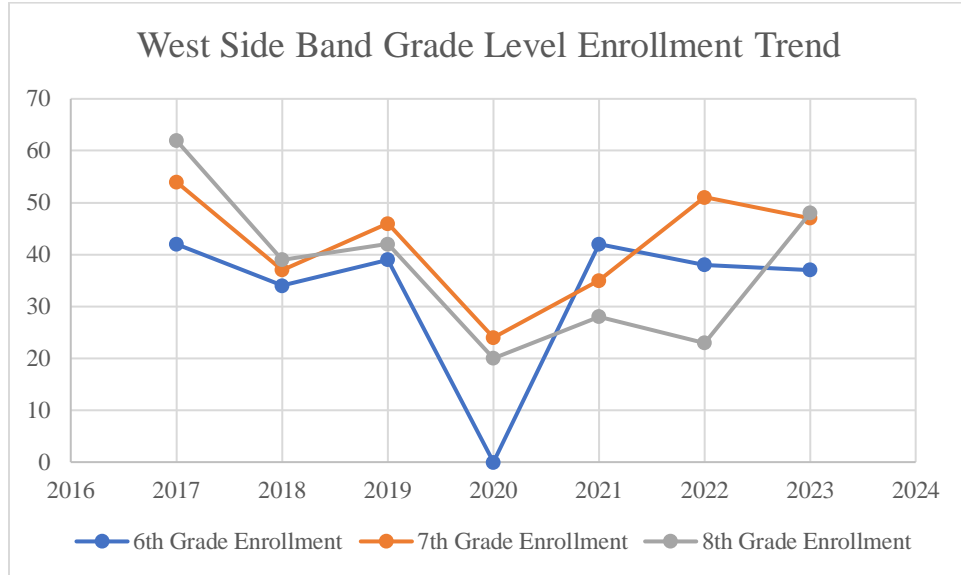
Appendix EE: Pierre Moran Middle School Band Grade Level Enrollment Trend

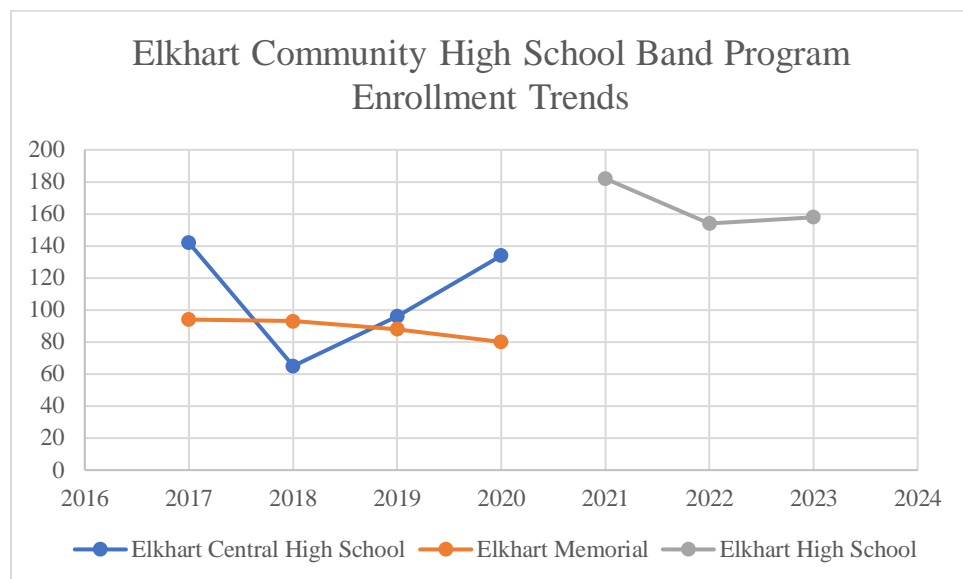
Appendix FF: North Side Middle School Band Enrollment Trend

Appendix GG: North Side Middle School Band Grade Level Enrollment Trend

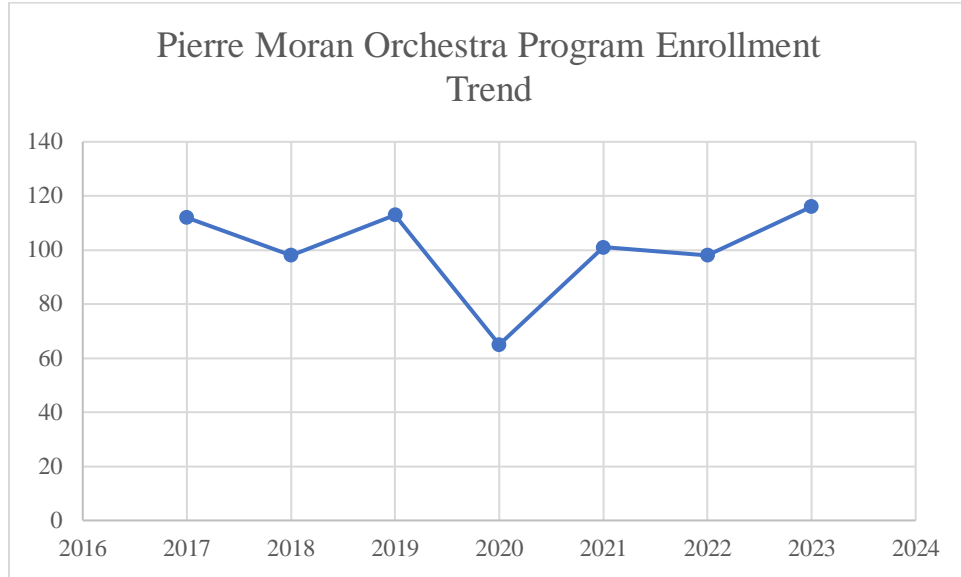
Appendix HH: West Side Middle School Band Enrollment Trend

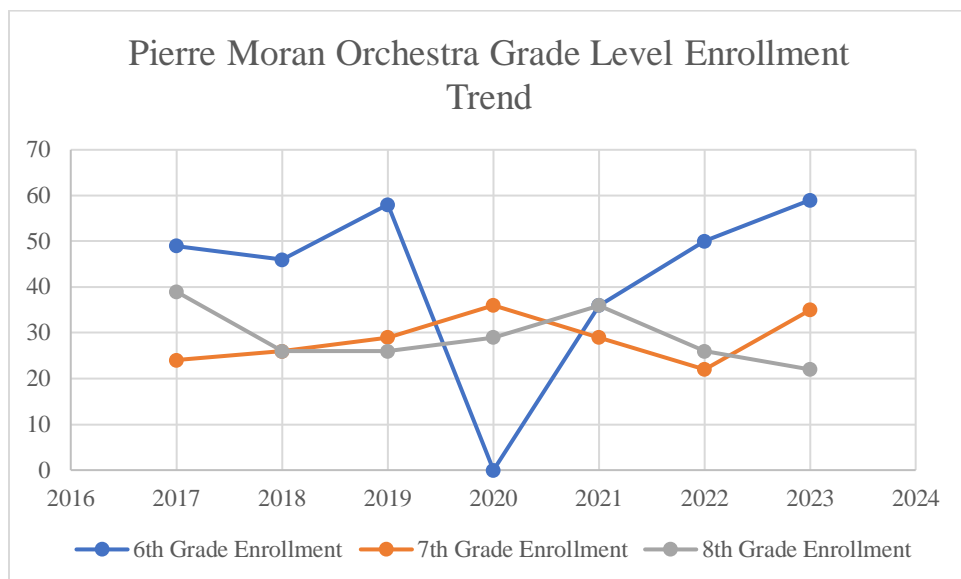


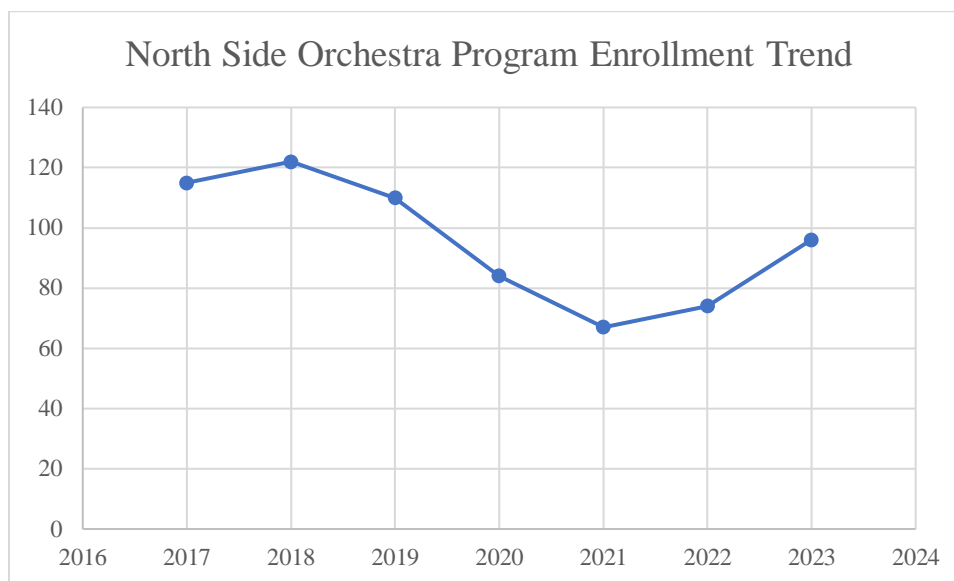
Appendix II: West Side Middle School Band Grade Level Enrollment Trend

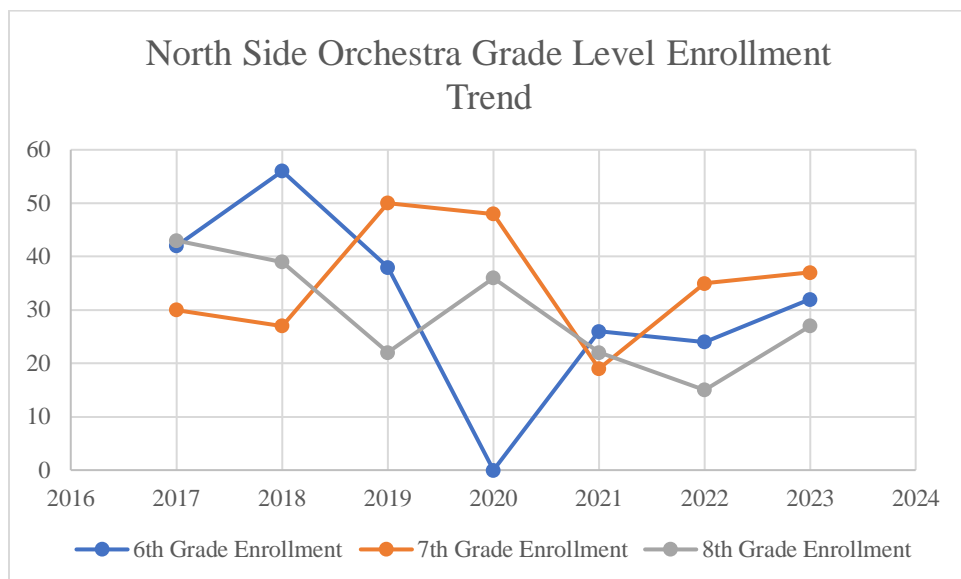
Appendix JJ: Elkhart Community Schools High School Band Enrollment Trends

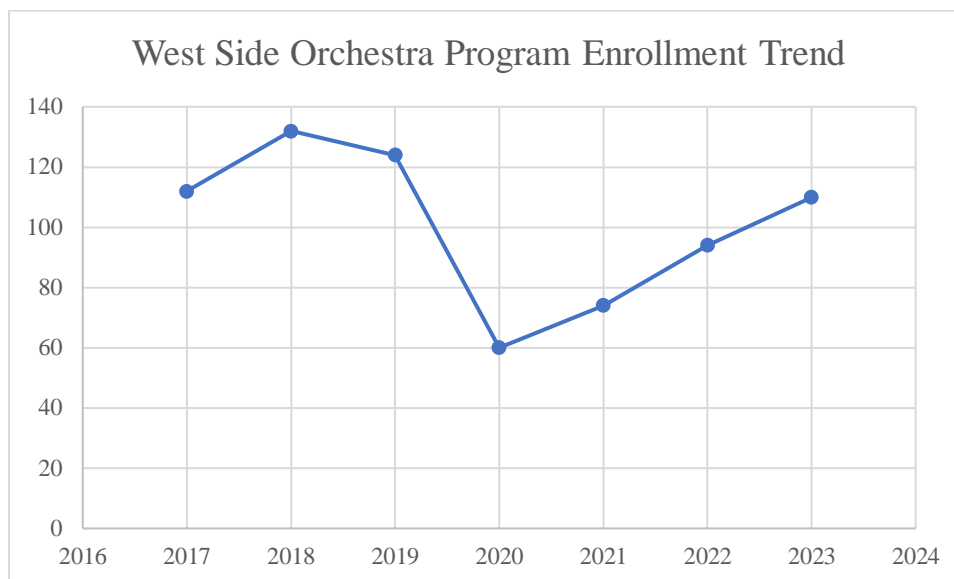
Appendix KK: Pierre Moran Middle School Orchestra Enrollment Trend

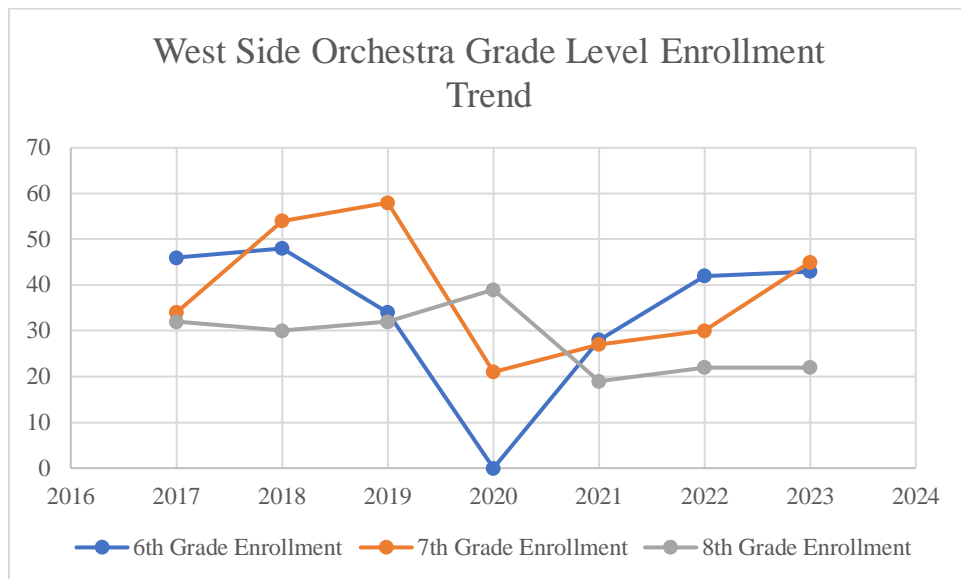


Appendix LL: Pierre Moran Middle School Orchestra Grade Level Enrollment Trends

Appendix MM: North Side Middle School Orchestra Enrollment Trend

Appendix NN: North Side Middle School Orchestra Grade Level Enrollment Trends

Appendix OO: West Side Orchestra Enrollment Trend

Appendix PP: West Side Middle School Orchestra Grade Level Enrollment Trends

Appendix QQ: Elkhart Central High School Orchestra Grade Level Trends