Liberty University

School of Music

Perspectives of High School Orchestra Teachers in Urban and Suburban Settings

In Using Social-Emotional Learning Techniques

A Dissertation Submitted to

the Faculty of the School of Music

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D.M.E. in Music Education

by

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Abstract

A need exists for more literature concerning high school orchestras in an urban setting versus a suburban neighborhood and the different styles of social-emotional learning strategies implemented in each. Universities and other professional development specialists now teach teachers social-emotional learning procedures and processes. However, these specialists often must provide orchestra directors with more specific skills. There also should be more differentiated instruction for high school orchestras in an urban setting versus what school corporations require of teachers in a suburban-specific area. Teachers must identify the demographics of where and to whom they teach and tailor lesson plans and social-emotional techniques to these particular environments. The review of the literature discusses this topic. A questionnaire surveyed teachers, asking them if they were instructed in the demographic area they were teaching from a social-emotional learning perspective. It also asked them to explain what they did to be successful. The third part of this study demonstrates how the literature review contributes to this topic based on the current environment for high school orchestra teachers. The survey also required orchestra teachers to respond to questions about strategies and techniques they employed to be successful.

Keywords: Social-emotional, suburban, urban, socioeconomics, strategies, relationship, significance, mixed methods, phenomenological, qualitative, quantitative.

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Dedication

I would like to dedicate this paper to my wife Marcy. She has been a wealth of
encouragement and support. She has helped me in the editing process and been there to cheer me
on when the going was not easy. Thank you to her and her can do spirit.

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Introduction

Studies have shown that educators using social-emotional techniques in the classroom have more success in their classes. Collie writes, "Findings indicate that perceived socio-emotional learning (SEL) is something schools and intervention developers may want to consider boosting adolescent social and emotional development."[1] Directors who ignore the needs of their teaching situation and proceed with generic social and emotional planning will experience a different success than those who implement lesson plans matching the culture, demographics, and needs of the situation they teach. Making the connection can be crucial to the success that the orchestra director will enjoy with the students. Using the appropriate social-emotional learning strategies and delineating the correct ones based on the community is essential to a high school orchestra teacher's success and the relationship between a teacher and their part of the learning process. Appropriate social-emotional learning techniques can help a teacher develop a connection with their students. Christina Rucinski, in the Journal of Educational Psychology 110, expresses this in the following way:

> The discrepancy between teacher and child perspectives of relationship quality and the evidence that child perceptions may be uniquely predictive of children's internalizing outcomes suggests that schools should train and support teachers specifically in communicating their affection and support to children in ways children confirm through self-reports.[2]

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[1] Rebecca J. Collie, "Perceived Social-Emotional Competence: A Multidimensional Examination and Links with Social-Emotional Motivation and Behaviors," *Learning and instruction* 82 (2022): n. pag. Web.

[2] Christina L. Rucinski,, Joshua L. Brown, and Jason T. Downer, "Teacher-Child Relationships, Classroom Climate, and Children's Social-Emotional and Academic Development," *Journal of Educational Psychology* 110, no. 7 (2018): 992-1004.

The research study focused on differences between high school orchestra teachers teaching in urban school districts versus suburban schools and the different social-emotional learning strategies they use to be successful. Tia Navelene Barnes, in her article in the *Urban Review*, published in 2019, tells readers that "to support the mental well-being of urban students truly, teachers need to engage them in strengths-based interventions that not only meets students' needs but also acknowledges and builds on strengths within the individual student, their family, and community."[3] The study also reviewed the literature on social-emotional learning from a research viewpoint of high school orchestra directors in urban and suburban settings. The results of the surveys are analyzed to review SEL practices for high school orchestra directors used in different settings regarding social-emotional learning techniques from successful orchestra teachers. Barnes explains, "One method creating strengths-based supports for social-emotional programming is the use of culturally responsive pedagogy in delivering social-emotional learning interventions."[4] Using culturally based pedagogy helps students of different cultures relate to the lesson plan.

<div align="center">Background</div>

Researchers have discovered a connection between social and emotional learning and success in the classroom. Teachers who use social-emotional techniques in the classroom are often more successful than teachers who do not. In the *Journal of Invitational Theory and Practice,* Timothy Walker writes, "Consistent professional development and common high

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[3] Tia Navelene Barnes, "Changing the Landscape of Social Emotional Learning in Urban Schools: What are we Currently Focusing on and Where do we Go from here?" *The Urban Review* 51, no. 4 (11, 2019): 599-637.

[4] Barnes, "Changing the Landscape of Social Emotional Learning in Urban Schools: What are we Currently Focusing on and Where do we Go from here," 599-637.

expectations for implementation with SEL promote sustained success."[5] Using SEL techniques in the classroom as well as outside the classroom has been found to help teachers find success. These teachers can better relate to their students and provide the tools for students to play their instruments successfully. Walker writes that consistent development and high expectations with SEL promote sustained success.[6] The literature review explored in this study how a high school orchestra director finds information on how to do this in their specific situation, which does not lend itself to accessible discourse for directors. Teachers do not find information on SEL and how to use it during school. In his article titled *Taking Social-Emotional-Learning Schoolwide*, Thomas Hoerr writes, "Educating the whole student requires rethinking teaching and learning so that academics and students' social-emotional and cognitive development are joined not just occasionally, but throughout the day."[7] The students' behavior in their class may reflect their daily environment. Their reactions to their surroundings can mirror students' success each day. Timothy Walker says, "SEL is our most important work."[8] Teachers' use of SEL strategies both in the classroom and out is essential. Practicing SEL strategies for the entire day, both in and out of the classroom, is essential for teachers. These strategies throughout the day help the student join academics and social-emotional practices.

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[5] Timothy R., Walker and Barbara N. Martin, "Inviting Success when Implementing Social Emotional Learning into Secondary Suburban Classrooms," *Journal of Invitational Theory and Practice* 26, (2021): 21-40.

[6] Walker and Martin, "Inviting Success when Implementing Social Emotional Learning into Secondary Suburban Classrooms," 21-40.

[7] Thomas R. Hoerr, *Taking Social-Emotional Learning Schoolwide: The Formative Success Skills for Students and Staff*, (Association for Supervision & Curriculum Development, 2019).

[8] Walker and Martin, "Inviting Success when Implementing Social Emotional Learning into Secondary Suburban Classrooms," 21-40.

Social-emotional learning is fundamental in individual classrooms, but the created climate can define the school's success. Tia Navalene Barnes tells readers, "SEL instruction is now recognized as an important and worthwhile component of the school curriculum to support student success."[9] The study aims to give the high school orchestra director's perspectives on using SEL in the classroom if they teach in an urban or suburban setting. Schnittka, in her article in the journal *Interactions,* advises that social-emotional learning programs address the larger environments.[10] This work provides insight for orchestra directors to assess their situation and determine their path.

<div align="center">Conceptual Framework</div>

The core concept of this study is how educators use SEL approaches in urban and suburban high school orchestras. The explored ideas are suburban and urban orchestra strategies, types of social-emotion viewpoints, and how different high school orchestra directors see success in their classrooms. An exhaustive study has yet to compare the differences between perspectives of teaching SEL strategies in the suburban high school orchestra setting versus the process in the urban high school orchestra. Baiba Martinsome, in her article published in the *Journal of Relationships Research,* tells us that teachers with well-developed social and emotional competencies can more readily develop positive relationships with students.[11]

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[9] Barnes, "Changing the Landscape of Social Emotional Learning in Urban Schools: What are we Currently Focusing on and Where do we Go from here," 599-637.

[10] Jessica E. Schnittka-Hoskins, "SEL in Context: Exploring the Relationship between School Changes and Social-Emotional Learning Trajectories in a Low-Income, Urban School District," *Interactions* 17, no. 1 (2021), https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/sel-context-exploring-relationship-between-school/docview/2550037674/se-2.

[11] Baiba Martinsome and Sabine Vilcina.,"Teachers' Perceptions of Relationship Enhancement upon implementation of the Social Emotional Learning Program in Latvia: Focus Group Study," *Journal of Relationships Research* 8, (2017).

These concepts aim to give high school orchestra directors more options when they find themselves in a new environment with different demographics and an unfamiliar climate. Enas Qadan writes about this study in the journal *Sustainability* and states that "revision of teaching methods is the second primary category that emerged from the data analysis. To attain their self-defined goals in online learning during the pandemic, the teachers changed their teaching methods and focused on integrating new teaching approaches and strategies."[12] There is a need for teachers to be flexible with the methods they use in their classrooms. A high school director may have been in an urban setting for most of their career and is now teaching in a suburban setting. Using the same methods could create problems. The culture and community may be very different in urban versus suburban neighborhoods. Information in professional development at an urban school corporation may not work in a suburban school. This study gives the high school director perspectives to help guide them through a new situation in an urban or suburban school setting.

<div align="center">Statement of the Problem</div>

There is an increasing gap between the socioeconomics of the urban school district and the suburban school district. Hatchimonji, in an article published in 2019 in the *Journal of Moral Education*, talks about a challenge for student development in urban settings which discusses this environment as having "the high likelihood of being exposed to poverty, trauma, and adversity, marginalization factors that serve to create a toxic stress response."[13] The demographics, culture,

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[12] Enas and Wisam A. Chaleila Qadan, "Teachers' Perceptions of their Goals: Toward Pro-SEL Pedagogy," *Sustainability (Basel, Switzerland)* 14, no. 23 (2022): 15493.

[13] Danielle R. Hatchimonji, Arielle C. V. Linsky, Samuel J. Nayman, and Maurice J. Elias, "Spiral Model of Phronesis Development: Social-Emotional and Character Development in Low-Resourced Urban Schools," *Journal of Moral Education* 49, no. 1 (2020): 129-142.

and educational backgrounds of the students and families living within these areas can differ. Teachers employing SEL methods and strategies must be able to assess these situations and adapt their approach to accommodate students teaching in these areas. The high probability of poverty, trauma, and adversity can make it difficult for a teacher to adjust to this environment.

High school orchestra teachers only sometimes get information from their college training or professional development that helps them adjust their SEL strategy to their employed situation. Teachers must determine the appropriate SEL strategies for urban and suburban settings. Teachers with suburban teaching experience can find their assignment switched to a metropolitan area and need help adapting to this scenario, just as teachers with urban teaching experience may need to adapt their strategies when switching to an urban setting. In his journal article "Opening Up Neat New Things," Howley refers to social-emotional learning as "the process through which individuals learn and apply a set of social, emotional, behavioral, and character skills required to succeed in schooling."[14] Teachers who need more social-emotional skill sets for the demographic situation they are teaching in will have a difficult time finding success.

The clarity between SEL strategies implemented in urban settings and suburban neighborhoods is not always differentiated. The lack of literature on this topic for the high school orchestra teacher indicates that music education schools must present this information to prospective teachers. The problem is that the literature needs to address the differences between social-emotional learning in urban versus suburban settings. Tia Navelene Barnes discusses the

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[14] Donald Howley, Ben Dyson, Seunghyun Baek, Judy Fowler, and Yanhua Shen, "Opening Up Neat New Things: Exploring Understandings and Experiences of Social and Emotional Learning and Meaningful Physical Education Utilizing Democratic and Reflective Pedagogies," *International Journal of Environmental Research and Public Health* 19, no. 18 (2022): 112-29.

health disparities based on race, ethnicity, and socio-economic status in urban areas.[15] She writes

in urban settings, that there is a "greater risk of mental health concerns such as conduct disorder,

depression, and suicide."[16] The high school orchestra director in an urban environment must

know these perspectives. Rebecca D. Taylor examined SEL in her article in *Child Development*

in 2017. Taylor clarified that students from all walks of life, both poor and wealthy, can benefit

from SEL in school.[17] All teachers in urban and suburban areas need the information to provide

successful SEL in their setting.

<div align="center">Purpose of the Study</div>

The research study aimed to see if high school orchestra teachers use SEL strategies

similarly in urban and suburban settings. The study included a mixed method of research. It

involved collecting "Qualitative and quantitative data in response to research"[18] in the survey

questionnaire. It included "Two forms of data integrated into the design analysis through

merging the data, explaining the data, and building from one database to another."[19] This mixed

study method addressed the gap in the literature on SEL for high school orchestra directors in

urban and suburban settings. Lindie Morgan writes in her article *Teachers' Experiences:*

Emotional Social Engagement " that educators need social and emotional resources in order to

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[15] Barnes, "Changing the Landscape of Social Emotional Learning in Urban Schools: What are we Currently Focusing on and Where do we Go from here?" 599-637.

[16] Ibid, 599-637.

[17] Rebecca D Taylor, Eva Oberle, Joseph A Durlak, and Roger P Weissberg. "Promoting Positive Youth Development Through School-Based Social and Emotional Learning Interventions: A Meta-Analysis of Follow-Up Effects." *Child development.* 88, no. 4 (2017): 1156–1171.

[18] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 5th ed. (Los Angeles: Sage Publications, Inc., 2018), 215.

[19] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 215.

deliver effective instruction, and "Studies suggest that, among many other features, professional development should provide content knowledge while also offering a framework to foster teacher well-being and self-efficacy."[20] Teachers need ongoing professional development on the topic of SEL.

This mixed-method study addressed the gap between SEL strategies used in urban and suburban settings. The literature review introduced studies of SEL in urban and suburban areas of current research from scholars. The following phase involved sending questionnaires to orchestra teachers using data collection methods. Before the questionnaire was sent out, the Liberty IRB process approved the survey. High school orchestra teachers completed surveys that referenced the types of SEL strategies they implemented in their classrooms and how they tailored them to their current environment. The third part of the research included a summary that interpreted the surveys and a summary of the qualitative research on the topic. Successful high school orchestra teachers working in urban and suburban settings were interviewed to share best practices with current high school orchestra teachers. The teachers interviewed were given open-ended questions to write their honest thoughts on SEL strategies.

The qualitative material in this study was mixed with the quantitative material. John Creswell says, "In a mixed methods study, use the literature in a way consistent with the major type of strategy and the qualitative or quantitative approach most prevalent in the design."[21] A section is devoted to interviews with successful high school orchestra teachers from urban and

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[20] Morgan Lindee, Sharron Close, Michael Siller, Elizabeth Kushner, and Susan Brasher, "Teachers' Experiences: Social Emotional Engagement - Knowledge and Skills, " *Educational Research (Windsor)* 64, no. 1 (2022): 41-59.

[21] Lindee, Close, Siller, Kushner, Brasher, "Teachers' Experiences: Social Emotional Engagement - Knowledge and Skills, " 41-59.

suburban settings to help formulate this research. Debra writes in *Educational and Child Psychology*, "SEL is the process of developing social and emotional skills vital for success in various aspects of life."[22] The material helps frame current thoughts on social-emotional learning from the urban and suburban view, takes the results of the surveys, and gives an idea of what is happening today in these situations. This data is available to help scholars create curriculum maps that include these perspectives while applying social and emotional guidelines for teachers.

This study collected information from qualitative and quantitative research. IRB approval of the quantitative and quantitative materials was necessary. In social-emotional learning, the research looked at common themes in urban and suburban settings. In the journal *Future of Children,* Schonert-Reichl states that the research shows that teachers who use SEL improve student outcomes.[23] Computer information databases, including ERIC and ProQuest, were also searched. After organizing the literature into a map, the researcher took the literature and began a foundation for keying in on the study. The purpose is for the researcher to provide study information on what high school orchestra teachers do with social and emotional learning in suburban and urban settings for high school orchestras. The quantitative material from the surveys helped answer the questions of high school orchestra teachers teaching in the setting, whether teachers are in urban or suburban settings, and adjusting their curricula with social and learning concepts. The survey also asked if the teachers experienced social-emotional training in suburban or urban settings in which they taught.

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[22] Brenda Debia et al., "Social and Emotional Learning: From Individual Skills to Class Cohesion," *Educational and Child Psychology, Vol. 36, (2019): 78.*

[23] Kimberly A. Schonert-Reichl, "Social and Emotional Learning and Teachers," *Future of Children 27,* no. 1 (Apr 2017): *137-55.*

Significance of the Study

This study is unique because it looks at high school orchestra directors and how they implement SEL strategies in their classrooms, whether in a suburban or urban setting. Successful completion of this study could give a direction for curriculum specialists to implement specific training for urban teachers versus suburban teachers. The United States has a long history of orchestras in schools. For example, Stalbaum writes, "Schools and educators can make a difference for poor students."[24] For some students, the joy of playing in an orchestra can be why they come to school. The way teachers present these lessons to them can mean a world of difference. Slaten's 2015 study describes the importance of "allowing students to articulate their educational and emotional needs to staff" in urban schools.[25]

Orchestra directors recognize the culture and demographics of the students they are coming in contact with to create a better rapport and synergistic experience by providing music from their culture that they can relate to and recognize. The community's demographics are also crucial for the director to consider. Snyder writes in her book, published in 2017, "The role of the teacher is vital, and how the environment of the school band can support SEL development in adolescents."[26] Band and orchestra strategies and techniques are somewhat similar. They are both instrumental music classes that pursue the same state standards.

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[24] Erin Stalbaum, "Building Great Mental Health Professional-Teacher Teams: A Systematic Approach to Social-Emotional Learning for Students and Educators (A Team-Building Resource for Improving Student Well-being Through Social-Emotional Learning (SEL)."Bloomington, Indiana: *Solution Tree*, 2021, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/books/building-great-mental-health-professional-teacher/docview/2478005166/se-2.

[25] Christopher D. Slaten, Decoteau J. Irby, Kevin Tate, and Roberto Rivera, "Towards a Critically Conscious Approach to Social and Emotional Learning in Urban Alternative Education: School Staff Members' Perspectives," *Journal for Social Action in Counseling and Psychology* 7, no. 1 (Summer, 2015): 41-62.

[26] A. Snyder, *Building Social and Emotional Learning Into the School Day: Seven guiding Principles 2nd ed* (New York, NY: McGraw-Hill Education, 2017).

Suppose the orchestra continues to be a highly integrated musical experience for generations. In that case, how teachers instruct and prepare lessons at the high school level in urban and suburban settings is fundamental. How teachers instruct and prepare lessons is very important. Their lessons should reflect SEL techniques concerning the demographics of the class they are teaching. It is also crucial that the goals of both settings are similar in their direction. The orchestra director's curriculum in urban and suburban settings should be similar. Each class contains a reflection of its demographics and culture. The theoretical significance of SEL is essential. This study will help educators understand the importance of using the correct SEL techniques in their teaching setting. Baiba Martinsome writes in the *Journal of Relationships* about "teachers who mentioned the benefits of SEL and allowing for greater self-understanding."[27] Teachers using SEL strategies see the benefits of using it in their classrooms with their students.

Interpretation of the findings of this study may help teachers incorporate SEL components in urban and suburban orchestra settings to enhance successful teaching and learning. Enas Qadan, in his study in the journal *Sustainability,* wrote about its practical significance as it "Illuminates the importance of establishing SEL pedagogy and empowering it via advocacy."[28]

The literature concerning orchestra and urban and suburban settings concerning social and emotional learning could be more extensive. The authors in the literature review recognize that there is a difference between these two areas. Still, not much literature compares the two

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[27] Baiba Martinsome and Sabine Vilcina.,"Teachers' Perceptions of Relationship Enhancement upon implementation of the Social Emotional Learning Program in Latvia: Focus Group Study," *(*2017).

[28] Qadan, Enas and Wisam A. Chaleila, "Teachers' Perceptions of their Goals: Toward Pro-SEL Pedagogy," *Sustainability (Basel, Switzerland)* 14, no. 23 (2022): 15493.

settings and the strategies needed to succeed in these distinct settings. It is up to the high school

orchestra teacher to assess their situation and use the social-emotional game plan they feel is

best. The significance of this research report is that it points this out to orchestra teachers.

Research Questions

Research Question One: In what ways do high school orchestra teachers teach

differently in an urban setting versus a suburban setting regarding social and emotional

learning?

Research Question Two: Are the goals of urban high school orchestra teachers different

from those of suburban high school orchestra teachers?

Research Question Three: What are the curriculum implications for American orchestra

education due to this study?

Teaching in an urban setting and the social-economic strategies used by the teacher differ

from teaching in a suburban setting. Baiba Martinsome explains, "Students who can adaptively

and appropriately regulate their emotions and maintain friendly relationships with others have

been shown to exhibit higher academic motivation and greater ability to use their resources

within the educational process ."[29] A master plan that teachers can follow is imperative to their

success.

High school orchestra directors' goals should be similar in urban and suburban settings

based on the following premises. In both settings, the goal is to assume and pass all state

standards and produce the best orchestra possible. How the director goes about this from a

social-emotional learning standpoint can be very different: it needs to reflect the community the

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[29] Martinsome and Vilcina.,"Teachers' Perceptions of Relationship Enhancement upon implementation of the Social Emotional Learning Program in Latvia: Focus Group Study," *(*2017).

orchestra is in and the different cultures within it. Kristofferson wrote in *Canadian Winds*, "A culture can be positive or negative, but it is never absent from our program."[30] Orchestra directors' standards in urban and suburban settings should be similar. In both settings, the goal is to assume and pass all state standards and produce the best orchestra possible. How the director goes about this from a social-emotional learning standpoint can be very different. It needs to reflect the community the orchestra is in and the different cultures within it.

This research study fills the gap in social-emotional learning strategies in urban and suburban settings by reviewing the literature concerning these topics, surveys from teachers teaching in these environments now, and interviews with urban and suburban teachers. In these interviews, open-ended questions were asked in the survey. This information was then combined with the quantitative information from the closed questions and the qualitative information from the interview questions in a mixed study.

<p align="center">Definition of Terms</p>

<u>Institutional Review Board (IRB)</u> – "This exists to protect the rights and welfare of participants in research studies."[31] Students must submit their surveys used in quantitative research to this review board for approval before sending them out to participants in their study.

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[30] Kenley Kristofferson, "BAND TOGETHER (Part 2): The Intersection of Qualitative Interviews and Research, About Culture in the Instrumental Music Classroom," *Canadian Winds: The Journal of the Canadian Band Association*, no. 2 (Spring, 2019): 45-7.

[31] Liberty University, *DME-and-DWS Handbook, (Liberty University, August 2022), 11.*

Social-Emotional Learning (SEL) – "A developmental process that supports students' acquisition of skills to build healthy peer relationships and regulate emotion appropriately has increasingly become a priority for schools and administrators."[32]

Suburban - refers to an area just outside a city or town. This area generally has a higher socio-economic status than the urban areas of a city or town.

Urban –a place in a city or town. This place is in a high density of buildings and sometimes is in an area with low socio-economic status and problems that can result from the low economic condition.

Summary

The research study examined ways to use social-emotional strategies and techniques for urban or suburban settings. The authors' studies give information from an urban or suburban setting. An exhaustive review of today's material was made in this effort in Chapter 2. Kupana writes in *Sanat Egitimi Dergisi* that "it is important to develop the knowledge and skills of the music teachers associated with emotional learning."[33]

In the questionnaires sent out to the high school orchestra teachers, the teachers were asked questions about their training in social-emotional learning and how they used it in their classrooms. In his DME thesis with Liberty University, Todd Murphy writes, "Qualitative research involves applying inductive reasoning to the collected data in pursuit of its meaning."[34]

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[32] Morgan, Close, Siller, Kushner, and Brasher, "Teachers' Experiences: Social Emotional Engagement - Knowledge and Skills," 41-59.

[33] Nevra. Kupana, "Social Emotional Learning and Music Education," *Sanat Egitimi Dergisi* 3, no. 1 (2015): 75-88.

[34] Todd Waldon Murphy, "Using Popular Music to Engage the Multiculturally Diverse Secondary School Band" (DME thesis, Liberty University, 2022), 19.

Feedback on this material was used to show how high school orchestra teachers view their perspectives on social-emotional learning training and its use in the classroom.

High school orchestra teachers are learning to implement SEL techniques in the orchestra classroom. However, music education and training programs do not always clearly state the techniques best used for the two divergent subsets of urban and suburban settings. Chapter 1 examines social-emotional learning in an urban and suburban setting and how teachers implement SEL strategies. It looked at what was different for the high school orchestra teacher in these settings. The researcher sent a survey and distributed the survey to teachers in these settings. The survey asked teachers to account for how much training they were given on these techniques, either in professional development or during their teacher training. The author of this study designed open-ended research questions for veteran teachers who had been teaching in these settings. The researcher then summarized the literature review, took the survey information, and put together a mixed study that combined the information from the qualitative (open-ended questions) and quantitative research. In the *Cambridge Journal of Education,* Oberle discusses, "Putting schoolwide SEL into action requires a supportive educational system."[35] Suburban high school orchestra teachers teach from a different vantage point than urban teachers. The study gives the teacher the perspective of both teachers and provides help and resources for each of them to be successful in their area.

This study examined how teachers use SEL strategies in urban and suburban settings. Teachers who can diversify plans based on the student's needs will fill a critical gap in meeting

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[35] Eva Oberle, Celene E. Domitrovich, Duncan C. Meyers, and Roger P. Weissberg, "Establishing Systemic Social and Emotional Learning Approaches in Schools: A Framework for Schoolwide Implementation," *Cambridge Journal of Education* 46, no. 3 (2016): 277-297.

the SEL needs of students. In her DME thesis through Liberty University, Rachel Elizabeth

LeGrand wrote, "Educational leaders have emphasized the importance of social and emotional

development for students as student emotional challenges have increased."[36] High school

orchestra teachers will have another tool that they can use to help them be successful in both

urban and suburban settings. Up to this point, orchestra teachers have given a generic "one size

fits all" tool kit to meet students' social-emotional learning needs. LeGrand emphasizes the

importance of relationships with SEL in her writings, saying, "Educators must know how to

implement steps to help students form these relationships."[37] This research was designed to

create a gamut of SEL strategies for teachers in urban and suburban settings.

In her study in *The Future of Children,* Rutledge found that "the higher performing

schools also intentionally sought to provide social-emotional supports for students."[38] The study

provides more choices for lesson plans for these teachers based on their teaching environment.

Teachers need to plan for their classes based on the culture of the students and whether they are

in an urban or suburban setting. Baiba Martinsome says, "The teacher should be able to

demonstrate examples of positive social and emotional behavior, good interpersonal relationship

skills, and successful emotion regulation. "[39] Research shows this is a more concrete way for the

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[36] Rachel Elizabeth LeGrand, "Practicing the Effects of Social-Emotional Learning and Teacher-Student Relationships on the Middle School Choir Classroom Atmosphere," (DME thesis, Liberty University, 2023), 2.

[37] LeGrand, "Practicing the Effects of Social-Emotional Learning and Teacher-Student Relationships on the Middle School Choir Classroom Atmosphere," 2.

[38] Stacey A.Rutledge, Lora Cohen-Vogel, La'Tara Osborne-Lampkin, and Ronnie L. Roberts, "Understanding Effective High Schools: Evidence for Personalization for Academic and Social Emotional Learning," *American Educational Research Journal* 52, no. 6 (2015): 1060-1092.

[39] Martinsone, and Vilcina, "Teachers' Perceptions of Relationship Enhancement upon Implementation of the Social Emotional Learning Program in Latvia: Focus Group Study, " *Journal of Relationships Research* 8, (2017).

high school orchestra teacher to be successful in their classroom. Teachers who are more interactive with students help with social-emotional exchanges with students. Edgar Scott asks, "The relevant question is not if an art practice will affect a social-emotional competency, but how it will happen and what art educators can do to improve the odds that the impact is positive."[40] Teaching high school orchestra in an urban or suburban setting, in a different environment, requires different socio-emotional learning strategies. Urban and suburban settings use different social-emotional techniques. Rutledge says, "Too often in high schools, administrators and teachers forget that the needs of high school students extend beyond academic preparation to their social, emotional needs and skills."[41]

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[40] Scott N. Edgar, "Music Education and Social-emotional Learning. *School Band & Orchestra.* 07, (2022): 19.

[41] Rutledge, Cohen-Vogel, Osborne-Lampkin, and Roberts, "Understanding Effective High Schools: Evidence for Personalization for Academic and Social Emotional Learning," 1060-1092.

Chapter Two: Literature Review

Introduction

This chapter examined the literature concerning social-emotional learning and the high school orchestra director in the urban school demographic versus the suburban school setting. It also examines teaching strategies and perspectives that work best in each learning environment. The first section is an introduction to the research. The second section discussed the theoretical framework correlated with this study. The third section examined social-emotional learning in the classroom. The fourth section looks at the suburban high school orchestra director and the perspectives they see and face; this section also looks at SEL techniques employed in the suburban high school setting. Joseph Mahoney writes in *The American Psychologist* that teachers need to "practice continuous improvement" with SEL.[1] Using SEL continuously will help reinforce its effects on students. The fifth section considers the urban high school orchestra director and his or her SEL strategies in their classroom settings in literature. The author of the research considers the perspectives of these teachers. The sixth section of this study considers curriculum implications for urban and suburban orchestra directors. It addresses what adjustments may need to be made to the curriculum to make up for SEL constraints created by the demographic settings. A summary is used at the finish of the literature review to bring the section together and restate the findings of this study.

The three critical areas that this study looks at are the suburban SEL perspectives of the suburban high school orchestra director, the urban SEL perspectives of the high school orchestra

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[1] Joseph L. Mahoney, Roger P. Weissberg, Mark T. Greenberg, Linda Dusenbury, Robert J. Jagers, Karen Niemi, Melissa Schlinger, et al, "Systemic Social and Emotional Learning: Promoting Educational Success for all Preschool to High School Students," *The American Psychologist* 76, no. 7 (2021): 1128-1142.

director, and the SEL curriculum implications for the high school orchestra director of the demographic they teach. The first step of this study was to do an exhaustive review of the literature concerning SEL perspectives of high school teachers in urban and suburban school settings. The author chose to use information from books and articles that were peer-reviewed and recent. This was then put together, and a literature map was formed.[2] The information was assembled and showed literature concerning SEL used in different settings.

<div align="center">Theoretical Framework</div>

Mixed Methods

This dissertation study used the mixed methods approach to examine the use of the SEL curriculum for suburban vs. urban high school orchestra directors. A mixed method of research combines the two forms[3] of qualitative and quantitative research to "yield additional insight."[4] The study used the mixed methods approach to study gaps in the SEL curriculum for suburban vs. urban high school orchestra directors. The study then did a convergent study of the material. In a convergent study, the researcher collects qualitative and quantitative information and uses them together.[5] The different understanding from both sources will help the researcher provide more input and observations than just one method. McKim examines this topic in the Journal of Mixed Methods Research, stating, "Integration gives readers more confidence in the results and

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[2] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 34-37.

[3] Ibid, 4.

[4] Ibid, 4.

[5] Ibid, 217.

the conclusions they draw from the study."[6] The convergent approach adds more clarity to the

material and helps tie in literature material with everyday practice. McKim also says that

"researchers stated that the apparent shortfall of quantitative methods drives mixed methods."[7]

After a literature review and a literature map were assembled, a questionnaire survey was sent to

high school orchestra teachers.[8] In the survey section, teachers were interviewed, asked about

their background with SEL, and provided input on what they do to succeed with students,

depending on their teaching demographic. In the quantitative section, survey questions were

analyzed to determine the perspectives of the high school orchestra teachers and how SEL played

a factor in the success of the school orchestra teacher. The survey questions were set up to try to

understand how much teachers used SEL in their classrooms and whether the teachers received

training concerning SEL. Teachers were asked how much training they had and what kind of

training they received. High School Orchestra teachers were surveyed on whether they use SEL

strategies and how they use them. Teachers were asked if using SEL techniques helped in the

classroom.

　　The researcher then assembled the material from the literature review and combined it

with the survey material results to clarify this study further. The information from this study was

then taken together to submit a summary and a conclusion section. The conclusion section took

material from the literature review and surveys and studied the curriculum of SEL between

suburban and urban settings for high school orchestra teachers. Information about SEL and the

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[6] Courtney A. McKim, "The Value of Mixed Methods Research: A Mixed Methods Study," *Journal of Mixed Methods Research* 11, no. 2 (2017): 202-222.

[7] McKim, "The Value of Mixed Methods Research: A Mixed Methods Study," 202-222.

[8] Ibid, 34-37.

high school orchestra director and using different social-emotional learning techniques

depending on their teaching demographic is not always accessible.

Social-Emotional Learning

Decoupling

Teachers using SEL techniques, whether in an urban or suburban setting, use sources

that, in many cases, they are unfamiliar with the techniques. In the *Teachers College Record,*

Julie Marsh states that using SEL techniques in the classroom is a form of decoupling from the

traditional academic role of teachers.[9] They must manage what Marsh wrote in the *Teachers*

College Record, the "relationship between SEL and culture and climate."[10] Depending on the

teacher's background, this may be easy or hard. Many teachers did not receive much SEL

information in their teacher training background. They will have to rely on the training they

receive through their school corporation or other professional development. Teachers will need

to decouple from the traditional teaching method they have used.

Arts and SEL

Arts can often take a back seat with SEL curriculum integration. In *Policy Review,*

Thomas Rizzuto says, "Arts are often excluded from SEL curricula identity, interactions, and

independence."[11] SEL helps students "emotionally to build self-esteem, relationship skills, and

independence."[12] It can be up to the high school orchestra director to maintain meetings and

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[9] Marsh and Kennedy, "Chapter 9: Possibilities and Challenges--Conditions Shaping Educators' use of Social-Emotional Learning Indicators," *Teachers College Record (1970)* 122, no. 14 (2020).

[10] Ibid, *122.*

[11] Rizzuto, Cordeiro, and Roda, "The Lost Art: Teachers' Perceptions of the Connections between the Arts and Social-Emotional Learning," *Arts Education Policy Review* ahead-of-print, no. ahead-of-print (2022): 1-13.

[12] Ibid,*1-13.*

communication. Judit Varadi, in *Sage Open 12*, discusses the "Emotional link between music education and social-emotional learning."[13] There are links between social-emotional learning skills and musical skills necessary when playing in different ensembles. In her dissertation published through Liberty University, Rachel LeGrand writes that instrumental classes provide an excellent environment for developing social-emotional competencies.[14] Social-emotional skills can be advanced in instrumental music classes. Cooperation and relationship skills are essential in the high school orchestra. Rizutto tells us that music promotes SEL.[15]

Music is a complicated form of human group activity. Teachers use traits developed in social-emotional learning when teaching in the music ensemble to align the emotional states of the performers. Cho discusses that musicians require a "highly complex set of personal and interpersonal skills."[16]

<div align="center">The Suburban High School Orchestra Teacher and SEL</div>

Suburban Setting

There is no typical suburban high school setting. Many suburban settings have different types of demographic and social groupings. Suburban demographics can be composed of many different types of culturally grouped settings. For this study, the following parameters were selected to determine if the school was in a suburban setting: median income of $49,000 and up, the area was a car-dominant neighborhood for families, 74% of households with one child under

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[13] Judit Varadi, "A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning," *SAGE Open* 12, no. 1 (2022): 215824402110685.

[14] Rachel Elizabeth LeGrand, "Practicing the Effects of Social-Emotional Learning and Teacher-Student Relationships on the Middle School Choir Classroom Atmosphere" 13.

[15] Rizzuto, Cordeiro, and Roda, "The Lost Art: Teachers' Perceptions of the Connections between the Arts and Social-Emotional Learning," 1-13.

[16] Ibid.

18, 43% with one vehicle and 49% with two or more vehicles, and dominantly white 80%.[17] It is

challenging to standardize typical suburban settings as these areas can vary depending on the

economy and culture of the area.

Many studies detail social-emotional strategies and what to employ in the school district.

Most of these articles by LeGrand, Rizzuto, and Kang do not mention the high school orchestra

director but give generic information about the whole school. Some articles do not mention links

from SEL to music. Teachers do not always consider the demographic setting of the school in

which they teach. This research examines programs and suburban SEL implementation

programs. The literature review will discuss some of these articles and what suburban high

school orchestra directors use in their setting.

SEL Indicators

Julie Marsh, in her article "Conditions Shaping Educators Use of Social-Emotional

Learning Indicators," uses the following indicators for SEL: Accountability policy, district, and

school administrators are critical for allocating time, collaboration facilitates sensemaking,

individual-level knowledge, belief can shape interpretations, timeliness, and perceived relevance

of data matter.[18] How teachers and administrators feel concerning these indicators may determine

the success of SEL within the classroom and district. If teachers and administrators do not buy

into these indicators, the success of the SEL program may be in danger. Kupana writes in her

article, "Social Emotional Learning and Music Education," that a successful high school social-

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[17] Bumjoon Kang and Chunyuan Diao, "Walking School Bus Program Feasibility in a Suburban Setting," *Journal of Planning Education and Research* 42, no. 3 (2022): 365-374.

[18] Marsh and Kennedy, "Chapter 9: Possibilities and Challenges--Conditions Shaping Educators' use of Social-Emotional Learning Indicators," 122.

emotional learning program should begin in the pre-K period and last until the end of high school.

Competencies

High school orchestra directors must ensure their students are versed in specific competencies. Kapuna gives five competencies used in high school settings: "self-awareness, self-management, social awareness, relationship skills, and responsible decision-making."[19] These competencies need to be developed by the individual teachers in their classrooms. High school orchestra directors must ensure their students are familiar with these competencies. Since the high school orchestra is a cocurricular program in the school setting, directors need to ensure that their students are socially aware and that they can develop relationships within the organization to foster cooperation.

SEL Skills

Kapuna, Espelage, and Sohaydoe provide examples of SEL in the classroom. These themes are self-respect, emotion management skills, coping with undesirable situations, communication skills, conflict resolution skills, developing friendships, establishing and maintaining relationships, listening and working skills, career planning, and values and attitudes.[20] Using these themes in the high school suburban classroom can help create an atmosphere that brings students and the teacher closer. Espelage in *School Mental Health 13* discusses the "quality of the relationships that teachers have"[21] and how important it is to build

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[19] Kupana, "Social Emotional Learning and Music Education," 80.

[20] Ibid, 81-82.

[21] Dorothy L.Espelage, Alberto Valido, America J. El Sheikh, Luz E. Robinson, Katherine M. Ingram, Cagil Torgal, Catherine G. Atria, et al, "Pilot Evaluation of K-12 School Security Professionals Online Training: Understanding Trauma and Social–Emotional Learning," *School Mental Health* 13, no. 1 (2021): 41-54.

SEL skills. Teachers do not always have the tools and skills to introduce SEL skills in the classroom. David Paul Sohaydoe examines the lack of teacher support in his dissertation at Liberty University, writing, "Without a comprehensive plan to do so, students may be deprived of valuable learning opportunities."[22]

Funds in the Suburban Setting

The suburban high school may have more funds for the teachers based on the economics of the location. Students, for example, may be required to purchase their instruments for the high school orchestra. Students can feel stressed if they do not have an instrument and want to participate. The director will want to maintain a close relationship with students and work to provide instruments for students who do not have the resources to do this on their own. Amanda Denston states in *Teacher and Teaching Education* that "the ability to regulate emotions, set goals, develop and maintain relationships"[23] is crucial for the teacher.

Students in the suburban high school area may have more funds to take private lessons on their instruments. Kornbluh, in an article in *Qualitative Research in Psychology*, states, "School choice allows a school district to accept students from other districts."[24] According to one author, school choice allows districts to "redirect resources from urban school districts to wealthier, more suburban districts."[25] Using the demographics from the study by Bumjoon Yang, suburban

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[22] David Paul Sohaydoe, "Integrating Social-Emotional Learning and the 2014 National Music Ensemble Standards in High School Instrumental Programs" (DME thesis, Liberty University, 2023), 91.

[23] Amanda Denston, Rachel Martin, Letitia Fickel, and Veronica O'Toole, "Teachers' Perspectives of Social-Emotional Learning: Informing the Development of a Linguistically and Culturally Responsive Framework for Social-Emotional Wellbeing in Aotearoa New Zealand," *Teaching and Teacher Education* 117, (2022): 103813.

[24] Mariah Kornbluh, "Untold Student Stories: Examining Educational Budget Cuts within Urban School Settings," *Journal of Urban Affairs* 42, no. 5 (2020): 731-749.

[25] Kornbluh, Mariah. "Untold Student Stories: Examining Educational Budget Cuts within Urban School Settings." 731-749.

high school students could have more discretionary funds. Discretionary funds are utilized for supplemental help for instrumental students. Students often suffer emotionally because they need help in the high school orchestra, and the director cannot help all the students individually. Individual lessons are an excellent way to alleviate these social-emotional learning stresses. In the *Australian Journal of Special and Inclusive Education,* Anita Gardner tells teachers to "maintain conversations."[26] Maintaining relationships with students and having conversations with them is vital. If they are struggling, teachers can be ready to provide another resource.

Instrument Socioeconomics

The high school orchestra teacher needs to assess students' financial capacities from the viewpoint of socioeconomics. It may not be possible for some students to purchase an instrument independently. Teachers may need to implement an economical school rental program or find another instrument rental plan that gives all students access to instruments regardless of the economic hardship they may have. The school rental program is just one aspect of the orchestra program that needs to be analyzed and coordinated with the high school orchestra curriculum. In the *American Educational Research Journal,* Stacey Rutledge writes, "One explanation for the lack of focus on the social-emotional side of schooling is the lack of understanding of how it works as a system within schools."[27]

The state standards locally and from a national spotlight push the achievement level high nationwide. Each state has specific performance standards for instrumental music. According to

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[26] Anita Gardner, Michelle Wong, and Belinda Ratcliffe, "Social-Emotional Learning for Adolescents on the Autism Spectrum : High School Teachers' Perspectives," *Australasian Journal of Special and Inclusive Education* 45, no. 1 (2021): 18-33.

[27] Rutledge, Cohen-Vogel, Osborne-Lampkin, and Roberts, "Understanding Effective High Schools: Evidence for Personalization for Academic and Social Emotional Learning," 1060-1092.

Indiana music standards, "Students should know age-appropriate solo repertoire for woodwind, brass, percussion, and string instruments used in school band or orchestral ensembles."[28] However, not all school corporations support instrumental teachers with social-emotional training. It is up to each teacher to find a way to reach their students and employ the highest music and social-emotional learning standards for their students. In his study in *The Future of Children*, Greenberg writes, "Evidence-based social and emotional learning SEL programs, when implemented effectively, lead to measurable and potentially long-lasting improvements in many areas of children's lives."[29] This concept is fundamental when looking at SEL programs.

Relationships

The authors discuss SEL in the high schools of suburban schools, stressing the importance of developing relationships with students and maintaining an open door for them to communicate. Yang discusses relationships in the *Journal of Planning Education and Research,* stressing how vital teacher-student relationships are with SEL.[30] Teachers need to monitor this within their classrooms. In the Journal of *Applied Sport Psychology,* Gould writes that teachers must "facilitate a positive climate to learn SEL skills."[31]

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[28] Indiana Content Standards for Educators, 6.11, https://www.in.gov/doe/files/inedstandards-fine-arts-instrumental-and-general.pdf.

[29] Mark T. Greenberg, Celene E. Domitrovich, Roger P. Weissberg, and Joseph A. Durlak, "Social and Emotional Learning as a Public Health Approach to Education," *The Future of Children* 27, no. 1 (Spring, 2017): 13-32.

[30] Chunyan Yang, Mei-Ki Chan, and Ting-Lan Ma, "School-Wide Social Emotional Learning (SEL) and Bullying Victimization: Moderating Role of School Climate in Elementary, Middle, and High Schools," *Journal of School Psychology* 82, (2020): 49-69.

[31] Daniel Gould, Eric M. Martin, and Lauren F. Walker, "A Season Long Investigation of Social Emotional Learning Associated with High School Basketball Participation," *Journal of Applied Sport Psychology* 34, no. 6 (2022): 1102-1124.

It is essential to use SEL skills in the suburban high school orchestra classroom. Some skills used to cope with social-emotional learning and develop relationships relate to playing music within an ensemble. The cooperation of the students relates to the SEL skills the students need to learn, such as emotion management skills, coping with undesirable situations, communication skills, conflict resolution skills, developing friendships, establishing and maintaining relationships, listening, and working skills.[32]

Scholarly research is growing in the area of relationships with SEL. In the *Australian Journal*, Gardner examines "Teaching SEL in high school settings and evidence-based teaching programs."[33] He goes on to explain that using SEL at the high school level helps to promote positive relationships. Kirabo C. Jackson's article in *Education Next 21* advocates using educator surveys to gauge students' social-emotional well-being. In questionnaires sent out to students, they express that students' assessments of their social well-being and work habits, along with test scores, are integral to establishing social-emotional techniques. [34]

Teaching Methods

Kupina describes effective teaching methods in the classroom that can supplement social-emotional learning. In the *Journal of Sanat Egitini Dergisi 3,* written by Nevra Kupapa, are the following words:

> To inspire and steer students by establishing a dialogue in case of conflict resolution. Modeling and coaching are effective. Intragroup decision making where students make

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[32] Kupana, "Social Emotional Learning and Music Education," 81-82.

[33] Anita Gardner, Michelle Wong, and Belinda Ratcliffe, "Social-Emotional Learning for Adolescents on the Autism Spectrum : High School Teachers' Perspectives," *Australasian Journal of Special and Inclusive Education* 45, no. 1 (2021): 18-33.

[34] C. Kirabo Jackson, Shanette C. Porter, John Q. Easton, Alyssa Blanchard, and Sebastián Kiguel, "Linking Social-Emotional Learning to Long-Term Success: Student Survey Responses show Effects in High School and Beyond," *Education Next* 21, no. 1 (2021): 64.

and regulate classroom rules in meetings is used by teachers. Team games are a place where students can learn cooperation and teamwork. Student cooperation and their perception of current or historical events using questions based on a problem-resolution model. Cross-age mapping of students is effective in building self-confidence.[35]

Looking at teaching high school orchestra in a suburban setting is essential to this study. The arts can somewhat be overlooked in this area and not incorporated in SEL meetings at the school. Music and SEL skills go hand in hand. The suburban high school orchestra director needs to consider the demographics and culture they teach and stay responsive to the students they teach. Using the activities and teaching methods in this section will help the director maintain relationships with the students. In *Education and Urban Society,* Julia Ransom writes, "Student-teacher relationships are an integral part of student success in schools."[36] Keeping relationships and developing friendships with these students will help the director manage the understanding of the relationships with the students. The high school orchestra director in the suburban setting must have communication skills to work with all of their students.

Suburban High School Orchestra

It is essential to use SEL techniques in the suburban setting and tailor them to the situation. Maintaining a conversation with students, regularly checking on the student's well-being, and adjusting to the students are essential. Kirabo C. Jackson, in the study in *Education Next 21*, discusses the importance of "student assessments of their social well-being and work habits along with test scores,"[37] being essential for teachers of their students.

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[35] Kupana, "Social Emotional Learning and Music Education," 81-82.

[36] Julia C. Ransom, "Love, Trust, and Camaraderie: Teachers' Perspectives of Care in an Urban High School," *Education and Urban Society* 52, no. 6 (2020): 904-926.

[37] C. Kirabo Jackson, Shanette C. Porter, John Q. Easton, Alyssa Blanchard, and Sebastián Kiguel, "Linking Social-Emotional Learning to Long-Term Success: Student Survey Responses show Effects in High School and Beyond," *Education Next* 21, no. 1 (2021): 64.

Urban Schools and SEL

Definition of an Urban School

There is no typical urban school demographic. For this study, the following parameters

define an urban setting: a student population of 1,300-1,400 per school, a majority of diverse

students (African American and Latino), and a lower income of socio-economic status based on

the percent of students qualifying for free or reduced lunch programs.[38] The parameters give a

starting point for looking at urban schools. The high school orchestra teacher must be aware of

the culture surrounding the school and make sure to incorporate this into their lesson plans and

plan accordingly with SEL.

Moving As Adding Stress

The United States has a high degree of mobility for students. Writes Hoskins in

Education in Urban Society, "One major source of stress is the instability of students' learning

environment due to school mobility."[39] The United States' degree of mobility for students is

higher than in many countries. In Hoskins's study, 42% of students change schools once, and

24% change schools twice.[40] The high school orchestra director must communicate closely with

students if they have changed their school or are planning to move. Hoskins writes in *Frontiers*

in Psychology 14, "Black and Latino students in high poverty situations are likely to make a

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[38] Gwyne W. White, Danielle R. Hatchimonji, Esha Vaid, Christopher C. Simmons, May Yuan, Angela Wang, and Maurice J. Elias, "Mechanisms for Change: A Theoretical Pathway for a School-Wide Social-Emotional Learning Initiative in an Urban Middle School," *Frontiers in Psychology* 14, (2023): 977680-977680.

[39] Jessica E. Schnittka Hoskins and Jonathan D. Schweig, "SEL in Context: School Mobility and Social-Emotional Learning Trajectories in a Low-Income, Urban School District," *Education and Urban Society* (2022): 1312452211067.

[40] Schnittka Hoskins and Schweig, "SEL in Context: School Mobility and Social-Emotional Learning Trajectories in a Low-Income, Urban School District," 1312452211067.

move yearly."[41] School mobility may have negative ramifications for students. Hoskins's study tells us that school mobility had consequences of "stronger negative effects for reading achievement."[42] Peer relations are significant for adolescent students. When students move, their relations with other students are interrupted, and they experience more stress. Teachers should be aware of this and pay more attention during SEL exercises with students. Students that move do not always have negative impacts on students. Students will benefit from moving to "higher-performing schools."[43] The move has, in some cases, helped the students.

School Closures

The closing of schools in urban settings is a problem. Hoskins writes in *Housatonic and Urban Society*, " School closure is joint in urban, low-income school districts."[44] Schools in urban areas can close for a variety of reasons. The facilities may be old and need many repairs. School zoning and redistricting may come into the decision-making process here. Students who have a comfort level at one school and then find out it is closing down go through a stressful time. Teachers will need to address school closures with students.

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Culturally Responsive SEL

One way to engage more student response when using SEL techniques in the classroom is to use culturally formed awareness in the classroom. Kathleen McCallops writes in the

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[41] Schnittka Hoskins and Schweig, "SEL in Context: School Mobility and Social-Emotional Learning Trajectories in a Low-Income, Urban School District," 1312452211067.

[42] Ibid.

[43] Ibid.

[44] Ibid.

International Journal of Educational Research, "Gaining general knowledge about cultural groups and emotional states can support awareness of others, but this knowledge must then be individualized to particular students through relationship building."[45] McCallops says, Practice working in intercultural and emotion-filled interactions.[46] Students need to be engaged in culturally produced SEL strategies that bring students to higher social awareness.

A clear understanding of the students' cultures in the classroom is fundamental. Incorporating cultural information into the daily lesson plans can help with SEL. Students feel comfortable in the classroom when the student's culture is in the lessons. Having the students' culture in the lesson plans will help the SEL plans to be more effective.

Stress Alleviators

In McCallop's study in the *International Journal of Educational Research*, stress disrupted learning for high school students. The following are intervention tools that McCallops recommends in the classroom that have had positive outcomes for students:

- Youth program questionnaires.

- Sentiment analysis tool.

- Hemingway Measure of Adolescent Connectedness.

- The Affect Valence Scale.

- Focus groups.

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[45] Kathleen McCallops, Tia Navelene Barnes, Isabel Berte, Jill Fenniman, Isaiah Jones, Randi Navon, and Madison Nelson, "Incorporating Culturally Responsive Pedagogy within Social-Emotional Learning Interventions in Urban Schools: An International Systematic Review," *International Journal of Educational Research* 94, (2019): 11-28.

[46] Ibid, 11-28.

- She was addressing inequalities.[47]

Using these stress relievers from time to time in the classroom can help develop SEL in the urban high school setting.

Addressing Inequalities

Inequalities are prevalent in the urban setting. Van Lac examines racial equity in *The Journal of Cases in Educational Leadership*, highlighting "the tensions of working for equity in racially diverse schools."[48] Students can come from the top of the socio-economic stratosphere or be at the bottom. Students are more likely to fall at the bottom of the socio-economic sphere. It is essential to realize that these students might be bullied. Addressing inequalities should be used as a way of expanding the SEL lessons. The teacher should not ignore other inequalities, including, as one author phrased it, "racism, classism, sexism, religion, and immigration status."[49] These areas need to be addressed in an SEL setting with students if a problem arises. Urban high schools will have lower socio-economic and diverse students, and high school teachers will have more problems to address. Ebony Elizabeth Thomas writes in *Race, Ethnicity, and Education*, "culturally relevant pedagogy and culturally responsive teaching are important frameworks for addressing frameworks increased school diversity and multiculturalism."[50]

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[47] McCallops, Barnes, Berte, Fenniman, Jones, Navon, and Nelson, "Incorporating Culturally Responsive Pedagogy within Social-Emotional Learning Interventions in Urban Schools: An International Systematic Review," 11-28.

[48] Van Lac and John Diamond, "Working for Racial Equity at the Margins: Teacher-Leaders Facilitate a Book Study on Race in a Predominantly White Suburban High School," *The Journal of Cases in Educational Leadership* 22, no. 2 (2019): 54-67.

[49] McCallops, Barnes, Berte, Fenniman, Jones, Navon, and Nelson, "Incorporating Culturally Responsive Pedagogy within Social-Emotional Learning Interventions in Urban Schools: An International Systematic Review," 11-28.

[50] Ebony Elizabeth Thomas, and Chezare A. Warren, "Making it Relevant: How a Black Male Teacher Sustained Professional Relationships through Culturally Responsive Discourse," *Race, Ethnicity and Education* 20, no. 1 (2017): 87-100.

Students on the lower socio-economic spectrum may have difficulty providing

instruments for themselves. The High School Orchestra Director in an Urban setting may have to

work out a program where students receive instruments from playing in the orchestra. Grant

funding is a way to help provide instruments for all students. Packwood examines the issue of

providing needs for students in *Education 12* by expressing a "need for local and national

policies."[51]

Discipline

Using SEL strategies in the classroom is an essential strategy for teachers. White says

that "evidence suggests that, as a result of improvement in student perceptions of the

environment and increased social-emotional skills, classroom behavior and instruction can

become less disruptive and more positive."[52] Minority students, because of disproportionately

more socio-economic issues, inequalities, and mobile moving problems, can have more

discipline complications in the classroom. White writes in *Frontiers of Psychology 14*,

"Disciplinary actions are tied to the student's race, with racially minoritized students

disproportionately affected."[53] The discipline issues that affect minority students are tied to the

inequalities that minority students face in the classroom and school. High School orchestra

teachers must examine the minorities in their classroom, pay special attention to changes within

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[51] Helen Packwood, "Successful Transitions? Tracing the Experiences of Migrant School Leavers in Scotland," *Education Sciences* 12, no. 10 (2022): 703.

[52] Gwyne W.White, Danielle R. Hatchimonji, Esha Vaid, Christopher C. Simmons, May Yuan, Angela Wang, and Maurice J. Elias. "Mechanisms for Change: A Theoretical Pathway for a School-Wide Social-Emotional Learning Initiative in an Urban Middle School." *Frontiers in Psychology* 14, (2023): 977680-977680.

[53] White, Hatchimonji, Vaid, Simmons, Yuan, Wang, and Elias, "Mechanisms for Change: A Theoretical Pathway for a School-Wide Social-Emotional Learning Initiative in an Urban Middle School," 977680-977680.

these groups, and try to address them in SEL exercises involving them and the whole group. An open line of communication is essential when working with this group of students.

Success Indicators in Urban Schools

Success can take on many forms in urban schools. Nancy Akhavan writes in *The Educational Forum*, "The common attribute of a successful urban student is educational resilience."[54] Urban schools that understand this use this strategy in their curriculum. Akhavan points to six essential skills:

- confidence building

- making connections

- setting goals

- managing stress

- increasing well-being

- understanding motivation[55]

Caring Teachers

Teachers must be interested in educating the entire child in a caring and complementary teaching style. A teacher who is willing to show more empathy with the students and understand where they come from will be able to develop a community within the classroom. Students will feel comfortable participating in this setting. Caring also involves understanding the culture that minority students come from and being able to relate to them. Cultural understanding is vital for

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[54] Nancy Akhavan, Ryan Emery, Ginger Shea, and Adria Taha-Resnick, "The Success of Urban Schools in Oxnard, California: An in-Depth Look at Developmental and Relational Assets," *The Educational Forum (West Lafayette, Ind.)* 81, no. 4 (2017): 432-445.

[55] Akhavan, Emery, Shea, and Taha-Resnick, "The Success of Urban Schools in Oxnard, California: An in-Depth Look at Developmental and Relational Assets," 435.

teachers in the urban setting. In a High School Orchestra class, all students must feel welcome and part of the organization.[56] Participants reported that they confirmed that it is vital for teachers to teach and learn about differences in ways that acknowledge and honor all people.[57]

In an article by Nancy Akhavan, students surveyed had the following responses concerning multicultural experiences in the classroom: "Opened my world up to a much more diverse population. That helped teachers to learn to respect and value different cultures and embrace the differences in the people around them. A sense of community, responsibility, and patience."[58] Akhavan believes that teachers need to believe that every student can achieve success. It is through this belief that all students will achieve success. Teachers with high expectations of all students and try to give their students more confidence have students who develop a pattern of success.

A caring teacher needs to develop a connection with every student. Being a caring teacher is especially important in the urban school district because many of these students feel they are in situations where few people care if they are successful. In her article "Social Emotional Learning and Music Education," Kupana writes that there is a "significant relationship between social-emotional skills and teaching effectiveness."[59] Teachers must use social-emotional skills to show students that they care. Social-emotional skills should align with the focus of having all students feel they are essential and can succeed, as well as showing the

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[56] Nancy Akhavan, Ryan Emery, Ginger Shea, and Adria Taha-Resnick, "The Success of Urban Schools in Oxnard, California: An in-Depth Look at Developmental and Relational Assets," 435.

[57] Ibid, 440.

[58] Ibid, 441.

[59] Kupana, "Social Emotional Learning and Music Education," 81-82.

students that the teacher cares. Trundle writes in *Science Activities 60*, "We must engage their

hearts."[60]

Academic Optimism

Teachers need to display the optimism that students perceive. Akhavan writes that

academic optimism includes "teacher trust, academic emphasis, and teachers' sense of self-

efficacy."[61] The teacher displays optimism, and the students perceive that they can succeed.

Daniel Gould writes in the *Journal of Applied Sport Psychology 34*, "Communication,

friendship, leadership skills, social capital, respect for others, are part of being part of a team."[62]

Teachers who use optimism and exhibit a caring environment with a can-do philosophy will

succeed more in the urban environment. Cho writes in *Psychology of Music* that music is "a

unique form of human social activity."[63] The relationship of the students in the ensemble is vital.

Cho writes in *Psychology of Music 49* that students must "align their emotional states with their

co-performers."[64] Students need to experience a type of fellowship within their ensemble group.

Cho says musicians require a "Highly complex set of personal and interpersonal skills."[65] It is up

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[60] Kathy Cabe Trundle, Rita Hagevik, Laura Wheeler, Katherine N. Vela, Michelle Parslow, and David N. Joy, "The 3-H Social and Emotional Learning Cycle and the Three Sisters Garden," *Science Activities* 60, no. 1 (2023): 32-49.

[61] Nancy Akhavan, Ryan Emery, Ginger Shea, and Adria Taha-Resnick, "The Success of Urban Schools in Oxnard, California: An in-Depth Look at Developmental and Relational Assets," 440.

[62] Daniel Gould, Eric M. Martin, and Lauren F. Walker, "A Season Long Investigation of Social Emotional Learning Associated with High School Basketball Participation," *Journal of Applied Sport Psychology* 34, no. 6 (2022): 1102-1124.

[63] Eun Cho, "The Relationship between Small Music Ensemble Experience and Empathy Skill: A Survey Study," *Psychology of Music* 49, no. 3 (2021): 600-614.

[64] Cho, "The Relationship between Small Music Ensemble Experience and Empathy Skill: A Survey Study," 600-614.

[65] Ibid.

to the director to help bring these out in students. Bringing these skills out can be reinforced by having the teacher have an optimistic attitude. Kupana says, "A group leader in a music community realizes that a beginner student exhibits a better performance and works more efficiently than an experienced student when he or she receives positive and constructive criticism rather than a negative one."[66]

Music Education and Social-Emotional Learning

Listening to music in the classroom can help relax students. Music provides a creative outlet for students. Having students discuss music and their feelings while listening to it can help students relate to their artistic side. In many ways, music education helps support social-emotional learning in the classroom. Degrave writes in the Journal of Language Teaching and Research 10, "Different class intervention experiments confirm this phenomenon."[67] Playing music together helps the bonding of students within the group. Students develop a standard connection through music. Listening to prerecorded music and discussing its effect on students is an excellent way for students to discuss their emotions.

Students who want to increase their self-awareness will find out that approaching music with a positive attitude can increase their chances of success. Molly Andolina writes in the *American Educational Research Journal 57*, "The development of trusting social relationships among teachers and students contributes to youths' sense of belonging."[68] Students who need to

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[66] Kupana, "Social Emotional Learning and Music Education," 84.

[67] Pauline Degrave, "Music in the Foreign Language Classroom: How and Why?," *Journal of Language Teaching and Research* 10, no. 3 (05, 2019): 412-20, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/music-foreign-language-classroom-how-why/docview/2224307168/se-2.

[68] Molly W. Andolina, and Hilary G. Conklin, "Fostering Democratic and Social-Emotional Learning in Action Civics Programming: Factors that Shape Students' Learning from Project Soapbox," *American Educational Research Journal* 57, no. 3 (2020): 1203-1240.

increase their social awareness will find that getting and receiving positive feedback will help

them with their performance of the music. Relationship management can be improved by playing

music in a large group. Increased demands within the musical organization increase responsible

decision-making. Andolina says, "Well-implemented SEL programs have demonstrated not only

improved academic outcomes but also greater empathy and strong peer and adult

relationships."[69]

Teachers do not always get the support they need to make SEL programs successful.

Support for teachers in this area is critical. Many times, "Most SEL programs are curriculum

based, lesson based and are not engaging."[70] Teachers need SEL skills to accommodate a wide

range of students. Ongoing professional development for teachers that provides training for

teachers in urban and suburban settings is vital to the teacher's success. David Paul Sohaydoe

writes, "Rarely do these programs incorporate methods for educators to integrate these skills into

their course content."[71]

<div align="center">Curriculum for SEL Programs</div>

SEL Curriculums

Literature concerning SEL curriculums for students is prevalent. The distinction between

using a unique SEL curriculum for urban and suburban is often unclear. Kapuna provides a list

of skills for teachers in the classroom and ways to work with students concerning these skills.[72]

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[69] Andolina, and Conklin, "Fostering Democratic and Social-Emotional Learning in Action Civics Programming: Factors that Shape Students' Learning from Project Soapbox," 1203-1240.

[70] Arianna Prothero, "Middle and High School Students Need Social-Emotional Learning," *Education Week* (2021).

[71] David Paul Sohaydoe, "Integrating Social-Emotional Learning and the 2014 National Music Ensemble Standards in High School Instrumental Programs" 91.

[72] Kupana, "Social Emotional Learning and Music Education," 84.

Akhavan gives a list of developmental and relational assets for teachers to add in their classroom to the basic skills of SEL curriculums that literature reviews provide; teachers need to provide a caring, positive atmosphere and maintain communication with students to monitor their needs.[73]

Inequalities within school corporations and the different cultures surrounding them make it essential to accommodate these differences based on the school corporations' demographics. Different SEL curriculums for teachers to use in urban versus suburban school settings are necessary. David Sohaydoe, in his DME thesis with Liberty University, writes, "Rarely do these programs incorporate methods for educators to integrate SEL skills into their course content."[74] Inequalities are prevalent in urban districts. Inequalities are a result of the lower socioeconomic status of the area.

Suburban School Curriculums

Every suburban school district is different based on the culture surrounding the school as well as socio-economic factors. These districts generally have more socio-economic wealth than urban school districts based on the definition of a suburban demographic used in this research. Ann Owens discusses in the *Journal of the Social Sciences 9*, "A substantial portion of racial-ethnic residential and school segregation, as well as racial-ethnic inequality in school poverty and test scores, occurs between urban and suburban school districts."[75] Teachers may not have to worry about more prevalent inequalities in suburban districts. Students may be more stable in

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[73] Ibid, 84.

[74] Sohaydoe, "Integrating Social-Emotional Learning and the 2014 National Music Ensemble Standards in High School Instrumental Programs," 85.

[75] Ann Owens, and Peter Rich, "Little Boxes all the Same? Racial-Ethnic Segregation and Educational Inequality Across the Urban-Suburban Divide," *RSF : Russell Sage Foundation Journal of the Social Sciences* 9, no. 2 (2023): 26-54.

suburban areas regarding moving and mobility. Teachers can follow the curriculum outlined for

suburban schools but must communicate with students and adjust their curriculum based on what

students tell them. Tan writes in *Children and Youth Services Review*, "SEL programs have a

poor track record of success among youth aged 14 to 17."[76] Teachers teaching in urban and

suburban school districts always need to communicate with students and adjust their SEL

curriculum regarding the culture and inequalities that come up. Teachers should not ignore the

identities of students in the classroom. Vera Lee discusses in her *Qualitative Report* "How

participants constructed their identities differently for reasons that included wanting to deflect

particular stereotypic images of their cultural/ethnic group."[77]

Urban School SEL Curriculums

Socio-economic, cultural demographics, inequalities, and mobile changes affect how SEL

curriculums develop in urban schools. The high school orchestra director must adjust their SEL

curriculum to accommodate socio-economic and cultural demographics, inequalities, and mobile

changes in the urban high school classroom. Authors have found that maintaining an optimistic

attitude, showing a caring demeanor, using stress alleviators, managing discipline in the

classroom, being culturally responsive, building confidence with students, and addressing

inequalities can improve the SEL curriculum when addressing students in urban school districts.

<div align="center">Summary</div>

The use of SEL strategies is a way of decoupling from the standard way of teaching. Arts

and SEL have links within their structure. The suburban school district is generally higher from a

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[76] Kevin Tan, Gaurav Sinha, Oe Jin Shin, and Yang Wang, "Patterns of Social-Emotional Learning Needs among High School Freshmen Students," *Children and Youth Services Review* 86, (2018): 217-225.

[77] Vera Lee, "Teachers of Color Creating and Recreating Identities in Suburban Schools," *Qualitative Report* (2015).

socio-economic view and is dominantly white in demographics. For SEL to succeed, teachers will need to buy into this system. Teachers must work with students to develop SEL skills in the classroom. Christina Gkonou examines SEL in her book *New Directions in Language Learning Psychology* by saying, "Teaching involves high levels of emotional labor as teachers are required to manage and display particular emotions in appropriate ways."[78] These themes are self-respect, emotion management skills, coping with undesirable situations, communication skills, conflict resolution skills, developing friendships, establishing and maintaining relationships, listening and working skills, career planning, and values and attitudes.[79] These themes can be practiced by doing team games, cross-age mapping, and building student cooperation. Teachers should constantly maintain communication with students and take assessments of what is happening in the classroom.

The urban classroom is generally in a lower socio-economic area with a more diverse minority population. Teachers must also consider students moving in and out of the district and school closures. Urban districts also have more inequalities within them. Teachers need to utilize stress alleviators and address inequalities. Teachers need to maintain a caring, optimistic disposition while addressing students.

While addressing curriculum needs in the classroom, teachers must assess the district they are teaching in and ensure that the SEL strategy is adjusted to meet the needs of the area's culture. Teachers need to constantly assess the changes in their classrooms. In his book on Emotional Learning, Austin Volz writes, "The long-term economic impact of SEL programs

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[78] Christina Gkonou, Dietmar Tatzl, and Sarah Mercer, "It's Time, Put on the Smile, it's Time!": The Emotional Labour of Second Language Teaching within a Japanese University," In *New Directions in Language Learning Psychology*, 97-112. Switzerland: Springer International Publishing AG, 2016.

[79] Kupana, "Social Emotional Learning and Music Education," 81-82.

found that every dollar invested yielded $11 in returns by reducing crime, increasing lifetime

earnings, and providing better mental and physical health."[80]

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[80] Austin, Volz, Julia Higdon, and William Lidwell, "Social-Emotional Learning: The Ability and Skill to Relate to Others, Set Goals, Manage Emotions, and Resolve Conflict," In *The Elements of Education for Teachers*. 1st ed., 85-86: Routledge, 2019.

Chapter Three: Methodology

Introduction

This mixed-method study examined the perspectives of high school orchestra teachers concerning social-emotional learning. The study examined orchestra teachers' training regarding social-emotional learning and how they use it in the classroom. Teachers shared their successes using social-emotional techniques and how this helped their classrooms. Chapter three described the hypotheses, core concepts, research design, questions, interview participants, recruitment procedure, survey process, trustworthiness, and ethical procedures. The position of the researcher, philosophical assumptions, survey assumptions, survey collection and analysis, and coding are also examined. The summary concluded with the different sections of chapter three.

Research Design

This study's structure is supported by a literature review, providing a background on social-emotional strategies in the classroom, developing research questions, and constructing a hypothesis. The approach of this research study was then determined. The method for this study could be either qualitative, quantitative, or mixed methods. The researcher used open and closed-ended survey questions and compared the information in a convergent mixed methods study. Creswell discusses in his book that "more insight into a problem is to be gained from mixing or integrating the quantitative and qualitative data."[1] In this case, information from the literature review and the answers to high school orchestra teachers' questions in an anonymous online survey were also examined. The research survey contained qualitative and quantitative assessments that were evaluated and integrated into the analysis. Creswell discusses how the

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[1] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 213.

"two forms of data are integrated into the design analysis through merging the data, explaining the data, building from one database to another, or embedding the data within a larger framework."[2]

Much of the material can be personal in the case of this study. The participants were given questions from an introspective viewpoint. All of the participants were high school teachers who have taught strings. The teachers have taught in either a suburban or an urban setting; some have received social-emotional training, and others have not. Mixing qualitative and quantitative methods can help sort out the experiences the teachers have had in either the suburban or urban school districts correlated with the training they have received. Dai Q. Tran writes in *Engineering, Construction, and Architectural Management* that "conducting a survey questionnaire to identify challenges and effective practices"[3] is an effective way to identify practice gaps.

The qualitative layout in this research stems from the real-life experiences of high school orchestra teachers. Creswell describes phenomenological research as a "design of inquiry coming from philosophy and psychology in which the researcher describes the lived experiences of individuals about a phenomenon as described by participants."[4] High School Orchestra teachers were asked questions regarding social-emotional learning in their classroom and building. Orchestra teachers were asked to describe a phenomenon they observe involving social-

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[2] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 215.

[3] Dai Q. Tran, Long Duy Nguyen, and Allen Faught, "Examination of Communication Processes in Design-Build Project Delivery in Building Construction," *Engineering, Construction, and Architectural Management* 24, no. 6 (2017): 1319-1336.

[4] Creswell and Creswell, *Research Design,* 13.

emotional learning and students. These orchestra teachers were requested to make observations about the correlations of social-emotional learning and the results that are created in the classroom. Hourigan examines phenomenology studies in music education, writing that "studies involving phenomenology in music education can be grouped into the following themes: a) underrepresented populations; b) professional development; and c) blended studies."[5] The research in the study represents all three of these themes: underrepresented populations are represented in sections that have urban school districts in them; professional development is investigated in this study about high school orchestra directors and the training they received with social-emotional learning; and research from this study was blended from qualitative and quantitative material. The high school director's question was whether this training was helpful and whether it was specific to their setting, be it urban or suburban schools. Individual experiences are included in this study. Participants responded to open-ended and closed-ended questions concerning their experiences with social-emotional learning. The researcher then described the real experiences of the participants in both urban and suburban settings.

The survey questionnaire uses both open and closed questions. Dai Q. Tran recommends using "Multiple choice or open-ended questions"[6] in surveys. The survey questions are a framework for this study. Some of the questions may be sensitive to participants, and they were provided the option to skip over any questions that they wanted. Philip Brenner writes in *Understanding Survey Methodology: Sociological Theory and Applications* that some material of

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[5] Ryan M. Hourigan and Scott N. Edgar "Qualitative Research in Music Education: Concepts, Goals, and Characteristic," in *The Oxford Handbook of Qualitative Research in American Music Education*, ed. Colleen M. Conway (New York: Oxford University Press, 2014), 154.

[6] Tran, Nguyen, and Faught, "Examination of Communication," *Engineering, Construction, and Architectural Management*, 1319-1336.

their subject can be potentially threatening.[7] If the participants felt threatened by some material,

they were able to skip the question. For most participants, the survey questions were not

emotional. Philip Brenner asks, "For whom and in which contexts are these questions sensitive."[8]

The reason the survey is anonymous, and participants can skip questions is to protect those who

are sensitive to specific questions. For example, participants may be reluctant to answer

questions about using SEL programming in their classroom if they are not using it: Carolyn

McLeod writes in the *Canadian Journal of Education 44* that there is a "wide gap between

research into SEL programming and its use in the classroom."[9]

A concern of the researcher, who has more than 25 years of experience teaching in urban

and suburban schools, is that the researcher may be biased about how SEL can be used in the

classroom and what kind of training should be utilized. The researcher contacted a large base of

participants and asked them anonymously for information from closed and open-ended questions

so he could come up with information from a nonbiased format. The researcher has also

assembled material in the literature review section from a non-biased format. Snehalata

Gajbhiye, in her article in *Perspectives in Clinical Research*, says, "Journal article criticism is a

crucial tool to develop a research attitude among postgraduate students."[10] The researcher will

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[7] Philip S. Brenner*, Understanding Survey Methodology: Sociological Theory and Applications*, edited by Brenner, Philip S. Vol. 4;4.;. Cham, Switzerland: Springer, 2020.

[8] Brenner*, Understanding Survey Methodology,* 2020.

[9] Carolyn McLeod and Mike Boyes, "The Effectiveness of Social-Emotional Learning Strategies and Mindful Breathing with Biofeedback on the Reduction of Adolescent Test Anxiety," *Canadian Journal of Education* 44, no. 3 (2021): 815-847.

[10] Snehalata Gajbhiye, Raakhi Tripathi, Urwashi Parmar, Nishtha Khatri, and Anirudha Potey, "Critical Appraisal of Published Research Papers - A Reinforcing Tool for Research Methodology: Questionnaire-Based Study," *Perspectives in Clinical Research* 12, no. 2 (2021): 100-105.

use a research approach to review the information by comparing the survey questionnaires and the literature reviews.

The researcher also needs to consider that urban and suburban schools themselves do not always spend time using SEL techniques. Gajbhiye writes, "schools are struggling to integrate SEL Programs."[11] Public schools often struggle to master the core subjects, and many school corporations lack the funds and time to invest in social-emotional learning. Julia Marsh writes in the *Teachers Record Field* that while the field continues to advocate for more social-emotional development with students, there remains little guidance.[12] Schools invest their resources into improving the core classes in the curriculum. SEL can often take a back seat in schools with training for teachers.

<div align="center">Research Questions</div>

Research Question One: In what ways do high school orchestra teachers teach differently in an urban setting versus a suburban setting regarding social and emotional learning?

Research Question Two: Are the goals of urban high school orchestra teachers different from those of suburban high school orchestra teachers?

Hypothesis Two: The goals of urban high school orchestra teachers and suburban high school orchestra teachers are used to help provide music performance objectives incorporating SEL strategies.

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[11] Gajbhiye, Tripathi, Parmar, Khatri, and Potey, "Critical Appraisal of Published Research Papers - A Reinforcing Tool for Research Methodology: Questionnaire-Based Study," 100-105.

[12] Julie A. Marsh and Kate Kennedy, "Possibilities and Challenges: Conditions Shaping Educators' use of Social–Emotional Learning Indicator,." *Teachers College Record (1970)* 122, no. 14 (2020): 1-28.

In both settings, the state gives high school orchestra directors objectives for students to master with high proficiency. The groups can display their proficiency and mastery at concerts and contests during the school year. How the director gets to this high degree of mastery for the students can be very different; the goals, however, are the same. It is up to the director to use the resources within and outside the community to help the students succeed.

Resources in the community can help provide extra lessons for the students that individual students may be unable to afford on their own. In a study by Baker in 2020 in the *Australian Journal of Music Education* concerning a youth orchestra, a 13-year-old student remarked, "Overall, it is a good feeling that hard work brings, especially when we are playing well, satisfaction."[13] The director using the appropriate SEL concepts can help the student achieve success. Success is an option all students should seek. The orchestra director can assist the student by working with the student and using the correct SEL techniques.

Research Question Three: What are the curriculum implications for American orchestra education due to this study?

Much of the curriculum for high school orchestras leans towards examples of Western music that can be outdated and lack appeal to all students. Edgar discussed this in his article "Music Education and Social-Emotional Learning: How to Capitalize on the Benefits of Social Music-making while playing down the potentially stressful elements."[14] Incorporating literature that includes different cultures and offers students more of a community of music, they can

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[13] William J. Baker, Anne-Marie Forbes, and Jennifer Earle, "Youth Orchestra Participation and Perceived Benefit: A Pilot Study of the Tasmanian Youth Orchestra," *Australian Journal of Music Education* 53, no. 1 (2020): 3-16.

[14] Scott N. Edgar, "Music Education and Social-emotional Learning. *School Band & Orchestra.* 07, 2022.19, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/music-education-social-emotional-learning/docview/2689221619/se-2.

respond to music better, which would go a long way in keeping students interested in the high school orchestra from an urban and suburban setting. The high school orchestra teacher's challenge is developing relationships with his students. Norris writes in the *Canadian Musician*, "many apps also integrate teaching or practice tools into games,"[15] which students find they like to use. Technology integrated into the high school orchestra material that appeals to the student's culture, community, and abilities is essential.

<div align="center">Conceptual Framework</div>

Urban and suburban high school orchestra social and emotional approaches are the core concepts of this study. These two approaches are similar in their mindset but need to take into consideration the community, culture, and demographics of the school to which the high school orchestra teacher is assigned. For example, schools can vary in their demographics within school corporations. What may work in one school within the corporation may not work in another school within that corporation whose demographics are very different. Social-emotional learning (SEL) strategies must vary based on the teacher's assigned community.

Additional explored concepts are urban orchestra strategies, suburban orchestra strategies, types of social-emotional lesson plans, and how high school orchestra directors perceive the path to success. Researchers must put all these pieces together for the high school orchestra director. A guide map to success in SEL based on the environment a teacher is teaching in does not currently exist for the high school orchestra teacher.

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[15] Jim Norris, "Knowledge Is Power: The Many Faces of Music Education." *Canadian Musician*, Jan 2017, 49, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/knowledge-is-power-many-faces-music-education/docview/1872569082/se-2.

This study gives high school orchestra directors more options when they find themselves in a new environment with different demographics and a different climate to which they may not have been exposed. In his study from *Future Children,* Greenberg writes, "Evidence-based social and emotional learning SEL programs, when implemented effectively, lead to measurable and potentially long-lasting improvements in many areas of children's lives."[16] This concept is essential when looking at SEL programs. Using the right social-emotional learning strategies has improved students' academic and social lives.

<div align="center">Survey Participants</div>

High school string teachers from urban and suburban settings participated in the study. Creswell and Creswell state that using documents "enables a researcher to obtain the language and words of participants."[17] An online survey allowed participants to use the questionnaire at a convenient time, which would help more participants to do the survey. The survey contained 21 questions, which should not take the participant any more than 10 minutes to finish. Some questions are in an interview style, allowing the participants to be vocal in their answers regarding social-emotional learning. The participants also have closed-ended questions involving multiple choice questions with social-emotional learning techniques. Participants were over the age of 18; they were given a consent form and could drop out of the survey. These participants were drawn from three different areas: the local high school string teachers the researcher had as contacts, public school string teachers, and social media websites that involved orchestra teachers. Participants taught strings in urban and suburban school settings. Participants from

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[16] Mark T. Greenberg, Celene E. Domitrovich, Roger P. Weissberg, and Joseph A. Durlak, "Social and Emotional Learning as a Public Health Approach to Education," *The Future of Children* 27, no. 1 (Spring, 2017): 13-32.

[17] Creswell and Creswell, *Research Design,* 188.

social media participated by clicking a link embedded in a social media announcement on the website using the media announcement forms from the IRB.

<center>Sampling Method</center>

Participants were recruited through social media sites and individual email requests. The sites had orchestra teachers and string players as members. School corporations in urban and suburban settings were contacted and asked permission to survey their high school orchestra teachers. A form letter from the IRB was used to contact them and ask for their consent to allow the survey to occur. Contacts of the researcher were sent a survey link asking for their consent to use their information through a survey link sent via email online. This request was made randomly to around 300 string teachers; the rate of response was below 10%.

Chloe Wardropper writes in *Conservation Biology* that "declining response rates have plagued surveys for decades."[18] The declining rates of surveys are why the researcher used social media posts. The surveys were constructed to have both open and closed-ended questions. Computer bots could not fill in the material in the open-ended questions on the survey. Questionnaires that did not have most of the open-ended questions answered were not included in the survey. Using open- and closed-ended questions was a way of protecting against computer bots, finding the survey and filling it out.

Participants were asked if they wanted to be included in a drawing for a $25 gift card. As an incentive, participants could leave their email addresses. This section was separate from the other material so that the participant's information was still anonymous to the researcher

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[18] Chloe B. Wardropper, Ashley A. Dayer, Madeline S. Goebel, and Victoria Y. Martin, "Conducting Conservation Social Science Surveys Online," *Conservation Biology* 35, no. 5 (2021): 1650-1658.

Survey Questionnaire

The survey questionnaire was assembled to determine if participants received training in college or at their teaching school. The questions were in a closed and open-ended format to try to get more information from the natural participants. In *Success in Navigating Your Student Research Experience*, Aaron Ellison writes that teachers can learn almost anything from data.[19] Other questions asked of participants included what types of social-emotional learning strategies were used in the participant's classroom and if those strategies helped.

This survey tried to determine how much experience the participants had with teaching in the classroom and if they collaborated with other teachers regarding social-emotional learning. Ellison describes research as really more of a process. The questionnaire was put together to find out if high school orchestra teachers were trained in social-emotional training in college and if they received any training regarding urban or suburban settings. The questionnaire also asked participants if they used strategies, which ones they were using, and if they were successful. The study also asked if anyone in the participant's building or corporation used social-emotional strategies regularly. The questionnaire was developed during this research.

The researcher worked with his advisor and team at Liberty University to develop a clear set of goals for this study. In his study, Ellison discusses the importance of setting goals with clear expectations.[20] Research questions guided the development of survey questions. The survey questionnaire was set up in a way that helped answer the questions that were established at the beginning of this study. These questions included the following:

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[19] Aaron M. Ellison, and Manisha Patel, *Success in Navigating Your Student Research Experience:Moving Forward in STEMM*, Cham: Springer, 2022. doi:10.1007/978-3-031-06641-2.

[20] Ellison, and Patel, *Success in Navigating Your Student Research Experience:Moving Forward in STEMM*, doi:10.1007/978-3-031-06641-2.

1. In what ways do high school orchestra teachers teach differently in an urban setting versus a suburban setting regarding social and emotional learning?

2. Are urban high school orchestra teachers' goals different from those of fixed suburban high school orchestra teachers?

3. What are the curriculum implications for American orchestra education due to this study?

The survey questions asked participants if they teach in a suburban or urban school setting. The participants were also asked if they use social-emotional learning in their classroom and if it is effective. Participants were asked what their goals were in class for the first semester. Based on the answers from participants regarding their training and success in the classroom, implications can be made regarding the curriculum for high school orchestra teachers. In the *Canadian Journal of Education*, Carolyn McLeod writes that educational programs using SEL strategies, study skills, and mindful breathing can help students decrease worry and social stress.[21]

The study was assembled to examine if high school orchestra teachers received differentiated training regarding social-emotional learning in urban and suburban settings. The researcher sought answers to whether participants had the same goals if they taught in an urban or suburban setting. The answers to these questions would provide further clarification on whether the curriculum for high school orchestra directors needs to be adjusted.

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[21] Carolyn McLeod, and Mike Boyes, "The Effectiveness of Social-Emotional Learning Strategies and Mindful Breathing with Biofeedback on the Reduction of Adolescent Test Anxiety," *Canadian Journal of Education* 44, no. 3 (2021): 815-847.

Data Analysis

The qualitative material from the research was analyzed first, then the quantitative material was assessed. After this, a convergent analysis was performed on the two data sets. The qualitative material was analyzed using a content and thematic approach; the quantitative material was analyzed by interpreting the numerical data using swot analysis and cross-tabulations. After the qualitative and quantitative material was analyzed, a mixed analysis was done using a convergent data analysis in an explanatory sequential approach.

The data for this research was compiled using Microsoft Office Forms. The context and demographic age of teachers were examined. The number of responses and types of teachers, suburban and urban, were assessed.

Creswell wrote in his book that the researcher bases the inquiry on collecting diverse data types that best provide an understanding of a research problem more than quantitative or qualitative data alone.[22] The closed-ended questions provided information through Microsoft forms that were analyzed through the Microsoft data section, which was able to supply graphs and percentages about the responses. The researcher then analyzed this quantitative data to answer the research questions that were put forth in this study. The standard deviation of the questions was analyzed, and a descriptive summary of across-the-board answers was given in the summary. The open-ended questions were more of an interview with the participants. The open-ended questions gave the researcher more qualitative information, which the researcher could blend with the quantitative information from the closed-ended questions. The researcher is trying to determine how individual teachers use social-emotional learning. Creswell stated that stories

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[22] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 17.

are collected by individuals using a narrative approach.[23] The researcher collected these stories

through the online survey with open-ended questions in which the participants could tell in their

own words what is working in their classrooms and what they learned through training and

professional development. Mohammed Worku writes in *Qualitative Report* that what people

initially believed to be their surprising results end with the theoretical intervention may need to

be extensively revised.[24] The data needs to speak for itself. The researcher needs to maintain a

non-biased approach and analyze the results from which the research yields. After analyzing the

data, the researcher may think the data is headed in one direction but may end up in an entirely

different area.

<div align="center">Data Collection Plan</div>

In this research, the researcher collected data through the survey questionnaire using

Microsoft Forms. Multiple choice questions were analyzed using Microsoft tools that can chart

answers. Charts and figures will help show the results. A SWOT analysis was set up, as well as

cross-tabulations. The open-ended questions were considered and used compared to the

questions answered by other participants. A theme and code analysis was developed from the

open-ended questions.

The open-ended questions help clear up questions the researcher might have after

analyzing the closed-ended questions. The researcher can see the authentic words of the

participants and use this information in a blended format with the multiple choice closed-ended

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[23] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approache*s, 17.

[24] Mohammed Worku, "Developing Novel Hypotheses Based on Unexpected Research Results - A Review of Data Analysis in Qualitative Research: Theorizing with Abductive Analysis," *The Qualitative Report* 28, no. 7 (07, 2023): 2029-32, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/developing-novel-hypotheses-based-on-unexpected/docview/2843447093/se-2.

questions to try and find an absolute answer to the questions asked. All this information has been

disclosed in the study and submitted to the IRB for approval. Paul Mariella examines this issue

in the *International Journal of Psychophysiology* by saying that "undisclosed analytic flexibility

may influence the interpretation of results in human research."[25] The researcher has not changed

any of the analytics in this study. Mariella says that Registering projects can effectively facilitate

transparent data preprocessing and analysis reporting.[26]

The data is secure. No one other than the researcher has access to this data. The

researcher will destroy the data after the study is complete. No one other than the researcher has

access to the computer.

<div align="center">Trustworthiness</div>

The researcher took steps to maintain that the information in the study was credible.

Every step of the study was transparent, from developing the research questions to establishing a

survey questionnaire. The information was laid out for participants in the consent form attached

to the questionnaire so they could decide whether to participate. The advertisements from the

study were made public using forms from the IRB on scripts to use when contacting

organizations. Permission was asked of all organizations that were involved. Organizations were

given forms from the IRB website asking permission and explaining the study. Trisha Phillips

writes in the Journal of *Empirical Research on Human Research Ethics* that "when scholars

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[25] Paul Mariella, Gisela H. Govaart, and Antonio Schettino, "Making ERP Research More Transparent: Guidelines for Preregistration," *International Journal of Psychophysiology* 164, (2021): 52-63.

[26] Mariella, Govaart, and Schettino, "Making ERP Research More Transparent: Guidelines for Preregistration," 52-63.

express concern about trust, they often focus on whether the public trusts research findings."[27]

One of the problems that may involve research findings is that many educators do not trust the

results. The researcher provided transparency during all the steps of this research.

Every precaution was taken to remove bias from the participants involved with this study.

In this vein, Phillips says, "researchers need to trust their collaborators, including literature

reviews, data collection, analysis, and peer review."[28] The participants participating in this study

were all professional educators who were presented with information non-biasedly. The

researcher provides detailed information on methodology, frameworks, and plans; for each

significant article presented in this study, peer-reviewed information was presented from recent

articles, books, dissertations, or interviews. Goals have remained the same throughout this study

and while working with participants involved with this research study. The researcher aligned the

goals that were established in the research questions.

Participants in this study all had similar backgrounds. Some high school orchestra

teachers taught in urban settings, while others taught in suburban settings. All precautions were

taken to present no biased information in the study: no funds were presented to individuals to try

and influence them, participants were offered a volunteer drawing, and they could submit their

email anonymously. A few participants would receive a Visa gift card for $25. The researcher

did not influence the participants. The material was presented to the participants so that

information from the study would be available for further study by other researchers.

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[27] Trisha, R. Phillips, Kyle Saunders, Jeralynn Cossman, and Elizabeth Heitman, "Assessing Trustworthiness in Research: A Pilot Study on CV Verification," *Journal of Empirical Research on Human Research Ethics* 14, no. 4 (2019): 353-364.

[28] Phillips, Saunders, Cossman, and Heitman, "Assessing Trustworthiness in Research: A Pilot Study on CV Verification," 353-364.

Ethical Procedures

The study was put together under the auspices of stringent university guidelines and following the rules set forth by the International Review Board (IRB). The researcher took the Citi training, which involved ethics and procedures, through the IRB. The information was submitted to the IRB using their forms. All participants had to read a consent form and, by continuing to proceed with the questionnaire, gave their consent to have their information used for the study. The consent form was taken from the IRB's list of forms involving consent for participants. After the researcher filled out the consent form from the IRB, it was sent back to the IRB to get permission to use it in the study. Participants could quit the survey anytime that they wanted by closing their browsers. Diana Lorenzo-Afable writes in *Qualitative Research in Organizations and Management*, "Procedural ethics involves researchers' formal process to obtain approval from the research ethics committee to conduct fieldwork."[29] No research began until official approval was obtained from the IRB.

Consent forms were sent to the organizations and public school corporations associated with this online survey. These forms were also obtained from the IRB. They were filled out and sent back to the IRB for approval and then sent out to participants to gain approval to contact members of their organization. Once approval was obtained, the survey questionnaires were emailed to potential participants. The process of sending out the consent forms and surveys did not begin until the researcher had obtained official approval from the IRB. All information was sent out electronically.

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[29] Diana Lorenzo-Afable,, Smita Singh, and Marjolein Lips-Wiersma, "'Procedure Versus Practice": Navigating Ethical Tensions in Social Entrepreneurship Research Involving Vulnerable People in the Developing World," *Qualitative Research in Organizations and Management* 16, no. 3/4 (2021): 674-690.

Survey questionnaires were sent to high school directors in urban and suburban settings. The email addresses were obtained from the fine arts director at the school where the orchestra directors worked. The link to the survey was posted on string director social media websites asking for help with the study. Permission was obtained through the social media string sites to post the survey on their websites.

Minimal risk is associated with this study for the participants. Their information is collected anonymously and cannot be traced back to them. If they choose to participate in the drawing for the gift certificate, only their email is collected, which is separate from the other information they submit in the survey. All data is kept in a locked computer. In an *Ethics and Human Research* article, Amina White writes that IRB members give considerable weight to assessing research risks.[30] It should be noted that the IRB approved all materials for this study through Liberty University.

Summary

This chapter's objective was to describe the research design, research questions, and how the data was collected and analyzed. Research design and how the study was structured were covered. The three research questions and the hypotheses accompanying each were examined. Core concepts were discussed with the research. Survey participants were explained, and how they were selected was explained. The recruitment procedure was considered and explained for the study. An explanation of the survey questionnaire was made for the study. This questionnaire was split between online interview questions and multiple-choice questions. The data analysis of

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[30] Amina White, Christine Grady, Margaret Little, Kristen Sullivan, Katie Clark, Monalisa Ngwu, and Anne Drapkin Lyerly, "IRB Decision-Making about Minimal Risk Research with Pregnant Participants," *Ethics & Human Research* 43, no. 5 (2021): 2-17.

the survey questions and how this would take place were discussed. The data collection plan was explained. Trustworthiness and ethical procedures were covered at the end of the chapter. Every attempt was made to recruit non-biased members for the study. The data for the study was kept in a locked computer and destroyed after the study was completed. There was minimal risk associated with this study and its participants.

A convergent phenomenological mixed method of research was used in this study. The survey questionnaire was sent out to participants using both multiple-choice and open-ended questions that acted as a written interview for participants. The information was then blended with the qualitative material obtained from the open-ended interview questions given to the participants who took the survey questionnaire. The quantitative material was taken from the closed-ended questions given to participants and then analyzed using a convergent explanatory sequential method.

Chapter Four: Results

Introduction

The mixed study aims to determine how high school orchestra teachers teach differently in urban versus suburban settings regarding social and emotional learning. The dissertation asks if urban high school orchestra teachers' goals differ from those of suburban high school orchestra teachers. Are urban and suburban high school orchestra teachers both using SEL techniques in their classrooms? The study begins with a consent form for teachers to review and agree to or disagree to participate in the survey. The second section involves qualitative or open-ended questions for the teachers to answer regarding the purpose of the study. Open-ended questions allow the teachers to express their honest feelings about SEL. The third section is quantitative information, involving closed-ended questions and teacher interviews. The fourth section summarizes the results with a convergence of the qualitative data and the quantitative results from the closed-ended questions in the survey.

Consent Form

All of the participants who took the survey were given a consent form. The participants had the option of agreeing with the information and consenting to have their answers used in the study. They could close their browser and exit the survey if they did not want their answers used in the study. All participants who participated in the survey consented to have their information used by reading the consent form and continuing with the survey. The participants had the link to the survey emailed to them where they could access the survey after reading the consent form.

Demographic of the Research

The survey was sent out to high school orchestra teachers randomly and anonymously. The orchestra teachers were from across the country. Approximately 300 emails were sent out,

and thirty-one teachers responded. The experience of these teachers varied: some had been in education for less than five years, while others had been teaching for fifteen-plus years. 6% of the teachers had been teaching for more than five years. Eighteen of the teachers had fifteen years of experience. 42% of the teachers had less than fifteen years of experience. Figure 1 below shows the years of teaching experience from the survey demographics:
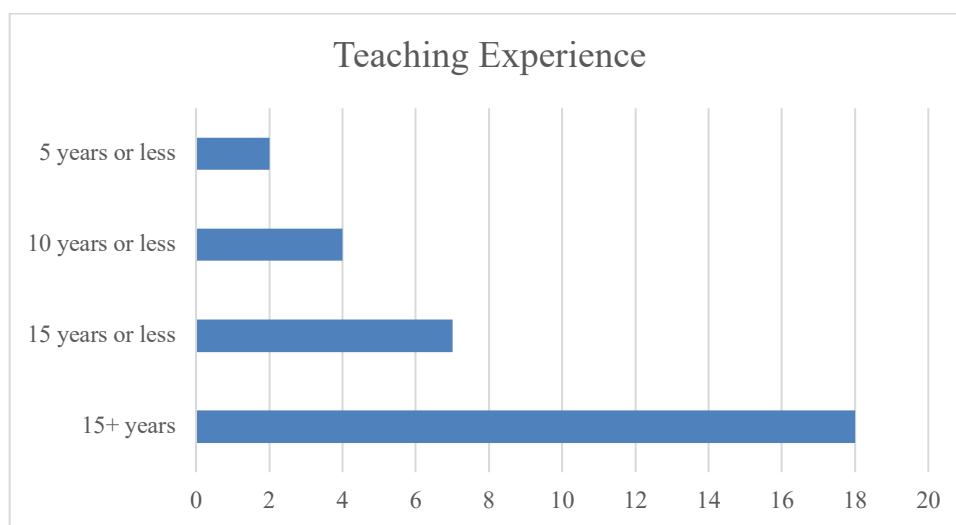
Figure 1. Years of experience of survey participants.

Quantitative/Qualitative Information

The quantitative survey that was given contained eleven multiple-choice questions. These questions were arranged to correspond with the open-ended questions. The qualitative information came from nine open-ended questions in the survey that complemented the closed-ended questions on the same subject. The open-ended questions were given to provide more information from the respondents so that the researcher would have a more accurate picture of the questions that were asked in the closed-ended format. Thirty-one high school orchestra teachers responded to the survey.

Survey Question #1

The first question was whether teachers received social-emotional learning training while attending college. Question #1 was important in understanding the training background of the teachers. Thirty-one teachers responded, and twenty-one teachers out of those surveyed answered that they received no training in college. The number of teachers responding and stating that they received no training is a significant amount. Eight teachers said that they received very little training. Two teachers answered that they received some training in college. Figure 2 shows the training that teachers received in college.

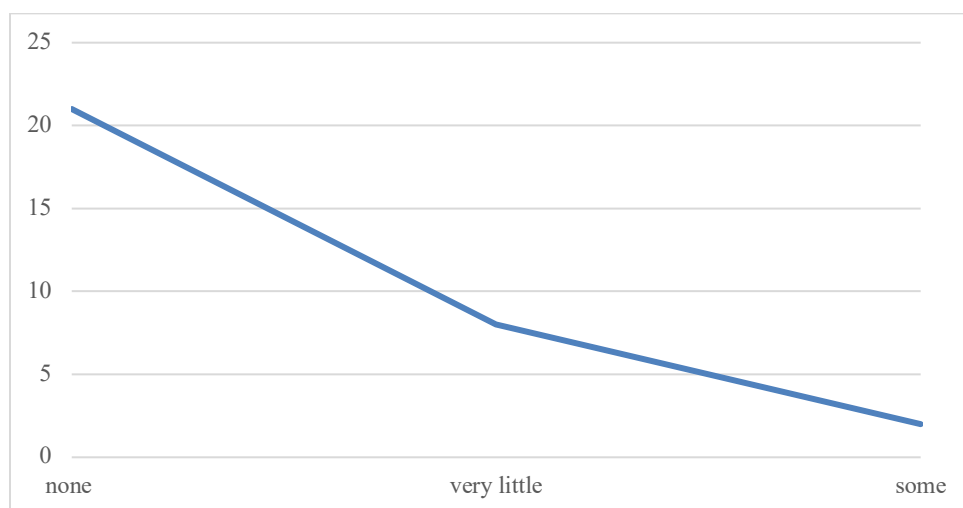Figure 2. College training of SEL for teachers using a line table.

This question is important regarding the high number of teachers receiving no training in college. Survey question #1 gives the following information in Table 1 concerning teachers and the SEL training that they received in college. 67.7% of the teachers received no training, 25.8% received very little training, and 6.5% received some training.

Table 1. SQ1 college SEL training.

SQ1 College SEL Training

	N	%
Some	2	6.5%
Very Little	8	25.8%
None	21	67.7%

Survey Question #2

The next question asked teachers what type of training they received in college. Question #2 was a qualitative question, and the responses were broken down into the categories of none, minimal, and specific. The question is essential because it highlights that the training eight teachers received was only a part of another class. Twenty teachers replied that they had received no training. Eight replied that the training they received was very little: the training they received was a small part of another class or just a reading. Three teachers replied that it was a specific class. Figure 3 shows the breakdown of question #2.
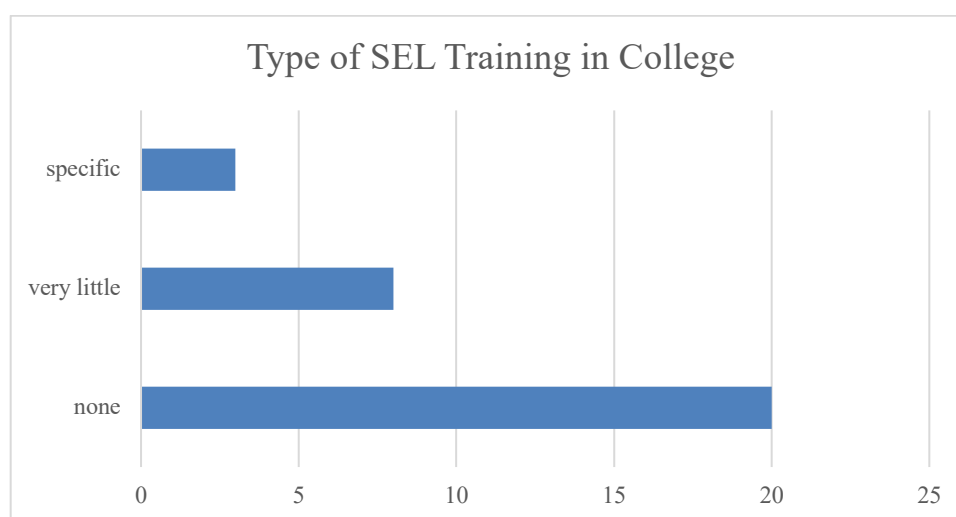
Figure 3. Type of SEL training in college

Table 2 shows that 64.5% of teachers responded with no training, 25.8% responded with very little training, and 9.7% had some specific training concerning SEL. It is important that only 9.7% had specific training concerning SEL.

Table 2. SQ2 college SEL training type.

SQ2 College SEL Training Type

	N	%
None	20	64.5%
Very Little	8	25.8%
Specific	3	9.7%

Survey Question #3

The following multiple-choice question was looked at from the survey: does the school corporation have in-services involving social-emotional training? Question #3 is essential to determine if teachers receive training or direction regarding SEL from their school corporation. Eighteen replied that a significant number of training was received during in-services. Six replied that they had very little training from the school corporation. Seven replied that they had no training from the school corporation. Figure 4 gives a chart showing how many teachers received training during in-services put on by the school corporation.
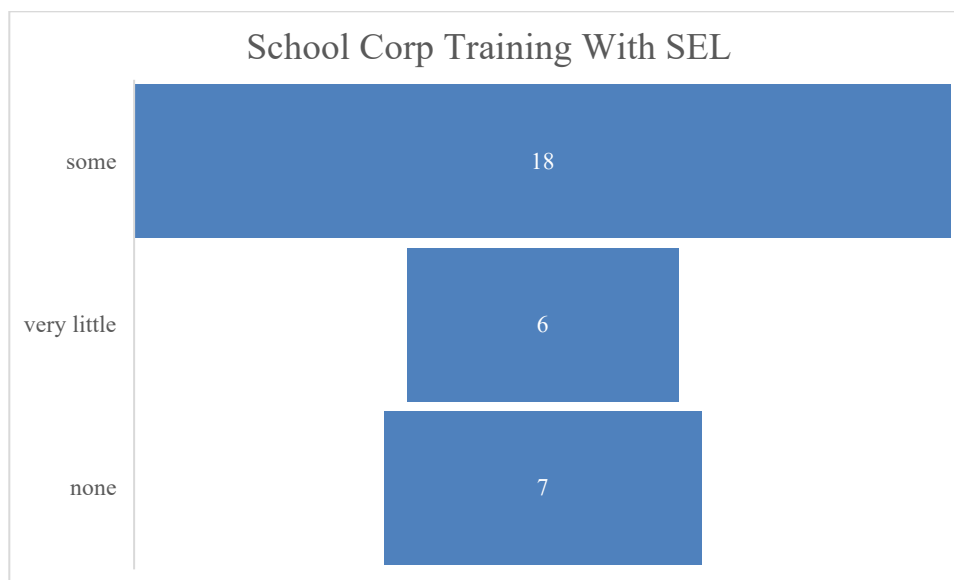
Figure 4. School Corp training with SEL.

Table 3 shows the percentages of teachers who received SEL training from their school corporation. 58.1% of teachers received some SEL in-service, and 19.4% received very little in-service. 22.6% received no SEL in-service. It is important to show us that 58.1% did receive some SEL in-service.

Table 3. SQ3 school SEL in-service.

SQ3 School SEL In-service

	N	%
Some	18	58.1%
Very Little	6	19.4%
None	7	22.6%

Survey Question #4

Question #4 asked teachers what training their school corporations provided in their in-services. It was an open-ended question, allowing teachers to respond differently. Themes then

separated the answers. Six teachers responded that they received no training. Three said they

only received books about SEL. Seven said they had outside programs regarding SEL. Fifteen

teachers said they had professional development. Figure 5 highlights the survey results.
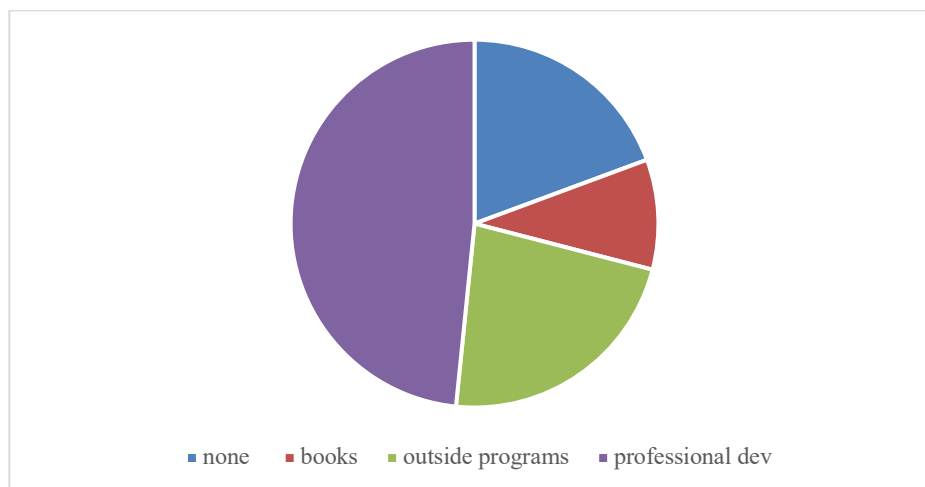
Figure 5. Corporation SEL training.

Table 4 gives us the results in percentages.

Table 4. SQ4 school/corporation SEL training.

SQ4 School/Corporation SEL Training

	N	%
None	6	19.4%
Books	3	9.7%
Outside Programs	7	22.6%
Professional Dev	15	48.4%

Survey Question #5

The next question asked respondents if they used social-emotional learning strategies in

their classroom. Question #5 was crucial in determining if teachers used SEL techniques in their

everyday teaching. The teachers responded in various ways. Nineteen replied that they used SEL techniques in their classroom. Seven replied that they used SEL techniques very little in the school. Five replied that they did not use SEL techniques at all. A waterfall graph was used to show the responses from an individual perspective and an overall response. Very little and no reaction was shown by the 12 teachers using SEL techniques. Nineteen teachers use some SEL strategies. Figure 6 shows the overall percentage of teachers who use SEL strategies in their classrooms. The Waterfall format gives another view. Overall, more teachers viewed their usage as some.

Figure 6. Figure of teachers using SEL in their classroom.

The following is a table of question five's percentages.

Table 5. SQ5 do you use SEL.

SQ5 Do You Use SEL

	N	%
Some	19	61.3%
Very Little	7	22.6%
None	5	16.1%

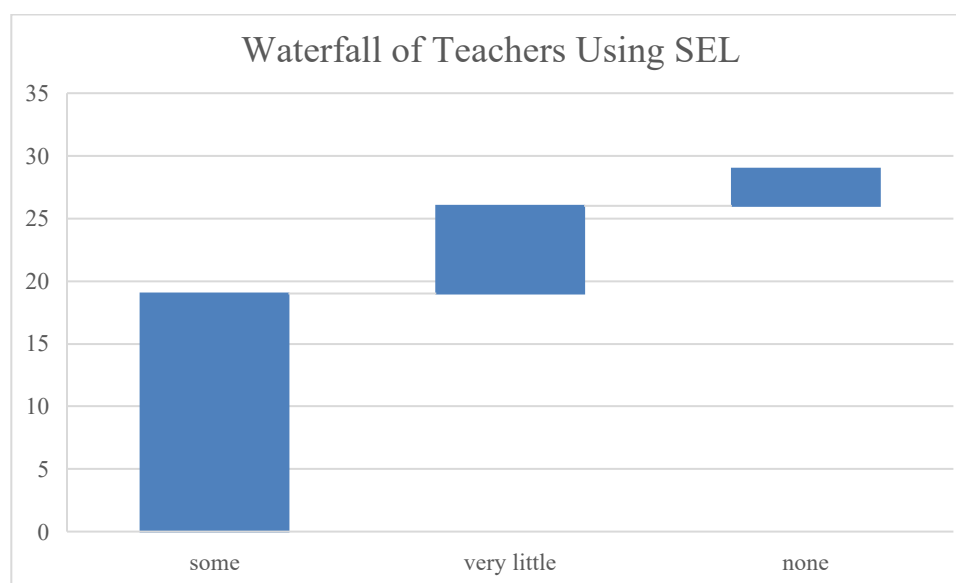Table #5 states that 61.3% use SEL somewhat in their classroom, 22.6% use SEL very little, and five teachers do not use SEL at all. It is significant that 61.3% of teachers who responded to the survey use SEL somewhat in their classroom.

Survey Question #6

The following question was included in the survey: What SEL techniques are used in the classroom? Question #6 provided information on teachers' techniques in their classrooms. Eight teachers responded that they used no SEL techniques in their classrooms. Four of the teachers replied that they had used breathing exercises with their students to try and calm them down. Nine teachers used a verbal form of check-ins with the students. These teachers often just greeted the students when they entered the classroom or left. Ten teachers used SEL strategies that they had learned in workshops or professional development.

Here are some of the responses from the high school orchestra teachers regarding the types of SEL strategies that they use in class. Students are paired up in partner activities. The students are often paired up with one firm and a weak student so that they can help themselves in class. Teachers use stress management activities during class. The teachers found that using these activities can calm the students down, and this helps with learning in class.

Teachers mentioned giving grace to students. Letting students have more free time was an effective SEL strategy. Teachers used check-ins with students as a form of SEL strategy. Students were greeted when they walked into the classroom and asked how they were doing. Teachers tried to get to know the students. They would ask them questions about their activities. One teacher replied to the question by saying that music is inherently social-emotional and that they do not use SEL strategies in their classroom. The teacher felt that the normal orchestra dynamics in the classroom helped contribute to social-emotional learning in the school.

Other teachers felt that creating more classroom camaraderie for the students was essential. The students felt more comfortable when relations were developed. Students reacted favorably when they came into the classroom. Other teachers used meditation. A brief period of the class was marked for quiet and meditation for the students. Along with these exercises, teachers also used calming exercises, where students were asked to try calming down as much as possible.

Teachers also liked to take the temperature in a class by asking students if they were having a good day and what they could do to help them. Many teachers also tried to get to know the other students. Talking with students and asking them social questions provided a way for teachers to help get to know the students better. Providing accountability and showing empathy with the students was another way teachers used SEL techniques in their classrooms. The teachers encouraged sharing stories in the school with other students.

Figure 7 shows what types of SEL techniques teachers use in the classroom. The information shows a variety of techniques; most teachers use a form of SEL strategies. The teachers' responses were broken down by using themes in their responses. The exact number of teachers using specific SEL techniques and no techniques are highlighted in figure 7. This also

shows the number of teachers using SEL and no SEL techniques, which are similar. Eight

teachers use no strategies, and ten use SEL strategies.
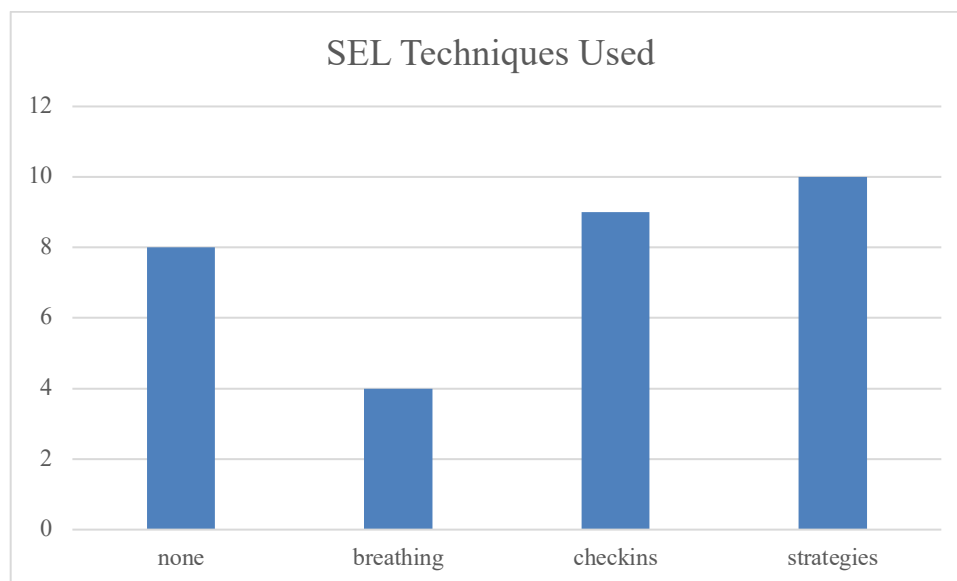
Figure 7. SEL techniques used.

The following table shows us the frequencies of the information in Figure 6.

Table 6. SQ6 types of SEL training.

SQ6 Types of SEL Training

	N	%
None	8	25.8%
Breathing	4	12.9%
Check-ins	9	29.0%
Strategies	10	32.3%

32.3% used SEL strategies, 29% used check-ins in their classrooms ,12.9% used breathing

exercises; and 25.8% did not use SEL strategies. It is significant that 74.2% of them are using

SEL strategies.

<div align="center">Survey Question #7</div>

The following question asked teachers if they felt that social-emotional learning helped in

the classroom. This question was essential to find out how teachers viewed SEL. Fourteen

responded that SEL techniques helped somewhat. Eleven responded that SEL helps a lot. Three

answered that they do not use it. Figure 8 illustrates these responses. Figure 7 shows that 11

teachers felt that using SEL techniques helps a lot in the classroom.
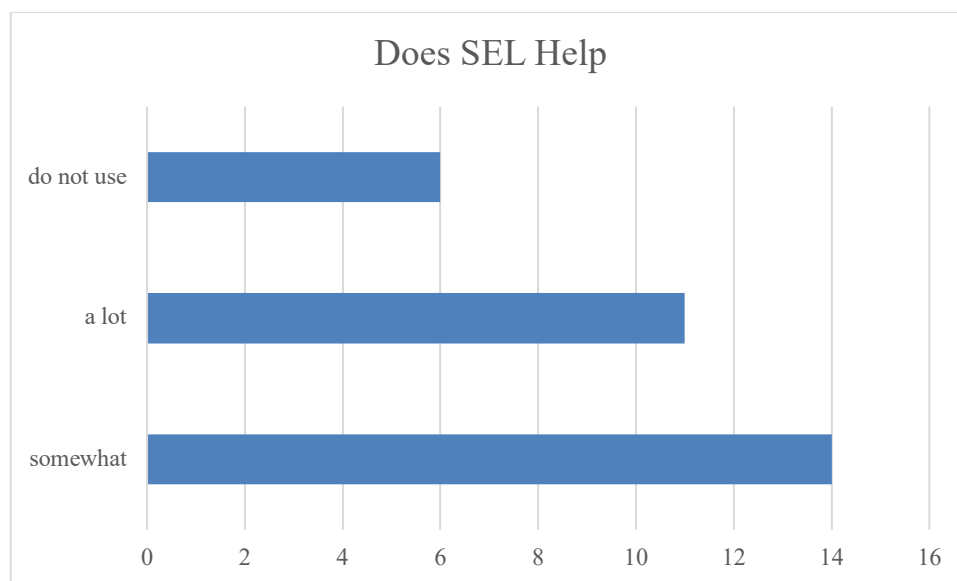
Figure 8. Does SEL help in the classroom.

Table 7 gives the percentages of teachers that feel that using SEL strategies helps with

learning in the classroom.

Table 7. SQ7 does SEL strategies help learning.

SQ7 Does SEL Strategies Help Learning

	N	%
Somewhat	14	45.2%
A Lot	11	35.5%
Do not use	6	19.4%

45.2% responded that using SEL strategies helps somewhat with learning. 35.5% felt that

using SEL helped a lot. 19.4% answered that they do not use SEL strategies. This is important

because it shows that 80.7% feel that SEL strategies help at least somewhat in the classroom.

Survey Question #8

The next question in the survey asked for specific examples that teachers were using in

their classrooms that were helping with the learning process. The responses were divided up into

the following categories: none, creating a calm time, developing relations, and specific SEL

strategies. Figure 9 illustrates the responses.
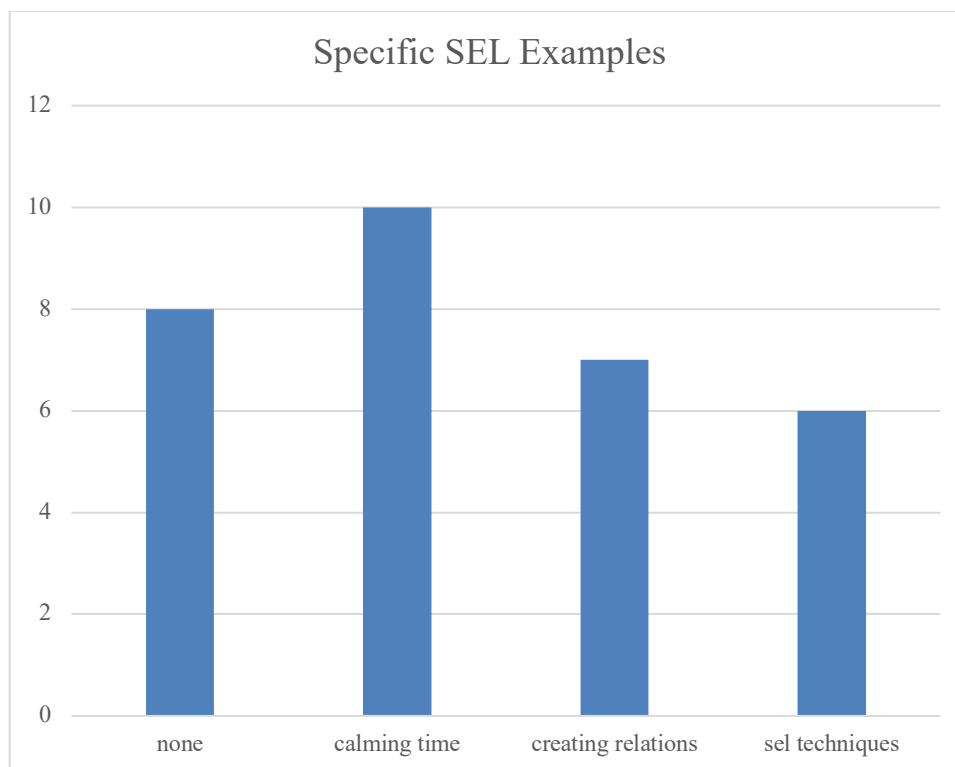
Figure 9. Specific SEL examples.

Table 8 shows the percentages of each example.

Table 8. SQ8 SEL specific examples

SQ8 SEL Specific Examples

	N	%
None	8	25.80
Calming Time	10	32.25
Building Relations	7	22.58
SEL Specific Techniques	6	19.35

19.35% of teachers had specific examples of SEL techniques they used that they felt helped with

learning. 32.25% felt that using calmness and meditation would help in their classroom, while

32.25% felt that building relations helped with learning. 25.80% did not use SEL techniques. The importance of this question is that 74.20% of teachers had a specific example where SEL techniques helped with learning in their classroom.

<div align="center">Survey Question #9</div>

The following asked teachers if they had attended social-emotional learning training outside their school corporation in the last five years. The question was necessary to assess whether teachers tried to participate in SEL training outside their school corporation. Twelve teachers responded yes to this question. Nineteen responded no to this question. Twelve teachers must attend SEL training outside of their school corporation. Figure 10 shows the survey results.
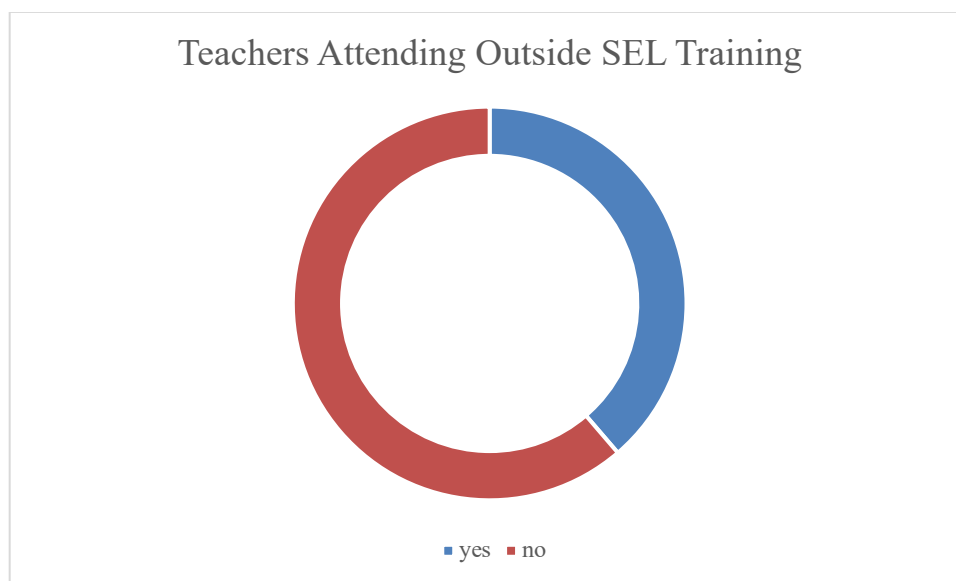
Figure 10. How many teachers attended outside training for SEL.

Table 9 gives us the survey responses in percentages.

Table 9. SQ9 outside SEL training.

SQ9 Outside SEL Training

	N	%
Yes	12	38.7%
No	19	61.3%

61.3% of teachers surveyed responded that they had not received any outside SEL training in the last five years. 38.7% answered that they did receive outside training. Even though 38.7% of teachers had received training, 61.3% did not receive any outside training.

Survey Question #10

The consequent question asked teachers how long they had been teaching strings. This was critical in knowing the tenure of the teachers being surveyed. Two teachers had been teaching strings for less than five years. Four teachers had been teaching for less than ten years. Seven teachers had been teaching for fifteen years or less, and eighteen teachers had been teaching for fifteen-plus years. The information was meaningful because fifteen teachers had been teaching for over ten years. Figure 11 represents this data.
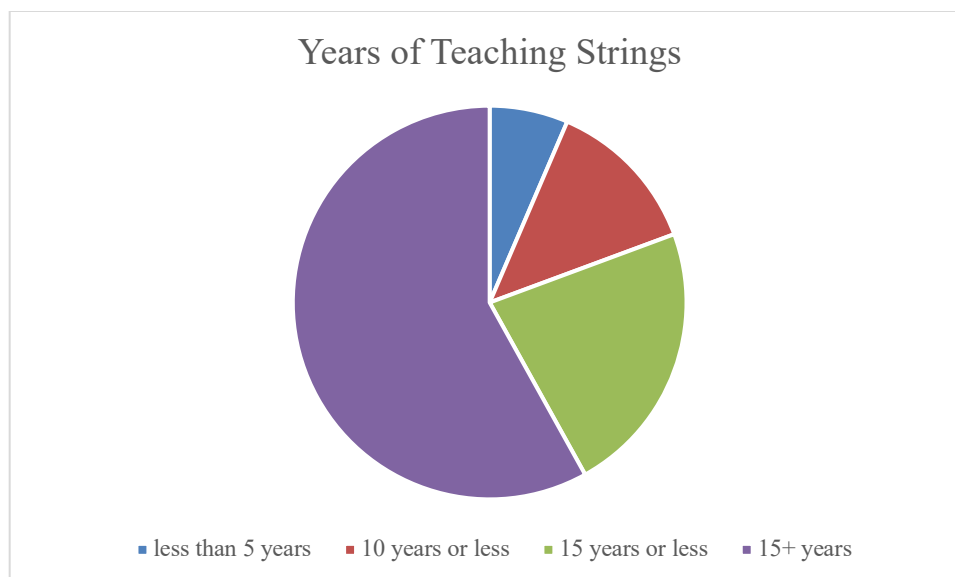
Figure 11. Years of experience teaching strings.

Table 10 illustrates the data in percentages.

Table 10. SQ10 how long teaching.

SQ10 How Long Teaching

	N	%
Less than 5	2	6.5%
6 to 10	4	12.9%
11 to 15	7	22.6%
15 plus	18	58.1%

6.5% have taught for less than five years. 12.9% have taught from six to ten years. 22.6% have taught from eleven to fifteen years. 58.1% have taught for fifteen-plus years. This is critical because 41.9% have taught strings for less than ten years.

Survey Question #11

Question #11 asked teachers how long they had been teaching in their current position. Ten had been teaching for less than five years, and seven teachers had been teaching for ten years or less. Two teachers had been teaching for fifteen years or less. Eleven teachers had been teaching for fifteen-plus years. The question is crucial because it gives background on the surveyed teachers and how long they were in their current position teaching strings. Seventeen teachers had been in their position for ten years or less. Figure 12 shows the results from question #11.
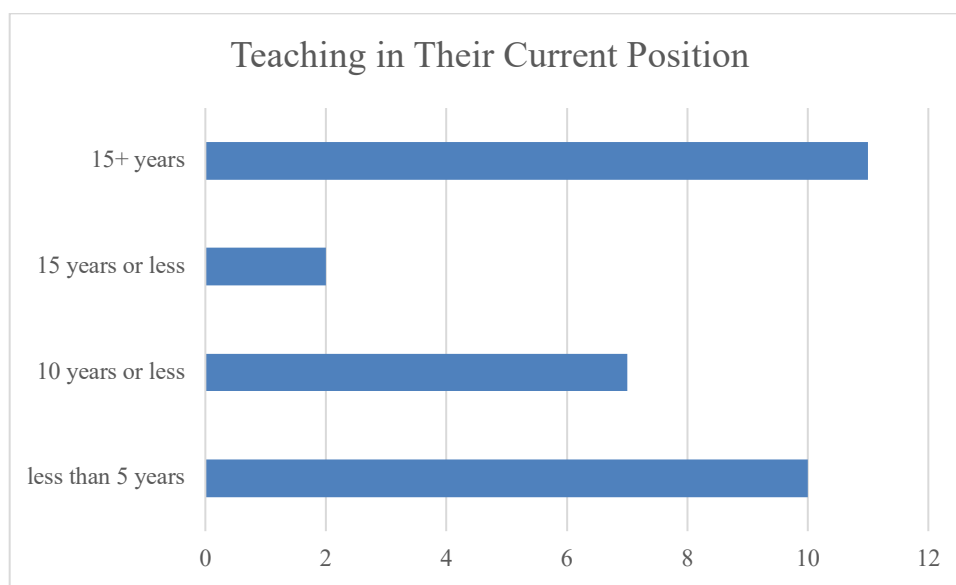
Figure 12. Teaching in their current position.

Table 11 gives the frequency of the information from the survey.

Table 11. SQ11 teaching in current position.

SQ11 Teaching in Current Position

	N	%
Less than 5 years	10	32.25%
10 years or less	7	22.58%
15 years or less	2	6.45%
15+ years	11	35.48%

32.25% of teachers taught for less than five years in their current position. 22.58% taught for ten years or less. 6.45% taught for 15 years or less. 35.48% taught for 15+ years. 54.83% taught in their current position for less than ten years.

Survey Question #12

Survey question #12 asks teachers if other teachers in their building use social-emotional learning in their classrooms. Knowing if SEL is being used in the building by other faculty and is accepted by teachers is critical. Seventeen teachers replied that SEL was used somewhat by other teachers in their classroom. Eight surveyed teachers said that other teachers used SEL regularly. Six replied that teachers did not use it at all. This is significant because twenty-five teachers surveyed said that SEL was used somewhat or regularly by other teachers in their building. Figure 13 highlights the data from question #12.
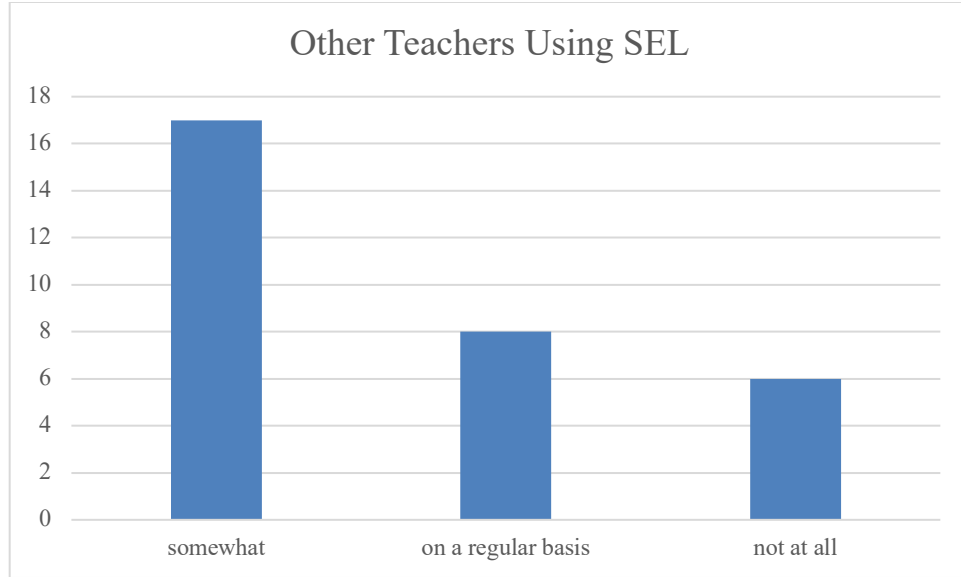
Figure 13. Other teachers using SEL

Table 12 shows that 54.8% of other teachers use SEL in their classrooms. 25.8% use SEL regularly. 19.4% do not use SEL at all. It is important because 80.6% of other teachers in the building use SEL techniques.

Table 12. SQ12 other teachers.

SQ12 Other Teachers

	N	%
Somewhat	17	54.8%
On a Regular Basis	8	25.8%
Not at All	6	19.4%

Survey Question #13

Question #13 asks teachers what strategies other teachers use. It was an open-ended question, and the responses were broken down into four categories based on repetitive themes by the survey respondents. Two replied that other teachers were using check-ins. Eleven responded that they were not using SEL. Four responded that teachers were using breathing and meditation exercises. Fourteen replied that other teachers were using specific SEL techniques. Figure 14 explains the breakdown of answers.
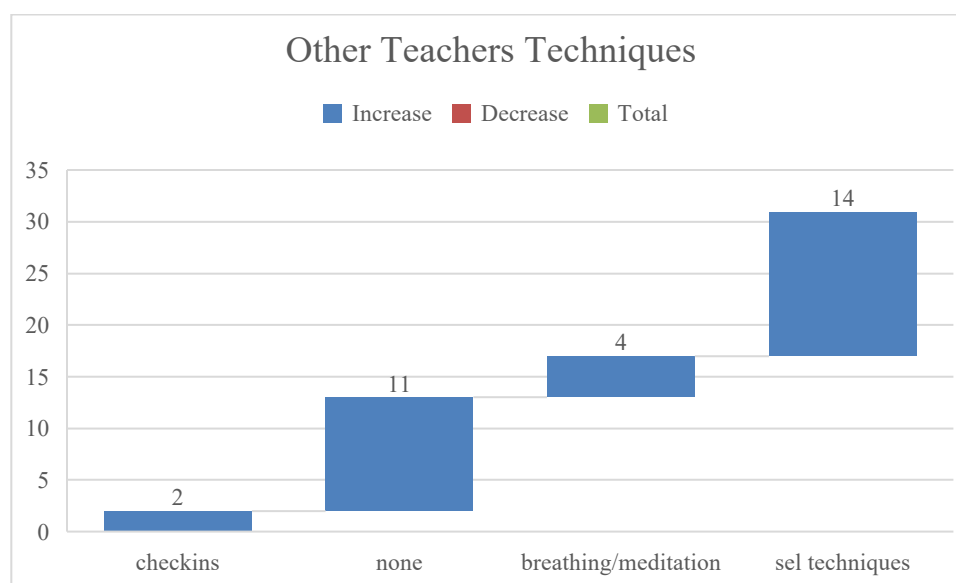
Figure 14. Other teacher strategies

Table 13 gives teacher strategies used by frequency.

Table 13. SQ13 teacher strategies.

SQ13 Teacher Strategies

	N	%
Check-ins	2	6.5%
None	11	35.5%
Breathing/Meditation	4	12.9%
SEL Techniques	14	45.2%

6.5% used check-ins with their students. 35.5% did not SEL techniques. 12.9% used a form of

breathing or meditation strategies. 45.2% used a form of SEL techniques. 45.2% used specific

SEL techniques, which is essential.

<div align="center">Survey Question #14</div>

The following question asked teachers if, given the time, they would use social-emotional

learning in their classroom. The teachers' responses were as follows: ten surveys replied

somewhat; eighteen responded that they would use SEL regularly; three responded not at all.

Figure 15 shows the number of teachers who would use SEL in their classrooms, given the time.
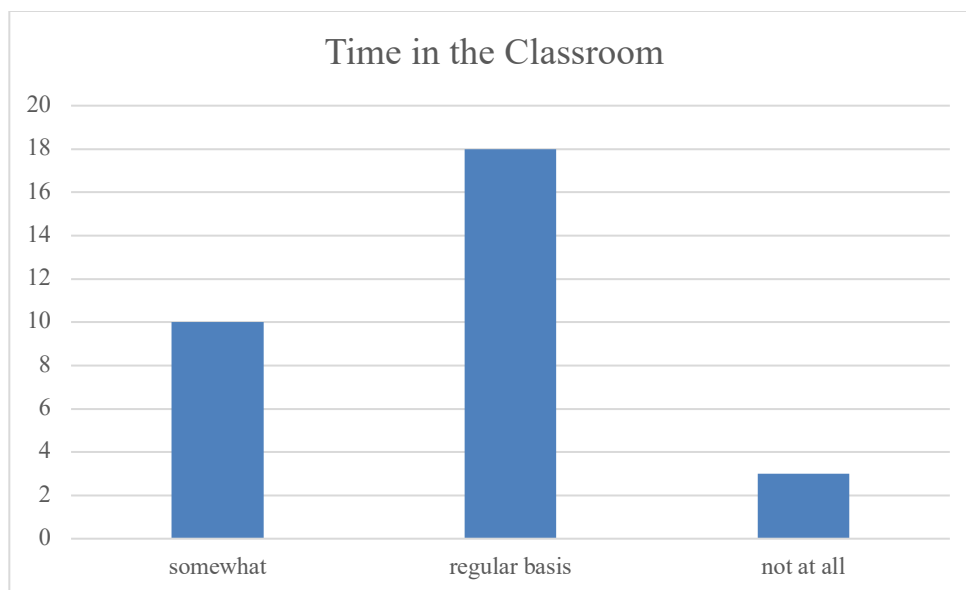
Figure 15. Would teachers use SEL in their classrooms

Table 14 shows the numbers of the recurring data.

Table 14. SQ14 would you use SEL.

SQ14 Would You Use SEL

	N	%
Somewhat	10	32.3%
On a Regular Basis	18	58.1%
Not at All	3	9.7%

32.3% replied they would use SEL somewhat in their classroom. 58.1% would use SEL

regularly. 9.7% replied that they would not use it at all. It is critical to know if the teachers would

use SEL at all. 90.3% would use it in their classroom at least somewhat.

Survey Question #15

Survey question #15 asked teachers that if they would not use SEL, why this would be

the case. Twenty-three teachers responded that they would. Five replied that they were unsure as

to why they would not. Three teachers replied that teaching instrumental music was their job, not

SEL. Survey question #15 is an important question to know why teachers would not use SEL. Three teachers felt that teaching music was more important than using SEL techniques. Figure 16 illustrates the survey responses.
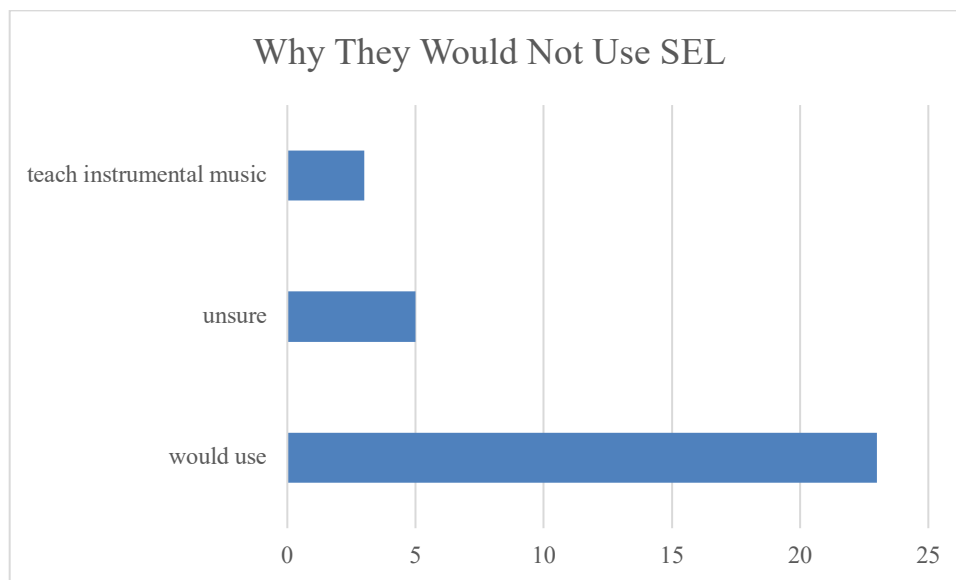
Figure 16. Why teachers would not use SEL.

Table 15 explains the frequency involved with the answers for question #15.

Table 15. SQ15 why not use SEL.

SQ15 Why Not Use SEL

	N	%
Would use	23	74.2%
Unsure	5	16.1%
Teach Inst Music	3	9.7%

74.2% said they would use SEL techniques. 16.1% said they were unsure. 9.7% said they needed to teach instrumental music. Significantly, 74.2% said they would use SEL techniques.

Survey Question #16

Survey question #16 asks teachers what strategies concerning SEL they would like to implement. The question was essential to see if teachers could access more SEL materials and what they would ask. The following responses were recorded from the teachers: sixteen teachers replied they would not implement more strategies because they already used them; nine teachers gave specific examples of SEL strategies; six were unsure of what type of SEL technique they would implement. Figure 7 shows the strategies that teachers would like to implement in their classrooms.
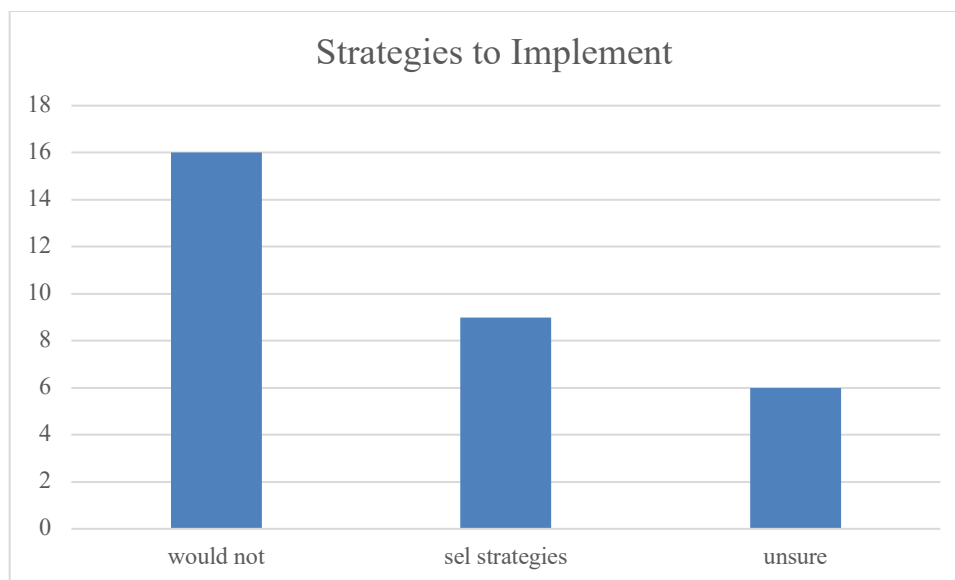
Figure 17. Strategies teachers would like to implement.

Table 16 gives the frequencies of the responses.

Table 16. SQ16 what strategies.

SQ16 What Strategies

	N	%
Would Not	16	51.6%
SEL Strategies	9	29.0%
Unsure	6	19.4%

51.6% replied that they would not want to implement something new. 29% gave examples of specific SEL strategies. 19.4% said they were unsure of what to implement. It is important because it shows that 80.6% already used SEL or had a specific strategy they wanted to learn more about.

Survey Question #17

Question #17 asked teachers if they knew anyone who used SEL regularly in their building. Sixteen replied that they did know someone, and fifteen answered that they did not. The question was significant because it was a direct quantitative question that asked teachers if they knew someone using SEL directly in their corporation. Figure 18 gives an illustration of this.
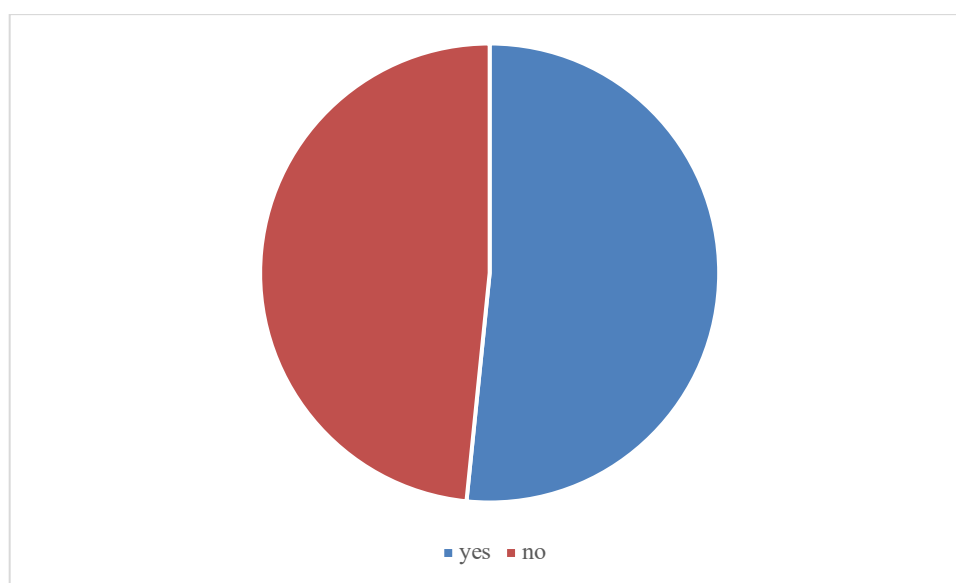
Figure 18. Using SEL regularly.

Table 17 gives the frequencies of the responses of question 17.

Table 17. SQ17 corporate/teacher use of SEL.

SQ17 Corporate/Teacher Use of SEL

	N	%
Yes	16	51.6%
No	15	48.4%

51.6% replied yes. 48.4% answered no they did not know anyone. It is crucial that 48.4% did not know anyone using SEL regularly.

<div align="center">Survey Question #18</div>

Question #18 asks teachers what strategies the other teachers are using. This particular question is critical from a corporation-wide perspective of using SEL techniques. Fifteen teachers answered they were not using strategies. Five replied that they were unsure. Eleven said they were using different strategies. Figure 19 highlights this information.
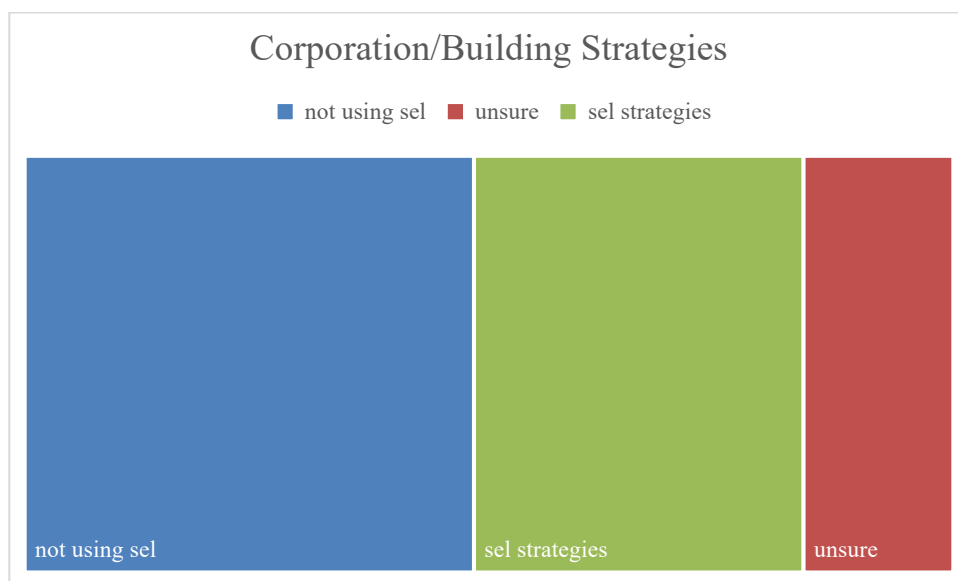
Figure 19. Corporation and building strategies.

Table 18 gives the frequencies of this data.

Table 18. SQ18 corporate/teacher strategies.

SQ18 Corporate/Teacher Strategies

	N	%
Not Using SEL	15	48.4%
Unsure	5	16.1%
SEL Strategies	11	35.5%

Of the 31 responses to question #18, 48.4% of teachers answered that other teachers were not using SEL techniques. 16.1% replied that they were unsure if teachers were using SEL. 35.5% said that other teachers were using specific SEL strategies. Significantly, 64.4% thought other teachers were not using SEL techniques or were unsure.

Survey Question #19

The next question asked teachers if they teach in a suburban or urban school district. The question was critical in finding out the perspective of the teachers and the environment in which they were working. The teachers answered the following way: twelve responded that they were teaching in an urban setting; nineteen answered that they were teaching in a suburban setting. Figure 20 presents this information.
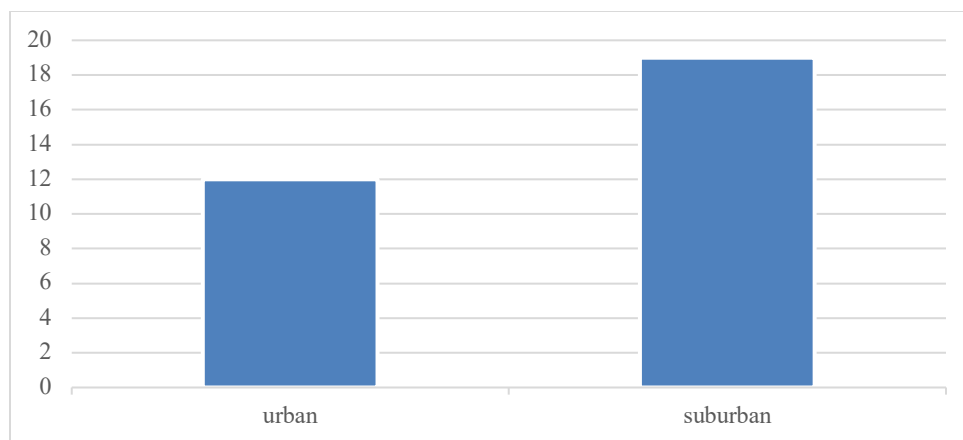
Figure 20. Urban and suburban teachers surveyed.

Table 19 gives the percentages from the answers to question #19.

Table 19. SQ19 school setting.

SQ19 School Setting

	N	%
Urban	12	38.7%
Suburban	19	61.3%

38.7% of respondents taught in an urban school setting. 61.3% taught in a suburban setting. It is critical that 61.3% of those who answered the survey taught in a suburban setting.

Survey Question #20

Question #20 asks what the goals are in the teachers' class for the first semester of class. It is essential to compare the goals of urban teachers with those of suburban teachers. Eighteen teachers felt building relationships was very critical. Seven teachers thought they needed to work on the basics. Six teachers felt that they needed to work on new skills. Figure 21 shows this information.
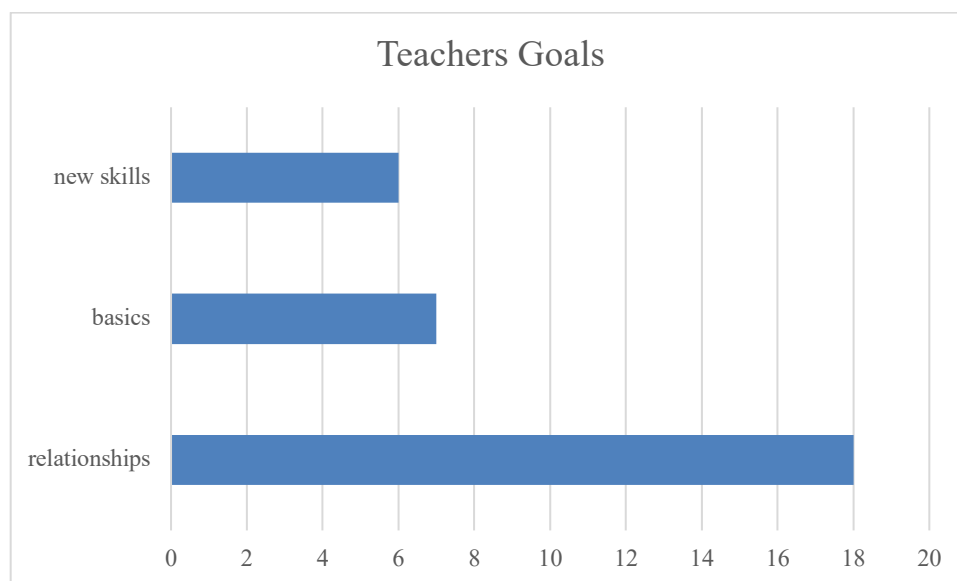
Teachers Goals

Figure 21. Goals of teachers.

Table 20 shows the frequencies of goals of teachers.

Table 20. SQ20 first semester goals.

SQ20 First Semester Goals

	N	%
Relationships	18	58.1%
Basics	7	22.6%
New Skills	6	19.4%

58.1% felt that building relationships was an important goal. 22.6% listed learning basic skills as an essential goal. 19.4% replied that learning new skills was critical.

Urban and suburban responses then broke down this answer. The survey respondents were broken down into urban and suburban answers. Six urban teachers' respondents wanted to build relationships using SEL techniques. Three teachers wanted to work on the basics of music

with students. Three teachers wanted to work on new skills with students involving music fundamentals. They felt that working on new music skills was more critical than SEL strategies. 50% of urban teachers felt that building relationships was a critical goal. Figure 22 shows the goals of urban teachers.
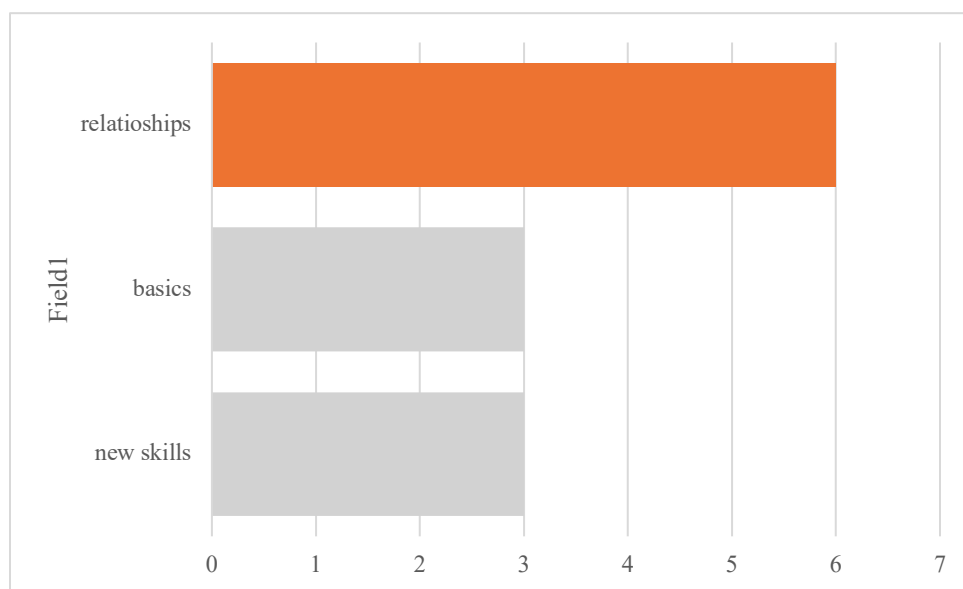
Figure 22. Goals of urban teachers.

The next part of the question surveyed the suburban high school directors concerning their goals for the year. Question #20 was essential in determining if suburban and urban teachers had the same objectives. Here are the responses from the suburban directors:

Ten teachers responded that they wanted to improve relationships between students in their classrooms. These teachers used SEL techniques to try and improve relationships. Four wanted to improve general learning. The teachers used SEL techniques to improve the classroom atmosphere and make it more conducive to learning. Five wanted to improve the concert. The students could learn more by using SEL techniques, which would affect the concert musically.

The data is vital in that 52.63% of suburban teachers felt that improving relationships was an important goal.

Figure 23 shows the goals of suburban high school orchestra teachers.
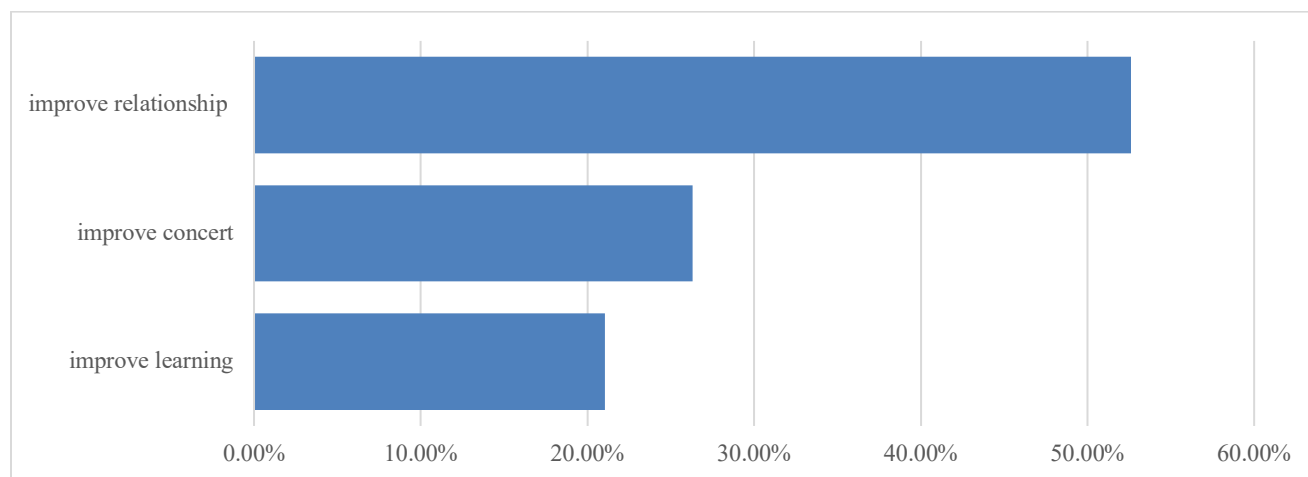
Figure 23. Suburban teachers goals.

Converged Mixed Data

The section takes material from the qualitative questions and mixes it with the quantitative material to see what the converged data will be. The information may be the same, conflicting, or added to each other. The data gives the researcher a more precise picture of the survey questions. The first question is whether teachers receive any SEL training while attending college. The quantitative data gave the following information: twenty-one teachers replied none; eight teachers replied they had received very little training; and two replied that they had received some training. Figure 24 is a line figure of quantitative information on teachers receiving SEL training in college.
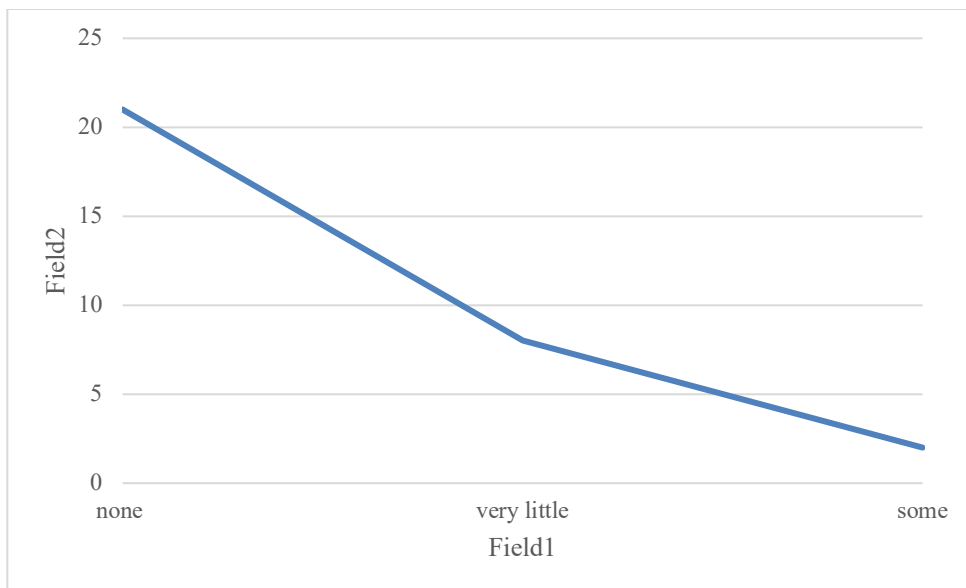
Figure 24. Line table.

The qualitative data gave the following information: twenty replied none; eight replied that they received training during their readings or within courses; and three replied that they had received training in a specific course regarding SEL. Figure 25 gives the responses qualitative information concerning college training.
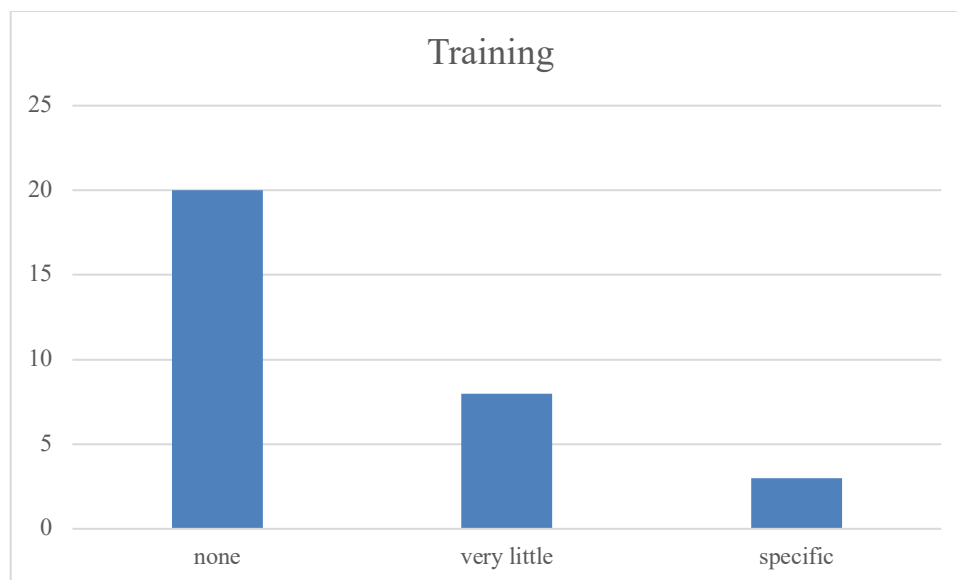
Figure 25. Qualitative information concerning college training.

The qualitative and quantitative results are somewhat similar. The qualitative information gives more information. The very little training was explained in the qualitative questions as reading and obtained in other classes where SEL was offered only in a small segment. The qualitative information gives a clearer picture of the teachers' training in college. The difference is that the qualitative information tells that the respondents read about SEL techniques independently and took classes where SEL was discussed as part of a more significant lesson. They described SEL training as very little.

Training of Teachers

The next question compared qualitative and quantitative responses to the questions of whether teachers used SEL techniques in their classrooms and, if they did, what they used. The question is essential in understanding the qualitative answers versus the quantitative information. Figure 26 below compares qualitative and quantitative responses to SEL use.
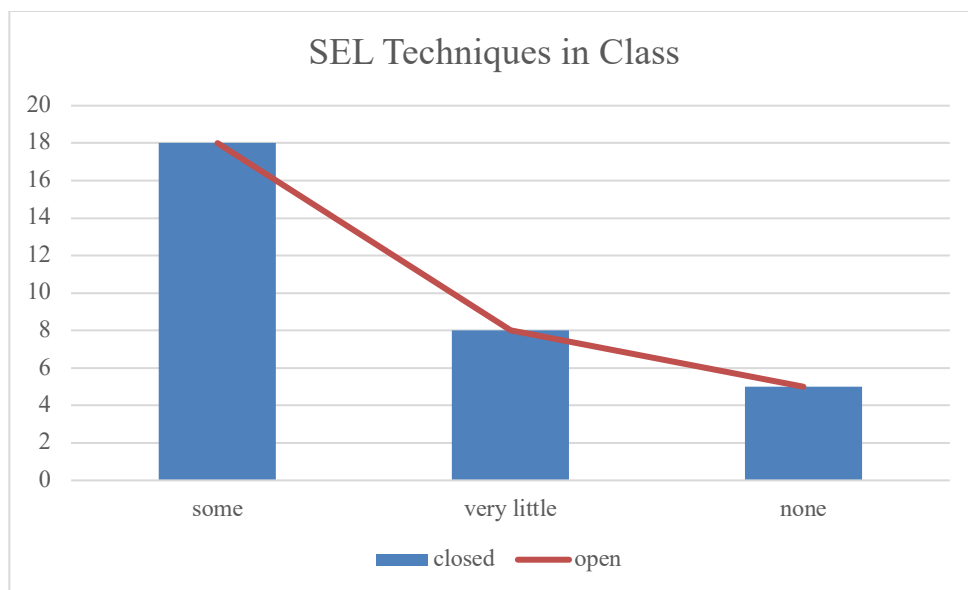
Figure 26. Qualitative information concerning college training.

The responses were similar when asked in a closed format, such as multiple choice, or open-ended, qualitative format. The qualitative information gave more specifics about what teachers were doing. Teachers doing very little with SEL in the classroom did primarily breathing and calming exercises. The responses were broken down into some, very little, and none from the answers the teachers provided. The teachers who did SEL in the classroom gave the following answers. Take care of students having a bad day first. Use partner activities and listening games. Teachers showed more empathy towards students. Use stress management skills during the day. Develop communication skills in class. Give additional grace to students that are having a bad day. Use more check-ins. Practice social questions with students. Let the students use note cards in class to write their feelings.

The following question was looked at: does using social-emotional learning strategies help with learning in your classroom? Understanding if teachers use SEL strategies is vital to see how urban and suburban teachers view classroom SEL techniques. The answers are as follows:

fourteen replied that SEL helped somewhat. Eleven replied that SEL helped a lot; and six replied

that they did not use SEL at all. This is summarized in Figure 27 below.
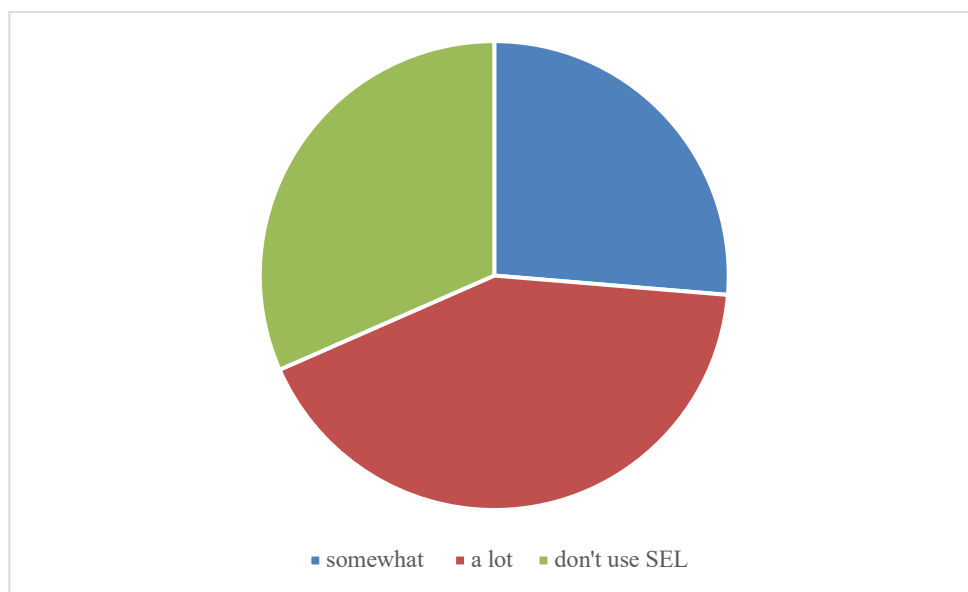
Figure 27. Does SEL help with learning.

The information was then broken down into responses by urban and suburban

schoolteachers. The researcher compared the answers of urban and suburban teachers in the

response section of the survey. Urban teachers responded in the following way: five teachers said

SEL helped somewhat; six teachers said SEL helped a lot; and one teacher said they did not use

SEL. Figure 28 gives a picture of the survey results of the question of whether using SEL helps

in urban settings.
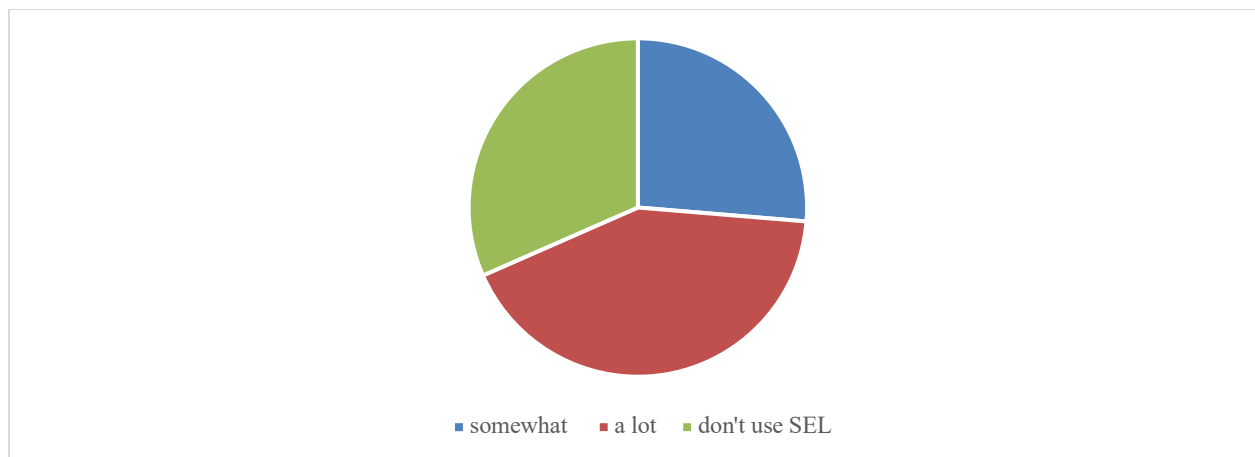
Figure 28. Pie chart of SEL helping in the classroom with urban teachers.

The suburban teachers responded the following way regarding whether SEL helped with learning in their classroom: nine said SEL helped somewhat; five teachers said SEL helped a lot; and five teachers said that they did not use SEL. The qualitative information from all of the teachers gave the following answers: seven replied that SEL helped somewhat, seventeen replied that SEL helped a lot, and seven replied that they did not use SEL. The information from all the teachers is represented in Figure 29.
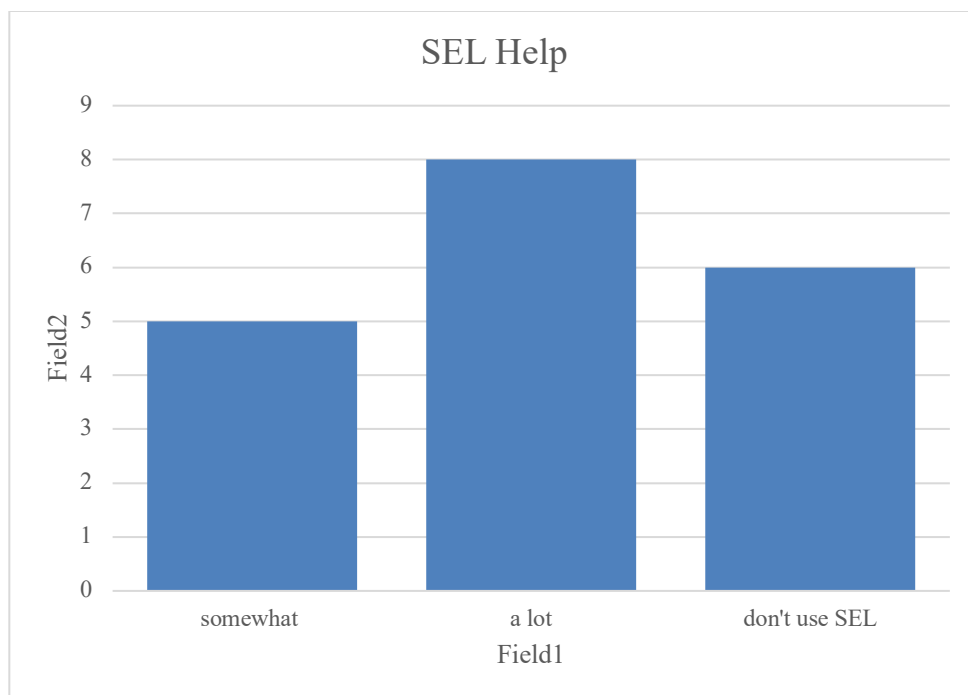
Figure 29. Qualitative information concerning SEL.

The information was broken down into themes and codes. It was then broken down into recurring themes. The urban teachers responded in the following ways: two replied that SEL helped somewhat, nine replied that SEL helped a lot, and one replied that they did not use SEL.

For the qualitative questions concerning suburban teachers, the answers were as follows: five replied that SEL helped somewhat, eight replied that SEL helped a lot, and six replied that they did not use it. Below is Figure 30, which compares the quantitative information with the qualitative concerning SEL strategies and their impact on learning in the classroom from urban and suburban teachers. The qualitative and the quantitative information provided similar data.

SEL Helps
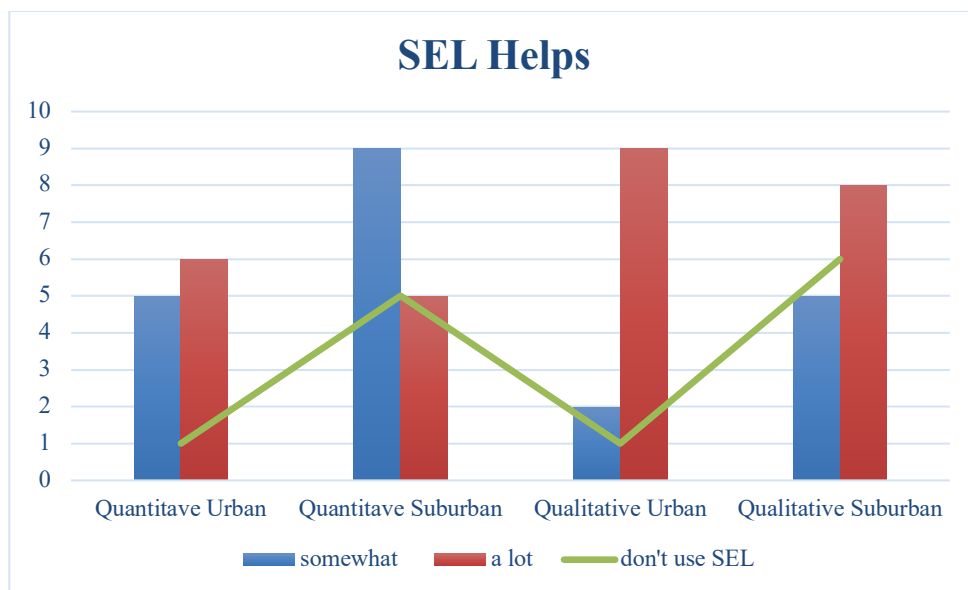
Figure 30. Comparing qualitative and urban responses.

Conclusion

The research study used the methodology recommended in the Doctor of Music Education Course of study at Liberty University. The study also used the prescribed classes and recommendations of the International Review Board to create the survey questionnaire. The survey was sent out to the high school orchestra teachers who participated in the survey anonymously and randomly.

The qualitative information and quantitative information were analyzed and compared. The qualitative data was reduced to code and themes and then graphed compared to the quantitative information. Qualitative responses were also provided. The qualitative information helped to shed light on information received from the quantitative information and gave us more specific information. In the case of college training regarding SEL, it was found that teachers received very little information in their college programs. Urban and Suburban teachers were

found to have similar goals. In-services in the school helped corporations provide more information on SEL techniques for the teachers.

Chapter Five looked at the findings of the surveys. The findings are presented for the quantitative and qualitative information. Additional insight is provided by comparing the two.

Chapter Five: Conclusions

Introduction

Chapter five gives an overview of the research study and provides evidence based on the results of the surveys given to teachers in the study. The findings in Chapter Four were discussed concerning the responses to the research questions. The results were interpreted for other researchers to study SEL and its use by urban and suburban high school teachers.

Summary of the Study

The study looked at the perceptions of high school orchestra teachers in urban and suburban areas and their use of SEL techniques and strategies. Participants of the survey questions shared the details of their SEL training, use of SEL, objectives, and success in using SEL strategies in the classroom. The focus of the study was to find out if urban teachers have the same objectives as suburban teachers and if they teach differently using SEL strategies. These topics were reviewed, and interpretations were made regarding curriculum implications for high school orchestra teachers teaching in urban and suburban settings.

Overview of the Problem

Urban settings and suburban settings are growing increasingly different over the years. A skill set for each situation can be entirely different. Urban and suburban teachers could have the resources provided in their teaching situation. An urban teacher can have more resources in their school corporation than the suburban schoolteacher. The teacher may lack the SEL training to succeed in the urban or suburban school district.

The research in this study focused on the training of the teachers and whether they can successfully implement SEL techniques in their settings. The problem can occur if teachers are placed in situations where they are unfamiliar and have received little or no training on how to

handle the issues inherent to the environment they are teaching in. Over the years, urban school districts have developed more problems that are conducive to an environment with low economic disadvantaged students. Some of these students are on an emotional up-and-down ride that requires more SEL techniques, and some teachers are ill-equipped to work with them. The suburban teachers also face challenges within their environment that require a unique set of SEL skills.

Teachers often receive SEL training as an offshoot from a class whose primary focus is something else. Other teachers do not receive any SEL training at all. Rarely do teachers who have taught for many years in one setting and then are transferred receive any training regarding the new environment they are moving to. The teachers did not express this in the interview questions.

Purpose Statement

The study focused on raising awareness of the value of SEL training and its impact on learning and students. The study aimed to anonymously examine high school orchestra teachers from various locations nationwide. It is essential to see what type of training or services they had in college regarding SEL techniques.

The teachers' objectives and success in the classroom due to using SEL techniques are examined. The actual methods are compared to compare urban and suburban objectives and techniques. The survey questionnaire tried to differentiate teachers in urban and suburban areas and whether they successfully used SEL in their classrooms.

Research Questions

The study's central question was whether high school orchestra teachers teach differently using SEL techniques in urban versus suburban settings. Emphasis is placed on the training they

received in college or when they were employed in in-service training. Here is where attention is placed in this study:

Research Question One: In what ways do high school orchestra teachers teach differently in an urban setting versus a suburban setting regarding social and emotional learning?

Research Question Two: Are the goals of urban high school orchestra teachers different from those of suburban high school orchestra teachers?

Research Question Three: What are the curriculum implications for American orchestra education due to this study?

Review of the Methodology

The study used a mixed approach with a convergence of the qualitative and quantitative material used in this study. Using this approach, the researcher hoped to give a more complete picture of the information from the survey results. The researcher sent out a survey by email to high school orchestra teachers in different parts of the country. These teachers were surveyed in the Midwest, West Coast, South, and East Coast in the United States. The researcher received thirty-two surveys back from the over 300 surveys sent out.

Overview of the Collection and Analysis of the Data

The results of the survey were sent to the researcher through Microsoft Forms. The results were sent anonymously. The researcher could see what each respondent replied to each question. Seeing each respondent's answers helped analyze the data. The results were then compared with the other teachers, and the data was broken down into urban and suburban teachers.

Findings

Teacher SEL Education

The first survey question of teachers was if they received any SEL training while attending college. The qualitative questions gave the following information: Sixteen teachers responded that they had no SEL training in college. Seven answered that they received training in colloquiums or other classes. Four responded that they read about SEL or received brief training in a class. Three answered that they had specific SEL courses. The data showed that out of thirty-one teachers who responded, only three received definite SEL training in specific SEL courses. 90.30% did not receive SEL-specific training. The other teachers read about SEL or were involved in brief SEL training sessions.

The quantitative data concerning whether teachers received SEL training in college gave us the following information: twenty-one replied no training, eight replied very little, and two replied some training. When asked directly about the question in the multiple choice question, twenty-nine teachers responded that they received little or no training, and only two responded that they received specific SEL training. The results of this question are significant in relevance to the fact that teachers are not being provided the information in college that they need to succeed in their work environment.

In conjunction with this topic, teachers were asked if they received training regarding SEL in the form of professional development from their school corporation. Six responded with none, three responded with books, fifteen responded with professional development, and seven responded with outside programs. The data explained that twenty-two teachers received training with professional development or external programs. Three answered that they were reading about SEL, and six responded that they received no training. The survey showed that school

corporations help compensate teachers for the lack of training they received in college regarding SEL. Still, 29.03% of the teachers do not have any training or are left to read about SEL techniques independently.

SEL Techniques Used in the Classroom

Teachers were asked what type of SEL techniques they used in the classroom. Eight teachers responded with none. Four used breathing techniques. Nine used a verbal form of check-ins with the students. Ten used a form of SEL strategies. The survey tells us that eight teachers did not use SEL. Thirteen used SEL techniques in small forms, and 10 used them in their classroom. Only 32.25% of the teachers are using SEL strategies in their classrooms. 25.8% do not use SEL or short techniques in their classrooms.

Teachers were further broken down into groups of urban and suburban teachers. This was done by comparing the answers of urban and suburban teachers. The researcher then looked at whether they would use SEL strategies given time in the classroom. Here are the suburban responses:

Eleven replied that they would use SEL strategies regularly. Six replied that they would use it somewhat. Two replied that they would not use it at all. The total info from the survey means that seventeen out of eighteen suburban teachers would use SEL strategies given the time. 89.47% would use SEL strategies given the time in their classrooms.

Urban teachers responded with the following regarding using SEL strategies in their classroom if they were given time to do so:

Seven teachers replied that they would use SEL regularly. Four replied that they would use it somewhat, and one replied that they would not. The use of SEL explains that eleven of

twelve urban teachers would use SEL strategies given the time to do so in their classroom. This equates to 91% who would use SEL strategies if given the time.

The section is essential because it tells us that teachers in urban and suburban settings would overwhelmingly use SEL strategies in their classrooms. In many cases, the teachers are not provided information concerning SEL in college but pick some of it up in professional development with their school corporations. Teachers would use SEL techniques with their students if given the time in their classrooms.

Goals of Teachers

The question that examined the goals of high school orchestra teachers is next. The goals are essential to see if they are teaching the same way and trying to achieve the same objectives. The goals of the urban and suburban teachers are exciting to note and compare. When asked what goals the teachers had the first semester of class, the teachers gave the following responses:

Urban teacher's responses regarding goals:

Six responded they wanted to build relationships. Three teachers wanted to work on the basics. Three teachers wanted to work on building new skills.

Suburban teacher's responses regarding goals:

Ten responded that they wanted to improve relationships. Four wanted to improve general learning. Five wanted to improve the concert.

These responses come from the qualitative questions. The responses were broken down into codes and themes and were left with these answers. Fifty percent of the urban and suburban teachers wanted to develop relations with their students. The use of building relationships was an essential theme for the teachers. Twenty-five percent of the teachers wanted to work on basics, and twenty-five percent wanted to work on new material.

The responses to the question are very similar for urban and suburban teachers. Both groups view building relationships as an essential objective. The rest of the teachers are split between working on the basics and learning new material. Urban and suburban teachers have similar objectives.

SEL Impacting Classroom Success

The next question asked teachers if using social-emotional learning strategies helps with learning in their classroom. Here is what teachers overall responded with:

Fourteen teachers responded that using SEL techniques helped somewhat. Eleven teachers answered that using SEL helped a lot. Six teachers responded that they don't use SEL.

Here is a breakdown of responses from suburban and urban teachers.

Urban teachers responded:

Five replied using SEL helps somewhat. Six replied using SEL helps a lot. One does not use SEL.

The responses are significant because eleven out of twelve urban teachers felt that SEL impacted their learning with students in their classroom. 92% of teachers felt SEL impacted their learning.

Suburban teachers:

Nine replied using SEL helps somewhat. Five replied using SEL helps a lot. Five do not use SEL.

The question is crucial, as fourteen out of nineteen suburban teachers, or 74%, believe SEL impacts their learning in the classroom. It is also significant that 25% of suburban teachers surveyed do not use SEL in the classroom. Suburban and urban teachers feel that SEL can

impact learning in a school, but twenty-six percent of suburban teachers surveyed do not use SEL in their classrooms.

In comparison between urban and suburban high school orchestra teachers, the following are essential findings when asked the question if SEL techniques impacted learning in their classrooms:

Twenty-six percent of suburban teachers do not use SEL in their classrooms. Ninety-one percent of urban teachers feel that SEL techniques impact classroom learning. Seventy-four percent of suburban teachers feel that SEL techniques help with learning. Ninety-one percent of urban teachers use SEL techniques in their classrooms.

When comparing urban and suburban high school orchestra teachers and SEL, the following statements can be made:

Urban teachers use SEL more in their classrooms since twenty-five percent of suburban teachers do not use it at all, and only nine percent of urban teachers do not use SEL techniques.

Urban teachers feel that SEL techniques help with learning in their classroom since ninety-one percent use SEL techniques.

Only seventy-four percent of suburban teachers use SEL techniques in their classrooms.

Unexpected Findings

There were some findings in the course of the research that came up unexpectedly. Teachers were not provided SEL training in college courses but received more professional development training from their school corporations after graduation. Ninety-six percent of teachers surveyed did not receive any SEL training in college. Sixty-eight percent of teachers received training through professional development with their school corporation.

Another unexpected finding was that both urban and suburban schoolteachers had similar objectives. Approximately 50% of urban and suburban teachers wanted to develop relationships with students first. The result was an unexpected finding of the research.

ANOVA Findings

The ANOVA confidence level was 95% based on findings from the survey. In answering the question, does SEL training help with learning the ANOVA finding between groups for the sum of squares, which was 25.25. Within groups, the sum of squares was 12.34. In looking at whether SEL training helps learning, the result was that 67.4% felt that it did. Teachers felt that other teachers it only helped with learning by 24.2%. These findings are significant based on the high ANOVA confidence level and the fact that teachers felt that SEL helps with learning.

Research Answers

Research Question One: In what ways do high school orchestra teachers teach differently in an urban setting versus a suburban setting regarding social and emotional learning?

Urban teachers use SEL more in their classrooms than suburban teachers. Ninety-one percent of urban teachers surveyed use SEL techniques in their classrooms. Only 74% of suburban teachers use SEL techniques in their classrooms. 26% of suburban teachers who were studied do not use SEL techniques in their classrooms.

Teachers teaching in urban settings should receive more SEL training. Teachers in the setting use SEL more often. Suburban teachers do not use SEL techniques as much in their classrooms.

 Research Question Two: Are the goals of urban high school orchestra teachers different from those of suburban high school orchestra teachers?

The goals of urban and suburban high school orchestra directors are remarkably similar. 50% of urban and suburban teachers want to build relationships with students first. 25% want to work on fundamentals with students, and 25% percent of the teachers want to work on new skills.

Research Question Three: What are the curriculum implications for American orchestra education due to the researcher's study?

81% percent of high school teachers felt that using SEL in their classrooms impacted success. 93% of teachers surveyed said they would use SEL in their classroom, given the time. 91% of teachers do not receive any specific SEL training in college. Based on the above information, colleges need to provide more training for students regarding SEL techniques, and schools need to give teachers the time to implement them.

Conclusions

Urban schoolteachers use SEL techniques more in their classrooms. 25% of suburban schoolteachers do not use SEL techniques at all. The goals of urban and suburban schoolteachers are similar. Relationship building is seen as an essential part of their goals. 50% of teachers see building relationships as being important. College curriculums need to be adjusted to provide more SEL strategies for teachers. Curriculums need to provide SEL strategies for both urban and suburban settings. 91% of teachers who took the survey did not receive specific SEL training in college.

Limitations

One of the limitations of the study is that teachers were asked if using SEL techniques helped with the success of learning in their classrooms. Teachers were left to make judgments on their own. The study should have provided more concrete information if specific objectives had

been measured by teachers using SEL techniques and those that had not been measured in similar environments.

Many teachers did not answer the survey because they may not have trusted information delivered via the Internet. In today's environment, there are so many different kinds of internet situations that prey on others to click on a link and then find themselves compromised. There were enough teachers that other teachers and supervisors assured to click on the link with the survey that an adequate sampling of teachers was made. It would have had a better representation with more participation of the teachers contacted.

Recommendations for Further Study

Other researchers looking at using SEL techniques in the classroom can look at more specific SEL strategies and which ones are more effective in urban or suburban settings. Setting up learning objectives and matching them with SEL techniques would be very effective in finding what type of SEL techniques work better for achieving classroom objectives.

Researchers can also look at the courses offered in the college setting and what types of SEL training are offered in professional development courses for teachers within school corporations. Learning what types of SEL techniques are the most effective in urban and suburban settings with learning objectives would be very helpful for educators. Locating particular school corporations that successfully implement SEL in urban and suburban settings and then studying them would be a practical next step. The study should be the beginning step to understanding SEL and its role in education in urban and suburban settings.

More studies need to be done concerning teachers using SEL and the years teachers have been teaching. The years teachers have been out of college are essential. SEL may not have been available for some teachers in college.

Concluding Remarks

Research has found that using SEL techniques in the classroom does help with learning. The teachers surveyed in the research study agreed that using SEL within their classrooms was effective. Teachers teaching in urban and suburban settings use SEL differently in their classrooms. Urban teachers use SEL more than suburban teachers. Suburban teachers do not use SEL as much in their classrooms. Many of the suburban teachers do not use it at all. The techniques used in the suburban setting are often just simple forms of check-in types of contact.

Teachers responded that they would use SEL techniques more in their classrooms if given the time. Most teachers did not receive SEL training in college but received some training regarding SEL from their school corporation. Some teachers voiced that SEL was hand in hand with music training. The large ensembles involved with music need cooperation between members, and some teachers worked on it without explicitly referring to it as SEL within their classroom. They believed it was inherent in a music group and something that went hand in hand with teaching music.

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Appendix A: Consent Form

Perspectives of Urban and Suburban

High School Orchestra Teachers

Concerning SEL Learning

Title of the Project: The Perspectives of Urban and Suburban High School Orchestra Teachers Concerning Social-Emotional Learning Techniques.

Principal Investigator: Dale Kokot, Doctoral Candidate, Department of Music Education, Liberty University.

You are invited to participate in a research study. To participate, you must be a current or former high school teacher who has taught string instruments in the last five years in either a suburban or urban school setting. Participants must have education degrees. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

The purpose of the study is to provide perspectives of high school orchestra teachers regarding their use of social-emotional strategies and if they received training specific to the setting they are teaching in.

It is being done to provide more information to administrators and educators to include when setting up curriculums regarding social-emotional learning.

If you agree to be in this study, I will ask you to do the following:

Participate in an anonymous online survey. This should only take 15 minutes to complete.

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include an improvement in how social emotional learning techniques and training are perceived and given to teachers.

The expected participant risks are minimal which means they are equal to the risks you would encounter in everyday life.

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

Participant responses to the online survey will be anonymous.

Data will be stored in a password-locked computer for 3 years.

Participants may be compensated for participating in this study. Participants will be eligible for a $25 VISA gift card drawing. Those participants that do participate will be placed in a drawing for one of two $25 Visa gift cards. Participants will enter their email addresses for the drawing at the end of the survey, separate from the survey. Email addresses will be requested for compenstion purposes; however, they will be collected by email at the conclusion of the survey to maintain your anonymity.

Participation in this study in voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

The researcher conducting this study is Dale Kokot. You may ask any questions you have now. If you have questions later, you are encouraged to contact him at ███████████████ You may also contact the researcher's faculty sponsor, Jerry Newman, at ████████████████████

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the IRB. Our physical address is Instituional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Appendix B: Survey/Questionairre

1. Did you receive any social-emotional learning training while attending college?

   A. Some.
   B. Very little.
   C. None.

2. What type of social-emotional training did you have in college?

3. Does your school corporation have in-services involving social-emotional training?

   A. Some.
   B. Very little.
   C. None.

4. If so what type of training do they have?

5. Do you use social-emotional learning strategies in your classroom?

   A. Some.
   B. Very little.
   C. None.

6. Explain a few techniques that you use?

7. Does using social-emotional learning strategies help with learning in your classroom?

    A. Somewhat.
    B. A lot.
    C. Not at all.
    D. I don't use SEL in my classroom.

8. Explain a specific example.

9. Have you attended any social-emotional learning training outside of your school corporation in the last five years?

    A. Yes.
    B. No.

10. How long have you been teaching strings?

    A. Less than 5 years?
    B. 10 years or less.
    C. 15 years or less.
    D. 15+ years.

11. How long have you been teaching in your current position?

    A. Less than 5 years.
    B. 10 years or less.
    C. 15 years or less.
    D. 15+ years.

12. Do other teachers in your building use social-emotional learning strategies in their classroom?

    A. Somewhat.
    B. On a regular basis.
    C. Not at all.

13. Explain what strategies they use?

14. If given time in your classroom and training would you use social-emotional learning strategies in your classroom?

    A. Somewhat.
    B. On a regular basis.
    C. Not at all.

15. If not why?

16. If yes what strategies would you like to implement.

17. Do you know anyone in your building corporation that uses social-emotional learning strategies in their classroom on a regular basis?

    A. Yes.
    B. No.

18. If yes what strategies are they using?

19. Do you teach in a suburban school setting or an urban school setting?

    A. Urban.
    B. Suburban.

20. What are your goals in class for the first semester of class?

Appendix C: IRB Approval

IRB #: IRB-FY23-24-257
Title: The Perspectives of Urban and Suburban High School Orchestra Teachers Concerning Social-Emotional Learning Techniques
Creation Date: 8-15-2023
End Date:
Status: Approved
Principal Investigator: Dale Kokot
Review Board: Research Ethics Office
Sponsor:
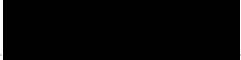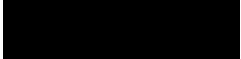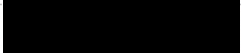
Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt

Key Study Contacts

Member		Role		Contact	
Member	Jerry Newman	Role	Co-Principal Investigator	Contact	
Member	Dale Kokot	Role	Principal Investigator	Contact	
Member	Dale Kokot	Role	Primary Contact	Contact	

Appendix D : Permission Response Letter

[Date]

[Recipient]
[Title]
[Company]
[Address 1]
[Address 2]
[Address 3]

Dear Fine Arts Coordinator:

After careful review of your research proposal entitled Perspectives of High School Orchestra Teachers in Urban and Suburban settings with using SEL techniques. [I/we] have decided to grant you permission to conduct your study at [name of district/school/church/etc.

Check the following boxes, as applicable:

☐ I/We will provide our membership list to Dale Kokot, and Dale Kokot may use the list to contact our members to invite them to participate in [his/her] research study.

☐ I/We grant permission for Dale Kokot to contact High School Orchestra teachers to invite them to participate in his research study.

☐ I/We will not provide potential participant information to Dale Kokot, but we agree to send his study information to High School Orchestra teachers on his behalf.

☐ The requested data WILL BE STRIPPED of all identifying information before it is provided to the researcher.

[

 Sincerely,

[Official's Name]
[Official's Title]
[Official's Company/Organization]

Appendix E: Recruitment Form

Dear Potential Participant,

As a doctoral candidate in the Music Education Department at Liberty University, I am conducting research concerning perspectives of high school orchestra teachers in using social-emotional learning strategies in an urban setting versus a suburban setting, as part of the requirements for a Doctorate of Music Education degree. The purpose of my research is to provide perspectives of high school orchestra teachers regarding their use of social-emotional strategies and if they received training specific to the setting they are teaching in, and I am writing to invite you to join my study.

Participants must be a current or former high school teacher within the last five years that has taught string instruments within the last five years in a suburban or urban school setting. Participants must also have education degrees. Participants will be asked to take an online anonymous survey. It should take approximately 15 minutes to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here to complete the study survey.

Participants will be entered in a raffle to receive one of two $25 Visa gift cards.

Sincerely,

Dale Kokot
DME Candidate

Appendix F: Recruitment Flyer

Research Participants Needed

The Perspectives of Urban and Suburban High School Orchestra Teachers Concerning Social-Emotional Learning Techniques

- Are you a current or former high school teacher within the last five years?
  - Do you teach in an urban or suburban high school setting?
  - Have you taught high school string music within the last five years?
    - Do you have an education degree?

If you answered **yes** to all of the questions listed above, you may be eligible to participate in a research study.

The purpose of this research study is to examine the techniques high school orchestra teachers use concerning social-emotional learning techniques in both an urban and a suburban setting.

Participants will be asked to fill out an anonymous online survey, which will take approximately 15 minutes.

Participation will be completely anonymous, and no personal, identifying information will be collected.

If you would like to participate, you may contact the researcher at the email address provided below.

Participants will be entered into drawings to receive one of two $25 Visa gift cards.

Dale Kokot, a doctoral candidate in the music education department, School of Music at Liberty University, is conducting this study.
Please contact Dale Kokot at ▮▮▮▮▮▮▮▮▮▮ for more information.

Liberty University IRB – 1971 University Blvd., Green Hall 2845, Lynchburg, VA 24515

Appendix G: Follow-Up Email

Dear Potential Participant,

As a doctoral candidate in the Music Education Department at Liberty University, I am conducting research concerning social-emotional learning perspectives of high school string teachers as part of the requirements for a DME degree. Last week an email was sent to you inviting you to participate in a research study. This follow-up email is being sent to remind you to complete the survey if you would like to participate and have not already done so. The deadline for participation is 10-01-2023.

Participants must be current or former high school teachers within the last five years that have taught string instruments in the last five years in either a suburban or urban teaching setting. Participants must have education degrees. Participants will be asked to take an anonymous online survey. It should take approximately 15 min to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here to complete the study survey.
Participants will be entered into a drawing to receive one of two $25 Visa cards.

Sincerely,

Dale Kokot
DME Candidate

Appendix H: Verbal Phone Recruitment

Hello Potential Participant,

As a doctorate student in the School of Music Education at Liberty University, I am conducting research as part of the requirements for a DME degree. The purpose of my research is to examine perspectives of high school instrumental string teachers on social-emotional learning techniques, and if you meet my participant criteria and are interested, I would like to invite you to join my study.

Participants must be high school teachers that have taught strings in either an urban or suburban school setting. Participants will be asked to take an anonymous online survey. It should take approximately 15 min to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

Would you like to participate? [Yes] Great, could I get your email address so I can send you the link to the survey? This should only take around 15 minutes. / [No] I understand. Thank you for your time. [Conclude the conversation.]

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. Because participation is anonymous, you do not need to sign and return the consent document unless you would prefer to do so.
Participants will be entered in a drawing to receive a $25 Visa Gift Card.

Thank you for your time. Do you have any questions?

Appendix I: Social Media Recruitment

ATTENTION ONLINE FRIENDS: I am conducting research as part of the requirements for a Doctorate of Music Education at Liberty University. The purpose of my research is to examine perspectives of high school orchestra teachers with social-emotional learning techniques in the urban and suburban settings. To participate, you must be a current or former high school teacher in the last five years, who has taught string instruments in the last five years in an urban or suburban school setting. Participants must have education degrees. Participants will be asked to fill out an anonymous online survey, which should take about 15 minutes to complete. If you would like to participate and meet the study criteria, please click here. Participants will be entered in a drawing to receive one of two $25 Visa gift cards.

Appendix J: Survey Link

Here is the link to the anonymous survey for this study:

https://forms.office.com/Pages/ResponsePage.aspx?id=jiH4ugKzZUSpk0o5yXJRsufNTjCDkpZ

LlBPj-E4eqQhUOUhIN0tCN0tKNEc0RllKQlczQk9MUjMzVS4u

Appendix K: IRB Approval

October 2, 2023

Dale Kokot

Jerry Newman

Re: IRB Exemption - IRB-FY23-24-257 The Perspectives of Urban and Suburban High School Orchestra Teachers Concerning Social-Emotional Learning Techniques Dear Dale Kokot, Jerry Newman, The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required. Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d): Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met: The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects; For a PDF of your exemption 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 information sheet and final versions of

your study documents can also be found on the same page under the Attachments tab. Please

note that this exemption only applies to your current research application, and any modifications

to your protocol must be reported to the Liberty University IRB for verification of continued

exemption status. You may report these changes by completing a modification submission

through your Cayuse IRB account. If you have any questions about this exemption or need

assistance in determining whether possible modifications to your protocol would change your

exemption status, please email us at irb@liberty.edu. Sincerely, G. Michele Baker, PhD, CIP

Administrative Chair Research Ethics Office

Appendix L: ANOVA SQ1 Do You Use SEL

ANOVA SQ1 Do You Use SEL

		Sum of Squares	df	Mean Square	F	Sig.
SQ7 Does SEL Training Help Learning	Between Groups	25.525	2	12.763	28.945	<.001
	Within Groups	12.346	28	.441		
	Total	37.871	30			
SQ12 Other Teachers	Between Groups	4.619	2	2.309	4.466	.021
	Within Groups	14.478	28	.517		
	Total	19.097	30			

Appendix M: ANOVA Effect Sizes

ANOVA Effect Sizes[a,b]

		Point Estimate	95% Confidence Interval	
			Lower	Upper
SQ7 Does SEL Training Help Learning	Eta-squared	.674	.415	.774
	Epsilon-squared	.651	.374	.758
	Omega-squared Fixed-effect	.643	.366	.752
	Omega-squared Random-effect	.474	.224	.603
SQ12 Other Teachers	Eta-squared	.242	.004	.441
	Epsilon-squared	.188	-.067	.401
	Omega-squared Fixed-effect	.183	-.065	.394
	Omega-squared Random-effect	.101	-.031	.245

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 N: Multiple Comparisons

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) SQ5 Do You Use SEL	(J) SQ5 Do You Use SEL	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
SQ7 Does SEL Training Help Learning	Some	Very Little	.150	.294	.866	-.58	.88
		None	-2.421*	.334	<.001	-3.25	-1.60
	Very Little	Some	-.150	.294	.866	-.88	.58
		None	-2.571*	.389	<.001	-3.53	-1.61
	None	Some	2.421*	.334	<.001	1.60	3.25
		Very Little	2.571*	.389	<.001	1.61	3.53
SQ12 Other Teachers	Some	Very Little	.489	.318	.289	-.30	1.28
		None	-.768	.361	.103	-1.66	.13
	Very Little	Some	-.489	.318	.289	-1.28	.30
		None	-1.257*	.421	.016	-2.30	-.22
	None	Some	.768	.361	.103	-.13	1.66
		Very Little	1.257*	.421	.016	.22	2.30

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

Appendix O: Survey Question #1 Answers

1. Did you receive any social-emotional learning training while attending college?

None.
Some.
Very little.
Very little.
None.
Some.
None.
None.
None.
None.
None.
None.
None.
None.
Very little.
Very little.
None.
Very little.
None.
None.
None.
Very little.
None.
Very little.
None.
Very little.
None.
None.
None.

Appendix P: Survey Question #2 Answers

2. What type of social-emotional training did you have in college?

I did not have any SEL training in college.
3 x 50 minute class periods of SEL strategies in "Developmental Psychology K-5" Classroom discussions in "Special Education and Interventions 6-12"
I received social-emotional training from my mentor. It was mostly outside of classes and was not directly worked into any course-related content.
child psychology
n/a
Psychology of the Learner course, training in building connections.
NA
None. This was not a "thing" when I went to college, in the late 80's
None
Not applicable
None
SEL training was not covered in college.
None
None
read about it
None.
Only what was in the typical education classes at the time.
Not much - mostly trying to advocate for kids.
Zero
Most of my training was from my time working as an RA (Resident Assistant), not in classes regarding teaching.
None
none
none
Most of my SEL training was based in our teaching colloquium class or assessment and feedback. Making sure students are set-up to receive direction and feedback in a respectful way by setting expectations from the start and using have   rubrics.
N/A
We reviewed a few scholarly articles discussing the difficulties facing gay students.
None.
I took a Music Therapy course.
None
None
I did not attend college.

Appendix Q: Survey Question #3 Answers

3. Does your school corporation have in-services involving social-emotional training?

Very little.
Very little.
Very little.
Some.
Very little.
Some.
None.
Some.
Some.
Some.
Some.
Very little.
Some.
Some.
Some.
Some.
Some.
Some.
None.
Some.
Very little.
None.
None.
Some.
Some.
Some.
Some.
None.
Very little.
Some.
None.

Appendix R: Survey Question #4 Answers

4. If so what type of training do they have?

Demonstration of circles and possible circle topics.

Occasional - once or twice a year - morning PLCs and optional online PD courses.

My school does not offer in-services involving social-emotional training directly, but they are able to finance teachers to go to conferences to receive training elsewhere.

some in school professional development on a variety of topics and some video training on things like bullying

We teach parts of the RULER training but are not actually trained on it. We also are trained on Restorative Practices.

All staff book studies, professional development seminars

NA

Our State Music teacher convention the past couple years has held sessions on how to take care of yourself emotionally and your students. Ideas for in classroom/ensemble -fun and ways to deal with your emotions.

Professional developments

We have professional development sessions, as well as lesson plans given to us by the school to present at the beginning of the year.

Offers therapy on an as needed basis

I am new to the school district, but so far, I haven't had any in-services involving SEL training.

Workshops and trainings about suicide prevention, depression/anxiety, trauma.

SEL training by guidance, social workers, anxiety indicators.

Discussion, presenters

They have groups for students who need help and they do try to give us information.

There have been a few SEL sessions in teacher meetings and professional development days.

SEL lessons sometimes during PD

Zero

We have professional development centered around SEL. This includes a book study on Trauma-Informed Teaching and deep dives into various related subjects.

I do not know. But I believe SEL is incorporated/infused in the types of systems we are now utilizing in a few ways.

They offer online counseling.

We have resources and therapists available to us but as far as in services goes I do not think we have any

We have done quite a bit of professional development on building trust in the classroom culture and being a warm demander of students - bringing both high expectations as well as vulnerability to our teaching - which seems to come naturally to many music educators.

We had to do some staff development on it each year.

We've done some school-level interventions and training, run by our professional development team. Nothing more formal. The district has provided required training videos covering gay and transgender students as well as required Title IX training. Our school has just invested in Calm Classroom resources.

It's a program called Capturing Kids' Hearts. It definitely feels like it's geared toward elementary school.
N/A
We received a book from a guest speaker
Trauma informed training
Na

Appendix S: Survey Question #5 Answers

5. Do you use social-emotional learning strategies in your classroom?

Some.;
Very little.;
Some.;
Very little.;
Very little.;
Some.;
Some.;
Some.;
Very little.;None.;
Very little.;
Very little.;
Some.;
Some.;
Some.;
Some.;
Some.;
Very little.;
Some.;
None.;
Some.;
Very little.;
Some.;
None.;
Some.;
Some.;
Some.;
None.;
Some.;
Some.;
Some.;
None.;

Appendix T: Survey Question #6 Answers

6. Explain a few techniques that you use?

If a student is struggling I try to use SEL. If a student is having an "off" day I take care of the student first before doing other things.

Breathing exercises for physical regulation before and after performances, performance reflections where students evaluate their work and effort throughout the cycle, discussions on emotions that result or are intended to come from a piece of repertoire, discussions on real world events and emotions that impacted the history of pieces

Students often perform partner activities where they discuss a question together. Since we perform as a group, students often have to listen to their peers to know what to play and when. I facilitate several listening games and strategies to get students interacting with each other. I also incorporate group-building activities such as writing letters to each other and I offer a lunch period during the week where students in the orchestra group can spend additional time together.

just trying to keep everyone calm and on track no matter what is going on their lives - showing empathy

Encouraging students to take time to reflect or pause if they get upset.

I teach team accountability and leadership through a course I developed myself called Connect-Own-Lead. I provide a safe place to make mistakes. I do many team building and connect activities in my ensembles.

Check-In time with students

Teach stress and time management skills

Embrace the diversity of student population

I ask students about their weekends, we tell jokes from a book, we compose music about how we are feeling, we share music and likes -dislikes, we hold Orchestra Olympics- music games and all-around silliness.

None

I do check-ins at the beginning of the day, and I try to nurture a culture of kindness.

Giving grace to kids, being more curious of how are you "really"?, having a blanket ready for students who need a space to relax

I use some deep breathing exercises to help center the class.

Daily check-ins with students, emotion-based improv, mediation moments.

Breathing techniques, coloring, nonverbal cues of needing a break.

Talking, Writing, Sharing with stand partners every other day

Yes, I get to know their interest and try to get to know who they are and what they like.

Music itself is inherently social and emotional. Music instruction therefore will reflect some SEL strategies. However, forcing SEL strategies into the music classroom is not effective.

Greeting kids / advocating correct pronouns / preferred names / weekly written emotional check-ins

Zero

Social questions at the start of class to get students communicating with each other. Brain breaks during long block days. Clearly stated routines and procedures at the start/end of class. Availability for one-on-one lessons and conversations. Breathing and mindfulness activities. Surveys and reflections.

I don't have any specifics to offer. Sorry.

About twice a 6 week grading period I do a thumbs up or down check point with them and then I also have them fill out a notecard to check and see how my students are doing socially and emotionally.

We build a classroom culture of support and accountability. I take a day every week or two to have discussions with each orchestra on what our values are and how we are showing them this week/day. There are great conversations that result. At the same time, we have high standards for our playing and rehearsals. We take time once a week to record, listen back, and have a respectful discussion - celebrating and strategizing about what we hear. This builds our common goals. I am also intentional about giving props when there is a section in the orchestra or in the music that has shown noticeable improvement - the ensembles are great about giving supportive foot shuffles in those moments.

I frequently take the "temperature" of my students through the use of Google forms. I informally visit with them to see where they are at emotionally.

Mostly calming exercises involving breathing and focusing.

N/A

My students and I discuss kindness and empathy on a regular basis. I also have a reading nook that acts as a peaceful, set-apart "calm-down corner". When students require further redirection or discipline, I am sure to give them time in the hallway to discuss possible issues/solutions with me one-on-one.

Breathing, imagery (Dreamscape), stretching

Vagus nerve stimulation techniques
Meditation
Brain breaks

Na

Appendix U: Survey Question #7 Answers

7. Does using social-emotional learning strategies help with learning in your classroom?

Somewhat.;
Somewhat.;
A lot.;
Somewhat.;
Somewhat.;
A lot.;
Somewhat.;
A lot.;
I don't use SEL in my classroom.;
Somewhat.;
Somewhat.;
Somewhat.;
Somewhat.;
A lot.;
A lot.;
A lot.;
I don't use SEL in my classroom.;
A lot.;
I don't use SEL in my classroom.;
Somewhat.;
Somewhat.;
Somewhat.;
I don't use SEL in my classroom.;
A lot.;
Somewhat.;
A lot.;
I don't use SEL in my classroom.;
A lot.;
Somewhat.;
A lot.;
I don't use SEL in my classroom.;

Appendix V: Survey Question #8 Answers

8. Explain a specific example.

Students appreciate that I allow them to have off days and recover emotionally before returning to class.

In regard to performance reflections, some students have had to think about the way that their choices and actions impacted their classmates and the quality of the group performance and classroom environment/dynamic.

One example that helps with classroom management is a calming game I play at the beginning of each of my lessons for younger students. Students are required to sit in a circle while music plays and roll the ball across the floor to each other until the teacher says it's time to begin the lesson. I have found that my students are much more focused and ready to learn after performing this exercise as it calms them down. When students did not perform the activity or did not perform it silently/calmly, the lesson was more disorganized, and it was difficult for learning to occur.

just showing how to care for each other and to be understanding of our differences and problems

n/a

You have to build better people to build better musicians. Students need to know that everyone has a place in our ensemble and that it is a safe place to be themselves.

Check-In time with students allows me to speak with each student individually to see how I can support their needs.

Our Orchestra Olympics randomly puts kids together who normally wouldn't choose each other, and they get to come up with a team name and cheer. Then once a week we have a game (like minute-to-winit games), gives them chance to cheer each other on.

N/A

I often get student feedback that our class is a safe space where they feel less stressed than in other school settings.

Sources of Strength

I know that some students liked it and others did not. It got back to parents that I was starting class that way and I had a few vocal detractors. Like I said, I'm new. So, I tried a few new things. The transition didn't go as smooth as I had hoped. Right now, I backed off on the breathing for wellness in the classroom. I hope to add it back in when I have a more solid footing.

Helping students tap into their emotions helps us to be more expressive in our music.

This has allowed many of my students to feel comfortable testing.

It gives me a chance to learn more and help build relationships within in the ensemble

Some students are shy but have deep thoughts you would never know unless you talk to them.

N/A

Weekly reflections help me know where they're at more 'globally'

Zero

Our goal is to create a classroom where students feel safe and feel like they belong. We have had multiple students explicitly state that the orchestra classroom is one of the few places they feel that way.

I'm not sure if this is SEL, but I use Capturing Kids Hearts-style sharing of "Good Things" at least once per week. I also in general, try to listen to students' needs and thoughts.

Music is all about emotion, so it is talked about daily.
none
Having members of the ensemble trust one another is vital when we are working on improvements and there are one or two players who need corrections. When there is a culture of trust and strong values in the group, those moments of vulnerability - taking chances and/or taking correction - are more successful and result in greater growth.
My students feel like they have a say in what we do and how we go about things. They feel safe and protected in my classroom. We do an ensemble unit that helps build communication.
Student focus is measurably better on days when we engage in breathing and movement exercises.
N/A
When the year first began, I immediately found that the students were unfortunately used to being yelled at and having their feelings dismissed. Since then, I have seen amazing progress in how students seek me out for discussions of why they are misbehaving or are having a challenging day. They are also much more mindful with how they speak to each other in times of frustration.
Before we sight - read, we take a couple of deep breaths and relax down on the out-breath while we drop into a predetermined dream scape (an imaginary setting of their choosing). We imagine that everything we play is this setting is successful and relaxed. When this becomes more automatic, we use it for performances to lessen stage fright.
I have blocked classes for high school orchestra. Students are incapable of a 90 minute learning session. I incorporate SEL techniques to give them a playing break, but also to help with overall well-being.
Na

Appendix W: Survey Question #9 Answers

9. Have you attended any social-emotional learning training outside of your school

corporation in the last five years?

No.;
Yes.;
Yes.;
No.;
No.;
No.;
No.;
Yes.;
Yes.;
No.;
Yes.;
No.;
Yes.;
Yes.;
No.;
Yes.;
No.;
No.;
No.;
Yes.;
Yes.;
No.;
No.;
Yes.;
No.;
No.;
No.;
No.;
Yes.;
No.;
No.;

Appendix X: Survey Question #10 Answers

10. How long have you been teaching strings?

15+ years.;
Less than 5 years.;
Less than 5 years.;
15+ years.;
15 years or less.;
15+ years.;
15+ years.;
15+ years.;
10 years or less.;
15 years or less.;
15+ years.;
15+ years.;
10 years or less.;
15+ years.;
15+ years.;
15+ years.;
15+ years.;
15+ years.;
15 years or less.;
15 years or less.;
10 years or less.;
15+ years.;
15 years or less.;
10 years or less.;
15+ years.;
15+ years.;
15 years or less.;
15 years or less.;
15+ years.;
15+ years.;
15+ years.;

Appendix Y: Survey Question #11 Answers

11. How long have you been teaching in your current position?

15+ years.;
Less than 5 years.;
Less than 5 years.;
15+ years.;
10 years or less.;
15+ years.;
10 years or less.;
15+ years.;
10 years or less.;
15 years or less.;
10 years or less.;
Less than 5 years.;
10 years or less.;
Less than 5 years.;
15+ years.;
10 years or less.;
15+ years.;
15+ years.;
Less than 5 years.;
Less than 5 years.;
Less than 5 years.;
Less than 5 years.;
Less than 5 years.;
Less than 5 years.;
15+ years.;
15+ years.;
15 years or less.;
10 years or less.;
15+ years.;
10 years or less.;
15+ years.;

Appendix Z: Survey Question #12 Answers

12. Do other teachers in your building use social-emotional learning strategies in their

classroom?

Somewhat.;
On a regular basis.;
Somewhat.;
Somewhat.;
Somewhat.;
On a regular basis.;
Not at all.;
On a regular basis.;
Somewhat.;
Somewhat.;
Somewhat.;
Not at all.;
Somewhat.;
Not at all.;
On a regular basis.;
On a regular basis.;
Somewhat.;
On a regular basis.;
Not at all.;
Somewhat.;
Somewhat.;
Somewhat.;
Not at all.;
On a regular basis.;
Somewhat.;
Somewhat.;
On a regular basis.;
Somewhat.;
Somewhat.;
Somewhat.;
Not at all.;

Appendix AA: Survey Question #13 Answers

13. Explain what strategies they use?

We are the Restorative Justice school, so educators use (when this person has been hired) the RJ person to help with SEL.
One teacher used meditation regularly in class when they were discussing difficult topics
I do not know what strategies other teachers use.
not sure, but I'm sure it's happening!
I don't know.
They have received the same training as me.
NA
Lots of interactions between students for fun and around student work.
Daily greetings, emotional check-in, mindful morning check in
I'm not sure.
Sources of Strength, yoga, breathing, meditation, counseling
I am not aware of any other teachers using SEL strategies.
Depends on the discipline.
None...they don't believe in it.
Same
We are encouraged to reach out and be there for students.
I'm not sure exactly which strategies they use.
same as mine
Zero
I'm not sure.
Same as me.
The choir directors use the same strategies as me.
I am not sure
The same as I do - culture of trust, vulnerability, and warm demanders.
Group work and reflective writing.
I don't really know because we do almost no cross-observations
They're using the strategies in the district SEL program. I happened to have missed the training due to an injury so, I don't know what they call them.
A few teachers at my school have mindful breaks for yoga or discussions on topics such as empathy, kindness, cooperation, etc. When literate students need to spend an extended time with the Dean of Discipline, he often has them practice reflective writing so that they can express their emotions in another way.
dim lighting, music in the background
Meditation, restorative circles
Na

Appendix BB: Survey Question #14 Answers

14. If given time in your classroom and training would you use social-emotional learning

strategies in your classroom?

Somewhat.;
On a regular basis.;
On a regular basis.;
Somewhat.;
On a regular basis.;
On a regular basis.;
On a regular basis.;
Somewhat.;
On a regular basis.;
Somewhat.;
On a regular basis.;
On a regular basis.;
Somewhat.;
On a regular basis.;
On a regular basis.;
On a regular basis.;
Not at all.;
On a regular basis.;
Not at all.;
On a regular basis.;
Somewhat.;
On a regular basis.;
Somewhat.;
On a regular basis.;
On a regular basis.;
Somewhat.;
Somewhat.;
On a regular basis.;
Somewhat.;
On a regular basis.;
Not at all.;

Appendix CC: Survey Question #15 Answers

15. If not why?

unknown
I would.
N/A.
only some, we have concerts to prepare for after all!
Too hard to dedicate part of the class time to something besides just learning instruments.
not applicable
NA
I would
N/A
n/a
I would!
N/A
n/a
N/a
na
I can take more time
Students must make a connection to their school through the unique educational opportunities that it has to offer. They succeed when they see school as the sole vessel through which they can achieve their goals. Schools are foolish to believe that they can "win students over" with positive social and emotional learning experiences: First, because students can easily find positive SEL outside of the school, and second, because school society and emotions are fickle; they will never completely be positive, therefore students will never be completely sold on it. A strong foundation of education and the realization of a need for that education is the only unique offering that schools have. Don't be mistaken, schools must provide a safe, healthy, and positive environment in which students can learn. The problem happens when SEL it placed at the forefront, with actual learning a distant second.
na
The purpose of orchestra is to play, period.
N/A
N/A
n/a
N/A
I do already.
N/A
I'm afraid of taking too much time away from the music-making which is social-emotional learning in its own right.
It's a definite maybe.

I definitely would like to incorporate even more strategies. The students at my school would benefit greatly.

I have been experimenting with SEL for over 10 years. I read books and try new things each year.

NA

There is barely enough time to address all the technique issues the students have. Spare time is a rare commodity.

Appendix DD: Survey Question #16 Answers

16. If yes what strategies would you like to implement.

I don't think I would change what I was doing but would have more knowledge with training.
Not sure, I do not know what strategies are available.
I would like to implement strategies that involve students cultivating a safe and comfortable environment such as practicing mindfulness through listening exercises or expressing personal mindfulness. I would also like to practice more discussion-oriented activities such as sitting in a circle and passing a talking-element around.
not sure I understand the types of strategies we are talking about here
Would like for students to be more self-aware and more controlled.
I already do many things that I didn't even mention
NA
More one - on -one time with kids for lessons on their instrument.
Coping skills practice, recite positive affirmations, and class meetings.
I would love to be able to teach mindfulness.
How to cope , be more resilient, be ok with "Not being Perfect", encouraging students to love themselves and others as they are, ways to be mindful and kinder
I would use them on a daily basis. I love starting the class with some centering breaths.
Welcoming ideas!
More time to get to know my students triggers and coping strategies.
More connection with the music
Not let the pressure to perform take over calm down.
N/A
na
N/A
What I already do.
Not sure, to be honest.
I think having the tools to address child behavior is vital to teaching.
I do not know of specific strategies, but I would use them if I had them in my tool box
I do already.
Allow time for talking and use reflective writing.
Again - focus and breathing exercises have been extremely helpful. Anything beyond this would need to focus on developing internal strategies to build resilience and grit.
I just want to treat people like people. I don't know what kind of strategy that is.
I would love to have more counseling services available for our students. Implementing transition times would also be helpful to give teachers time to have more one-on-one discussions with the students.
I think the relaxing breath is the easiest to maintain. I've used tapping, meditation, focus exercises and dream scape.
NA
Na

Appendix EE: Survey Question #17 Answers

17. Do you know anyone in your building corporation that uses social-emotional learning

strategies in their classroom on a regular basis?

No.;
Yes.;
No.;
No.;
No.;
Yes.;
No.;
Yes.;
No.;
Yes.;
Yes.;
No.;
Yes.;
No.;
Yes.;
Yes.;
No.;
Yes.;
No.;
Yes.;
Yes.;
No.;
No.;
Yes.;
Yes.;
Yes.;
No.;
Yes.;
No.;
Yes.;
No.;

Appendix FF: Survey Question #18 Answers

18. If yes what strategies are they using?

Unknown
Many classes use circles and restorative justice practices to build community and repair harm.
N/A
n/a
n/a
This is a repetitive question. Please see other answers.
NA
Same as I stated above.
N/A
I'm not sure.
Sources of Strength is a district initiative
N/A
I'm not certain
None use it.
We have a coach that works with teachers, and we also have the Cleveland Clinic in the high school who also worked with teachers
Put students with partners.
N/A
similar to my examples - very individual in how used.
Zero
N/A
I do not know, but I would have to guess that someone is.
n/a
N/A
All the above.
Mindfulness, expression through art
I'm not sure, but I know there are teachers who have taken a deep dive into SEL strategies.
N/A
A few teachers at my school have mindful breaks for yoga or discussions on topics such as empathy, kindness, cooperation, etc. When literate students need to spend an extended time with the Dean of Discipline, he often has them practice reflective writing so that they can express their emotions in another way.
NA
Unsure
Na

Appendix GG: Survey Question #19 Answers

19. Do you teach in a suburban school setting or an urban school setting?

Urban.
Urban.
Suburban.
Urban.
Suburban.
Suburban.
Urban.
Urban.
Suburban.
Suburban.
Suburban.
Suburban.
Suburban.
Suburban.
Urban.
Urban.
Suburban.
Urban.
Urban.
Suburban.
Suburban.
Urban.
Suburban.
Suburban.
Suburban.
Urban.
Suburban.
Urban.
Suburban.
Suburban.
Suburban.

Appendix HH: Survey Question #20 Answers

20. What are your goals in class for the first semester of class?

Playing instruments for beginners, tone/ensemble balance for 7th graders, 6/8 plus continued tone/ensemble balance with 8th graders.
Build habit of practicing instrument at home, build accountability and realize that progress and success on instrument is depending on the students' own effort, perform in at least two concerts
Some goals I have include preparing students for their upcoming concert and making sure students are getting to know each other so we can have a friendly and fun learning environment.
learn new skills to sound like more mature string players (vibrato, shifting, adv. bowings)
Students will work toward becoming independent musicians and improve in each of our Essential Learning Outcomes.
Team building, making connections, facilitating trust, and course curriculum content
Relationship Building, establishing norms, Fall and Winter Concerts
Get to know each other's names, get to know how everyone plays their instrument, get everyone, especially the freshman, used to playing their instruments every day.
To use more SEL strategies on a daily basis.
To help students feel accomplished and to give them a sense of belonging in class.
Get to know kids, get to know each other, build community
Strengthening connection, the students
Getting to know one another, setting expectations, feeling comfortable in the space and in relationships
Build a sense of community. Have my leadership plan events. Have two concerts and support them.
Building technique, build friendships
My goal is for students to enjoy music and make lifelong friendships.
To play music well.
Concerts + feeling positive growth + belonging
To perform music of the Western classical canon.
Increase student autonomy and knowledge of our core standards / practice techniques so that they have the strategies to work through music.
Continue progress of technical development on their instruments; prepare for Holiday concerts.
I have a full year overview if you would like to see my goals please email.
Grow as better musicians. Take the students from where they are at the beginning of the year and help them develop into better players by the end of the semester
Communicating openly and respectful with one another; building trust through sharing with one another; holding each other accountable for the product we build as an ensemble.
I want my students to build trust with each other. Get to know each other and be able to communicate.
Depends upon the ensemble, but in general, building community is a major goal.
Push musical development to the upper limits of their capability for the honors sections. Refine and develop techniques for the standard sections. Try to have fun while doing both.

I teach Middle School Science and 8th Grade History. My goal is to help my students strive to do their best in assignments and assessments, as well as to guide them in how to be exceptional leaders in their classrooms.

Fundamentals - Basic note and rhythm reading, rehearsal etiquette, intonation, tone
All while relaxed and feeling a team effort.

Develop "family" feeling in each orchestra class
Reinforce technique
Develop regular and useful practice habits

Learning to count rhythm and playing in tune.