Texas Music Education Research

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From Moratorium to Auditorium: A Case Study of the Latino Undocumented Student in Secondary Music Education

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Globalization, climate change, and political instability are increasing migration patterns across the world with millions of people, including children, adapting to new host nations (UNHCR, 2019). There is evidence that immigrant children have obstacles and influences in psychosocial development beyond language acquisition (Suárez-Orozco et al., 2008). Eriksonian Developmental Theory (Erikson, 1968) suggests as adolescents progress in typical identity maturation, they explore their future purpose in society while also establishing personal ethics. Further, Marcia et al. (1993) describe some adolescents who have actively sought personal ethic exploration, but cannot fully pursue a future purpose, as "Moratoriums." More broadly, the term "moratorium" can define a delay in legal motion, creating a waiting period (Miriam-Webster, 2024). This term aptly depicts the situation many undocumented youth face while waiting to live their lives fully in the United States regarding both legal status and identity development (Gonzales, 2011). This case study of five Latino immigrants, four being undocumented, asks adult respondents (aged 19-26) to reflect on moments of exclusion/inclusion in their secondary music classes through a set of open-ended questions. Using Quirkos software (2013), in vivo inductive coding revealed several themes found in transcribed interviews. Additionally, Suárez-Orozco et al. Integrative Risk and Resilience Model for Understanding the Adaptation of Immigrant-Origin Children and Youth (2018) provided the framework for deductive coding also revealing similar emergent themes. Findings show respondents felt included in music classes except regarding group travel. Several emergent themes encompassed identity, language acquisition, acculturation/enculturation, boundaries, and feelings. Research findings shed light on a clandestine population in the context of music education, general education, social-emotional learning, immigrant-specific adaptations, undocumented student's identity development, and meaningful music-making. This study gives some evidence that within the school immigrant adaptive microsystem, secondary music education programs may serve as a "nanosystem" for Moratoriums to feel safe to explore their future purpose actively without judgement, building resilience for the challenges that lie ahead.

The Brookings Institute states approximately 3.2% - 3.6% of the American population is undocumented with millions of these students in the public school system (Kamarck & Stenglein, 2019). Most live in fear of discovery, while others are unaware of their status (Gonzales, 2015). There is a growing body of research regarding immigrant and undocumented students' academic, socio-economic, and emotional obstacles (Figueroa, 2017; Gonzales, 2015; Mendez & Schmalzbauer, 2018). The immigrant student's musical education can be fundamental to their development, not only intellectually (Kraus & White-Schwoch, 2020), but socially as well (Jacobi,

2012; Lage-Gómez & Cremades-Andreu, 2021). Often music rehearsals become a welcome and safe place to be vulnerable and free of judgment (Marsh, 2017). Studies show that students with protective factors such as supportive parents, routine, and a sense of belonging in their school communities, including participation in music education activities are more likely to build resilience (Green et al., 2008; Heise, 2014; Perez et al., 2009; Suárez-Orozco et al., 2018).

In 1982, the U.S. Supreme Court case *Plyler v Doe* established it would be in the best interest of society to educate all children despite their legal status (legality); however, the decision set limitations on what schools can ask both parents and students regarding residency. This creates a "don't ask, don't tell" conundrum for undocumented students and families (Gonzales et al., 2015). For undocumented students who arrived in their childhood and know no other homeland, their future may be limited in both advancement and legality. As they mature, they come to recognize the legal limitations or liminality (Gonzales, 2011). Only those granted Deferred Action Childhood Arrival (DACA) status or asylum can legally work, drive, and move their lives forward without fear of deportation; however, these individuals cannot leave the U.S. and return, nor are they provided a manner to gain citizenship (*Pathway to U.S. Citizenship,* 2022). Without immigration reform, this part of the population has continued to grow with only a few glimmers of legal resolution from the conflict of "living a life in limbo" (Gonzales, 2015).

Intersection of Psychosocial Development, Belonging, and Empathy

In a 2010 study, Kirschner and Tomasello provided evidence that children who participated in a joint musical activity were more likely to collaborate in problem solving than those who did not. Rabinowitch and Meltzoff (2017) found synchronous movement enhances cooperation in pre-school aged children, while Marsh (2019) posits music provides a dialogic space promoting empathy and inclusion in social uncertainty among migrant children and youth. This research may suggest in context of the American Latino undocumented student, performing ensembles may build belonging, collaboration, and empathy.

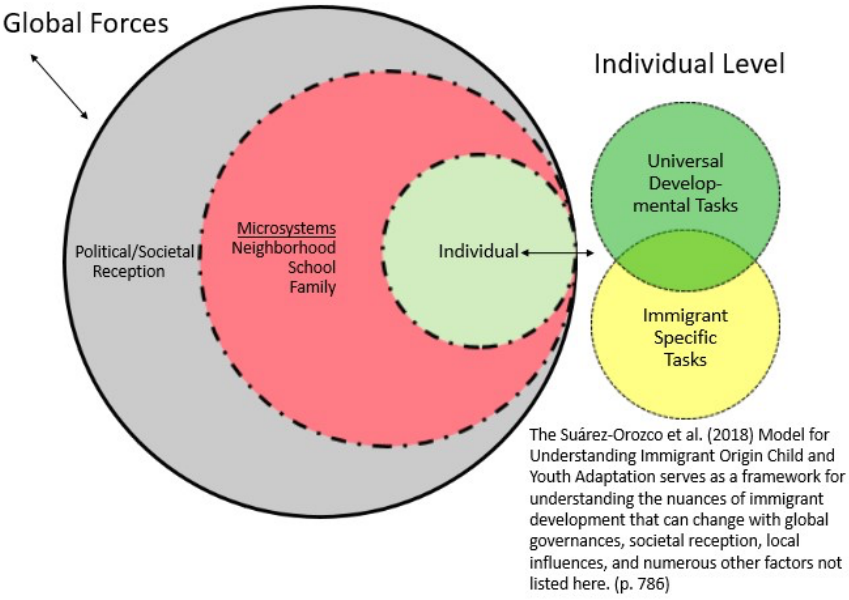
Immigrant Psychosocial Development

In 2016, Dunkel and Harbke's meta-analysis found evidence to support a general correlating factor in Erikson's (1968) eight psychological stages of development. Erikson theorizes psychosocial development centers on the conflict between personal psychological needs and society's needs. As these two opposing desires begin to acquiesce, a psychosocial strength develops. If the conflict remains, psychological challenges will continue to influence a person's development, possibly delaying or hindering the following developmental stage(s) (Salkind, 2005). In adolescence, development centers on identity exploration as youth begin to commit to one's sense of self *(Who am I?)* and society *(What is my future purpose?)* (Erikson, 1968, p. 314). However, as some adolescents fail to explore a future purpose, a period of moratorium may precede or hinder identity achievement (Marcia, 2006). In the Encyclopedia of Human Development, "a teen or young adult who is still experimenting without any [future] commitments is said to be in a moratorium or holding pattern" (Salkind, 2005, p. 1049). Marcia (2006) developed Eriksonian theory further: "Typically, 'Moratoriums,' currently in some form of identity crisis, appear as vital, struggling, engaging, and intense" (p. 581). Batra (2013) suggests, "If a person passes through a [psychosocial] stage unsuccessfully, he or she may develop a disposition that resembles one of two opposing forces. Consequently, the person may experience emotional discomfort or in extreme cases mental ill health" (p. 257).

Suárez-Orozco et al. (2018), in the Integrative Risk and Resilience Model for Understanding the Adaption of Immigrant-Origin Children and Youth (IR&RM), posited that immigrant children must not only navigate the same psychosocial tasks as other children, but additional immigrant-origin tasks possibly delaying development such as language acquisition. See Figure 1. Gonzales (2015) asserted, time is influential and adds a circumstantial effect to immigrant societal belonging, but for the undocumented "it alters the institutional landscape" and "changes the requirements for participation" (p. 18).

Figure 1

Suárez-Orozco et al. (2018) Interactive Risk and Resilience Model for Understanding Immigrant Origin Child and Youth Adaptation (IR&RM)



Immigrant Music Belonging

Maslow's (1943) Hierarchy of Needs places love and belonging as the third most important human requirement above only safety and physiological needs. Brown (2017) states, "True belonging doesn't require you to change who you are; it requires you to be who you are" (p. 40). There has been a growing body of evidence that music participation contributes to a sense of community belonging (Kirschner & Tomasello, 2010; Moss et al., 2018; Parker, 2010). Many undocumented students struggle with disclosure, trust within their peer groups, and often feel guilt for hiding their identity as they struggle building meaningful relationships and creating support systems (Figueroa, 2017; Vaquera et al., 2017). They may distance themselves from others, create a cover story, appear shy and passive, lack intrinsic motivation, avoid creating goals or future plans, avoid behaviors that can bring attention to themselves in public, or strengthen their school identity as a means of escape (Cobb et al., 2017; Yasuike, 2019).

Although there has been little research on the undocumented music student, there is evidence of immigrants and refugees using music to mitigate the difficult transitions these groups must make (Marsh, 2012). Benjamins (2018) found that immigrants in Canada use music to acculturate

and gain social mobility. Marsh (2012) provides evidence choral singing particularly gives a sense of closeness and trust. Additionally, Crawford's (2020a) case study observes cultural competence and social inclusion naturally embedded in rehearsal resulting in student-centered, practical, and authentic inclusive activities. Frankenberg et al. (2016) found immigrant students who participated in large ensembles rehearsing for at least eighteen months acquired more host cultural norms than those who did not participate in ensemble music-making.

Music Education as an Empathy Builder

With their additional psychological obstacles and/or liminality, the undocumented student may have to overcome fear, mistrust, ambiguous identity, isolation, and hopelessness. Music educators, as influential persons, can make a significant contribution to mitigating these risk factors by creating spaces of acceptance (Marsh, 2017). However, the inability of teachers to ask any student their legal status requires educators to be observant of the characteristics of the undocumented student. Brown (2016) argues successful educational leaders must have a high level of discomfort, a deeper understanding of personal emotions, and an understanding of how emotions work in their students. Gonzales et al. (2013) state undocumented students who have an adult at school they can trust are more likely to finish school. Heise (2014) argues that troubled students who build resilience have four things in common: social competence, adaptability, autonomy, and a sense of purpose and future. Music education classrooms are natural breeding grounds for these skills (Crawford, 2020b; Jacobi, 2012; Karlsen, 2014). Perhaps the most difficult mitigating factor to incorporate in a music classroom for the undocumented student, particularly, is the concept of future. Nevertheless, Heise (2014) argues resilience and creativity produce a feedback loop, each characteristic building upon the other, resulting in creative artists that are resilient people.

Purpose

The purpose of this qualitative case study is to investigate, retrospectively, secondary music education belonging among Latino undocumented students. While in school, did music classes provide a sense of inclusion other classes did not or could they participate fully in the same perceived way as their peers did? In addition, what do they wish now music educators understood regarding, for many, a secret unwanted identity? This case study, through a single qualitative interview, asks five adult Latino participants, four undocumented, to reflect on their secondary music education experiences of belonging. An important note in this study, although there is a small sample, (*N=5)* no two respondents have the same legal status, including siblings which emphasizes the nuanced nature of gaining legality.

Method

The chief aim of this study is to investigate the sense of belonging undocumented adults perceive of their time in secondary music education classes. Unsurprisingly, the inclination of most immigrants is to draw limited attention to themselves. For this reason, there was an attempt to build a strong sense of trust before any interviewing began between the respondent and interviewer. Sharing the intention of the case study's purpose of understanding secondary music education through the participants' perspectives provided motivation to share their stories and personal thoughts on the subject matter.

This case study contains participants who were purposively selected via the authors, colleagues of the authors, and other participants. One author knows three participants as undocumented residents. Using snowball recruiting, one participant encouraged another respondent to join the study. A colleague recruited the final respondent. The sample of participants (N=5) included three females (n = 3) and two males (n = 2), 19 to 26 years of age, all with varying degrees of legal status listed below in increasing risk of deportation. Each participant chose a pseudonym for anonymity.

Participants

Eugenio was a legal resident throughout his schooling and is now a citizen. He grew up in the Rio Grande Valley active in both junior and high school band, later joining choir. He is currently a music educator in the state of Texas and is included in the study to consider general immigrant perspectives without the threat of deportation.

Alex arrived legally in the U.S. at the age of 6 or 7 and believes his status of becoming undocumented occurred around the age of 16. He was a member of the choir from sixth through tenth grade. Alex applied and received his DACA status in his young adulthood. He currently is living independently and works as an installer of audio/visual equipment.

Ama is 19-years-old, graduated in the top 3% of her class, and has recently acquired asylum status along with the rest of her family. She works at a local restaurant legally and plans to apply to get her driver's license soon. Ama lives with her family and hopes to attend culinary school in the future.

Miriam is 19 years old and is Alex's younger sister. She entered the U.S. at the age of two with her mother using a valid guest visa. She participated in both choir and band (color guard). After graduation, she worked at a local restaurant and applied for DACA. However, due to complications surrounding the COVID-19 pandemic, she has yet to receive confirmation of her application and is in a holding pattern. She is currently unemployed and living with her parents.

Nineteen-year-old Karla is in jeopardy of detention and/or deportation. She arrived in the U.S. under the age of two and was a member of the band for six years. She applied for DACA followed shortly by two separate arrests for possession of marijuana. She currently resides with four other people and works at a local restaurant. She expresses an interest to play with a community band but is fearful administrative staff will ask for legal information.

Study Design

Participants answered a series of eight open-ended questions asked in the same order while responses were audio recorded. If needed, the researcher asked follow-up questions for clarification. A week following the interview participants received, via email, a questionnaire asking for basic demographic information and an opportunity to share any other information or personal reflections for the study.

The interview questions included: *(1) Tell the story of how you and/or your family became undocumented. (2) Did you ever feel included or excluded while in junior high and/or high school? (3) Can you give any examples of how so for either or both? (4) Were there particular events you experienced that led to those feelings? (5) Looking back now, in what ways do you think your junior high and/or high school music classes affected you? (6) What could schools, teachers, or communities do to make school more inclusive for their undocumented students? (7) Has music continued to be a part of your life? If so, how? (8) What else would you like to share even in regards your work or home life?*

Post-interview, transcripts were coded through the qualitative software Quirkos (2013) in an inductive manner revealing particular themes. Those themes appeared to be similar to the Suárez-Orozco et al. (2018) Interactive Risk and Resilience Model (IR&RM). Data was then more thoroughly deductively coded using the IR&RM framework. A week later, participants answered a Google form collecting basic demographic data and were given an opportunity to add any thoughts. Three participants responded in written form and their comments were coded and added to the final analysis.

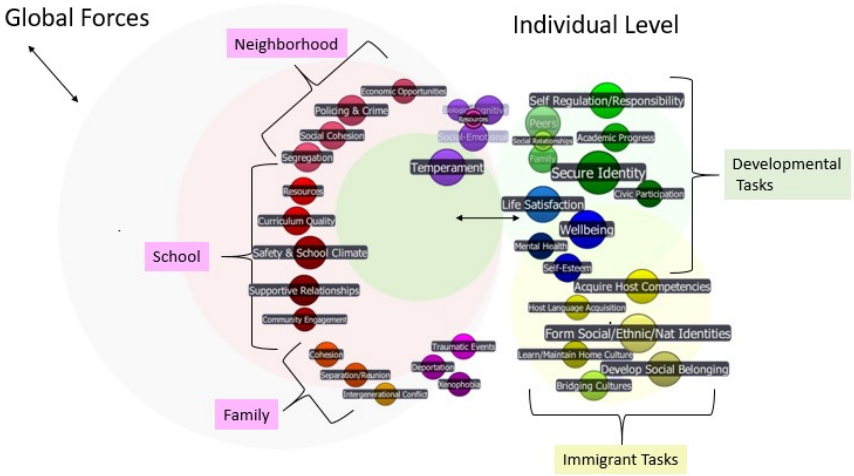
Interpretive Lens and Data Analysis

The researchers employed critical theory (Rexhepi & Torres, 2011) as an interpretive lens (Creswell & Poth, 2016) in a manner that replicated the methodology used in an earlier investigation regarding marginalized populations in music education (Fitzpatrick et.al, 2014). Similar to the research conducted by Fitzpatrick et al. (2014), this approach guided the data collection, data analysis, and the interpretation of the results of the current investigation.

Data provided from the participants provided a wealth of information on various topics, mostly unrelated to secondary music or exclusion/inclusion. Initially, inductive in vivo coding revealed identity, acculturation and other common immigrant adaptive themes. Using these themes to guide additional literature research, the researcher found and chose to use a framework from the Suárez-Orozco et al., (2018) IR&RM. Deductive coding presented developmental themes such as self-regulation, peers, overall identity, and academic progress with typical psychological development such as well-being, temperament, life satisfaction. Immigrant specific tasks present included social belonging, acquiring host country competencies (acculturation), language acquisition, balancing home and host country cultures, and maintaining interethnic peer relationships. Grouping similar themes together, the analysis of merged inductive and deductive codes revealed the following information. Larger spheres represent more frequently mentioned themes; smaller spheres reveal less frequency of themes. The codes are arranged and color-coded similarly to the IR&RM found in Figure 1. See Figure 2.

Figure 2

Inductive and Deductive Combined Themes in Context of the IR&RM Framework



Results

Typically, in case studies such as these, themes are presented with multiple examples from varying respondents. In this study's findings, however, there is an attempt to suggest a broader understanding. Here, every participant shared *elementary* positive or negative memories despite being asked more specifically about junior or high school. Each respondent then followed later in the interview with examples of using secondary music classes to reinforce positive feelings or mitigate negative ones within context of that core memory. The following contain these emerging themes within that of a single participant response to highlight the usage of music classes to mitigate difficulty or strengthen achievement in reference to a core memory. They also appear in correlation with the participant's residential legality beginning first with Eugenio, always a legal resident, and ending with Karla, most at risk for deportation and the only respondent to speak of music class exclusion.

Emergent Themes

Identity (Eugenio)

In his interview, Eugenio made clear his family arrived legally, naturalized through the normal process, and never spoke of inclusion/exclusion due to legality. Because of the nature of the questions, it is unsurprising that identity statements were the most common response such as "I am" or "I was." Referencing elementary school, Eugenio commented, "I had bilingual classes growing up from like Pre-K to probably first or second grade so I just, I never felt excluded because I was an immigrant really."

However, Eugenio did mention a memory of inner-ethnic conflict.

> There were maybe two instances when I was in high school where you had a kind of [bias] …there's certain Hispanic people in Brownsville [that] look down on the fact that they're Mexican which is weird . . .Because they look like you and they're brown too, but they're making these weird comments about not being Mexican.

The following example reveals how Eugenio has actively explored both future purpose and personal identity. When asked a follow-up question regarding what his instrument was in the band he replied, "I was a percussionist. So yeah…yeah eventually, eventually [I] became real musician when I became a vocalist (laughing aloud)." Both his descriptors referenced his identity ("I was" versus "I became,") but also show a commitment to future purpose and transitioning into a perceived "real musician" becoming the person and professional he is now.

Acculturation (Alex)

Alex is currently a DACA recipient and can legally work, drive, and travel freely throughout the continental U.S. Alex's responses tend to reflect those associated with social norms and standing out from others in an extraordinary way. He arrived around first or second grade unable to speak English and when asked about music ensemble belonging, he discusses nonmusical elementary school acculturation through a milestone moment of childhood.

> I remember one day. We had a field day going on. I don't remember what year it was and I don't know what event or race I won or whatever. I remember I was the reason why we won or whatever. And everybody was just praising me, I guess you could say but, it was … it felt good, honestly. I want to say … maybe it was third grade, maybe fourth grade.

Alex also describes breaking junior high social norms and standing out when he chose to join the choir, "Yeah, there's always all that 'what'd you pick' or 'what elective did you get.' And well, sometimes you would say, 'choir' and they would make fun of you." He goes on to describe the benefit of making friends. He explained, "Yeah, there is always people making fun of you like that. I remember going on field trips with choir and like … If anything, I got to meet more guys."

The only mention of liminality Alex gives is an example, before he had DACA, the difficulty of cashing his first IRS refund check at a local grocery store and resisting the urge to point out perceived discrimination. He explains, "I could've done it, but I just chose not to because I…I'm not gonna waste no time on it either, [I'm] gonna walk away from it. You know, just ignore it. That's usually how it is."

Language Acquisition, Enculturation, Bridging Cultures (Ama)

Ama recently has received asylum status that allows her the same legal allowances as those with DACA. Similarly, it does not provide a pathway to citizenship. Most of Ama's responses referenced language acquisition more than any other respondent reference and expressed the multi-lingual song exposure in choral music as fundamental to her development. However, one might posit, while in early elementary school, the possibility of her mother's arrest, exacerbated by the inability to defend herself in English, was integral to Ama's understanding of the necessity of language acquisition.

> There was this one time when my mom went to the grocery store and someone accused her of stealing. She didn't know English at the time and that was really early when we got here, so she's never gone back to the grocery store alone. Like… it really traumatized her… was pretty, pretty… bad for her.

Ama also shared a story of her parents being upset with her reading English language books in an example of generational acculturation conflict. She said, "In my home life, our parents didn't like it when we listened to music in English because they couldn't understand it."

Regarding choosing choir in sixth grade, Ama mentioned, "I finally could take choir and it was really fun and everyone was pretty cool." However, she continued to explain, "I really wanted to take it back in fifth grade but my parents never allowed me to. They just didn't like us going anywhere. It was an after-school class." Although Ama did not perceive exclusion from school participation because of her or her parents' legal status, it is common that undocumented parents attempt to minimize time out of the home and travel for multiple reasons (Gonzales, 2015). Ama continued to describe how she only received elementary music instruction once or twice a week and reiterated her ability to participate more fully in sixth grade, "I got to do it every day and it was really fun. I made a lot of friends through choir."

A week after the interview, in her written response, Ama reiterated how music helped her with language acquisition, "choir has impacted my ability to listen to many different genres of music and appreciate them for different reasons, as well as giving me a solid building block for learning new languages, especially Latin ones."

When discussing generally belonging, Ama also mentions enculturation and the importance she believes experiencing her home country's heritage was to her youngest sibling since he was an infant upon arrival.

> We did have heritage stuff here. Since in Texas they do a lot of heritage stuff so we never lost, like, connection with that because my baby brother he… We moved over here when he was like four months old so he *never* really got that experience back in Mexico and here he got a little bit of it.

At the same time, this may show the inability of her family to visit their home country because of their legal circumstance.

Boundaries, Emotions, and Peers (Miriam)

Unlike older brother Alex, who relishes in standing out, younger sister Miriam speaks negatively of her perceived differences. She arrived in the U.S. at the age of two and associates the milestone with the Fourth of July as her arrival anniversary. Like many undocumented youth, she is unable to legally drive, work, and travel in the U.S. during the time of her interview and described the reality of her work legal limitations, "I can apply wherever, but they're going to be, 'you need a social,' or 'you need some type of Texas ID or something,' but I have none of those."

Although Miriam speaks positively about both her choir and band experience, she does delve deeper into peer judgement, negative emotions, and identity struggles in terms of breaking boundaries, some clear and others ambiguous. Early in her interview Miriam spoke of the fear of judgment of English mispronunciations, "even *still* in junior high or high school there's just some words that I can't pronounce or I'm scared to pronounce." Despite these language difficulties, Miriam shared this not as an example of exclusion, but the perception of an additional personal obstacle she overcame with time. Miriam also shared a painful story of a conflict with a bully.

> There was this one incident… Us Hispanics have a little more hair on our arms, a little more hairier (motioning to her forearm) so there was this one white kid who was kind of trying… bullying me because of it. And I was like, I'm just brushing it off, I had always had it in the back of my head, 'oh, I'm not pretty' or oh, 'this is weird, I'm not up to the beauty standards.'

Here, we can see she feels excluded and negatively standing out due to a perceived racial boundary. This continues when she speaks at great length about the struggle of taking advanced academic classes due to the lack of Hispanic friends in those classes. In the following excerpt, Miriam intermingled race with ethnicity and nationality with legal status.

> I just felt more comfortable with the Hispanic people rather than the white people, or people of different cultures…around for my more advanced classes, I felt like I was the only brown kid there, so I felt a lot of pressure in those classes. Not necessarily because of the teachers or the students, I just felt pressure on myself. And so in those classes, where I really didn't see any familiar faces or anybody the same color, I just was really more quiet and more in my own little bubble of just learning than expressing myself in school.

Concerning music classes specifically, Miriam shared in her later high school years a yearning for a more diverse group of friends that shared similar interests rather than culture or ethnicity alone. This is an indication of identity exploration and a search for belonging.

> Like I said earlier how I felt more comfortable with my Hispanic friends and making more Hispanic friends, with the music programs I felt more comfortable with having other friends because we have the similar likes or similar dislikes… instead of like joining, because I had some Mexican friends that would join band, instead, I would have friends in choir… when I branched out a little more…and had some friends that are older than me, younger than me… different race than me, black, white…

As Miriam explores adolescence, she attempts to better herself academically through advanced classes and personally, through diversifying friendship. She also shares the utilitarian purpose of music classes. "Well, music was always kind of like my *safe* space. The same way of me not trying to, like, stand out, [it] helped me kind of *blend in* and make more friends." Here, Miriam felt fully accepted in music but also used full participation as a mechanism for hiding her undocumented

status from her peers both in and out of music. In her written response a week later, Miriam reiterated this psychosocial duality conflict between belonging and hiding.

> I always felt welcome and accepted in my music classes through the years and also found that my music friends helped encourage me to try new things in school and be more involved in the school spirit/community rather than hiding away.

Travel/ Future Planning Exclusion and Emotional Regulation (Karla)

Karla arrived in the U.S. younger than any other case study participants did; however, she is at most risk for deportation. She has applied for DACA, but has been arrested twice for possession of marijuana. It also appears she understood the ramifications of her liminality younger than the other respondents did. Karla is the only study participant that never discussed language acquisition or enculturation in any manner; however, she was the only participant that discussed feelings of exclusion at the elementary level related to her childhood understanding of her legal status. When asked *(2) Did you ever feel included or excluded while in junior high and/or high school?*

> Sometimes I did feel excluded just because there were certain things I couldn't do that my other friends could, so I was kind of, was just *stuck* at home… like going out, even going out of the state. I've never been out of Texas. So, it was like the Florida trip for example, for the band, I didn't get to go on that because my parents were, 'no that's, that's a little risk(y) so probably not a good choice.' So yeah, I did miss out on a couple of things. It was just … nothing you could do about it really.

(3) Can you give any examples of how so for either inclusion or exclusion? She elaborated with a story from elementary school.

> I do have one. It was… I was still pretty young around like fifth grade. I had gotten this award for an academic award and it was a whole trip. We could go to New York and stuff like that and that was another thing I missed out on because I couldn't fly over there. We didn't even like… it wasn't really a choice. I think it was a presidential award. I don't remember the exact name of it.

Of all the participants, only Karla described feelings of music exclusion, as related to her status.

(4) Were there particular events you experienced that led to those feelings?

> Well, there was also (a time) before graduation. All of my friends were already planning what college they're going to. What they're studying. I was like… I, I wasn't even sure if college was an option for me, so… I'm *still* not sure if college will be an option for me, so I'm kind of just *stuck*… working where I am… for now.

However, Karla also expressed how much she enjoyed her music classes and her friendship with fellow students. "I enjoyed it. It was the reason I did it for all the years so it was like a good time… to just relax. Be with my friends; play around, so it was pretty, pretty enjoyable." When asked if there was any way to improve inclusion for the undocumented Karla's response referred to school trips again, she articulated:

> I don't know. I think, I think just give out more opportunities to where we're able to actually participate in stuff that requires…like not going out of state. Activities still, we can all be included. All be able to join.

In her written response, Karla expressed the following:

> I'm just thankful that music education is provided in schools, a lot of people use music as a therapy, like myself. And for students who don't have as many opportunities due to their financial or legal status, being able to play with a bigger group of people is a great experience. If I could go back to high school and play with a band one more time, I would.

Discussion

Unwanted Identity

The Brown states, "We know from research that *unwanted identity* is the most powerful elicitor of shame" (2021, p. 29). Shame is associated with risky behaviors such as various addictions, emotional disorders, and domestic violence (Ferguson et al., 2000). Brown (2021) also states, "Shame thrives on secrecy, silence, and judgment" while empathy can mitigate shame. There is longitudinal evidence that adolescents who keep a secret for six months or longer have an increased risk of psychological problems (Frijns & Finkenauer, 2009).

In the *Plyler v. Doe*, 1982 decision, the U.S. Supreme Court made clear the public school system and agents cannot ask or require proof of legal residency. Although the original intent was to protect undocumented students and families from politically driven discriminatory practices, one can posit without identification, meeting the specific needs of this marginalized population is highly improbable unless students self-identify. There is evidence that shows students who self-identify as undocumented are more resilient and more likely to self-advocate (Sánchez, et al., 2022).

Brown defines "invisibility as a function of disconnection and dehumanization, whereas an individual or group's humanity and relevance are unacknowledged, ignored, and/or diminished in value or importance" (2021, p. 175). In context of Brown's (2021) dysfunction of invisibility, the evidence makes clear identifying immigrant students, particularly the undocumented, may be in the best interest of the student psychologically.

Research shows that a healthy balance of acculturative and enculturative behavior (immigrant specific needs) builds healthy self-esteem and later, identity in immigrant children (Marsh, 2017) whereas an avoidance of enculturation may indicate identity issues (Meca, et al., 2017). The Suárez-Orozco, et al. IR&RM (2008) provides a framework for understanding that both acculturative and enculturative tasks, on an individual level, build resilience along with multiple intersecting influences, varying from religion, gender, xenophobia, socioeconomics, deportation, and others. In addition, outward microsystems such as neighborhoods, schools, and families affect integration into a host culture. Global forces such as governing policy, laws, attitudes towards refugees and immigrants, and aid programs can influence immigrant reception too (2018). Political and societal reception are threatening the inclusion of immigrant students (Farivar, 2022) ultimately having a negative impact on their psychosocial development and increasing the risk of negative adult behaviors (Burt et al., 2012).

Meaningful Music-Making

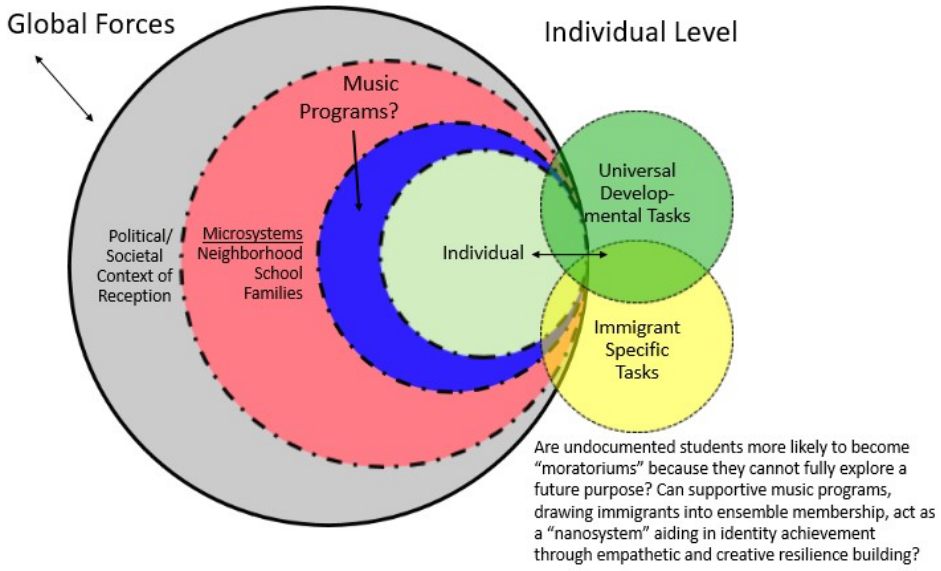
Music education and music educators may offer a unique place of sanctuary for any immigrant or undocumented student, especially concerning building empathy by providing a supportive "nanosystem" for healthy development within the microsystem of school. Neuroscience synchronicity and rhythmicity research inform us there may be a neurological-prosocial link to group musical activity (Xavier & Bonnot, 2013). Schellenberg et al.(2015) show that elementary-age children who participate in group-music activity have increased prosocial emotional skills, particularly those with lower behavioral skills. Ros-Morento (2019) provides evidence that adolescent student musicians compared to non-student musicians have greater competencies in emotional awareness, autonomy, and well-being. The emotional regulatory nature of music is

well-documented (Henley et al., 2012), but there is growing evidence of music-making's societal impact (Marsh, 2019).

For undocumented immigrants who cannot self-identify due to their vulnerable status, music educator training in identifying indirect non-disclosure signals could have an enormous impact on children's psychosocial development and inclusion among their peers (Kam et al., 2018). Music educators should be aware of the additional developmental tasks these youth must maneuver compared to their native-born peers. Understanding Eriksonian psychosocial conflict in terms of immigrant adolescent students can aid in building resilience for the future for not only these but also other students too, building empathy in the next generation. See Figure 3.

Figure 3

Are Music Programs A Nanosystem?



Of all respondents, Miriam gave the most obvious examples of identity versus role confusion (moratorium) in her interview. In discussing junior high, she shared the fear of judgment by peers due to her mispronunciations of English words (competency) through roll confusion regarding her physical appearance. In high school, Miriam expressed isolation she felt due to her perception of being the only Hispanic student in advanced classes to eventually wanting to expand her group of friends. When asked about her current situation as an undocumented adult, Miriam struggled to answer questions due to her legality.

> I'm just really like in a bubble of what I can and can't do. And I kind of feel hopeless sometimes because I want to do things. I want to do this. I want to do that, but I am limited in to what I can do.

The inability to fully develop and share their whole identity during the period of adolescence can create "belonging uncertainty." Brown (2021) states, "Belonging uncertainty can be high among members of marginalized groups, and this can have real consequences. For example, among underrepresented students at mainstream organizations, belonging uncertainty can have a negative impact on motivation and achievement" (p. 165).

There is a common saying in the Latino community that illustrates "belonging uncertainty." In

Spanish, “Ni de aqui, ni de allá.” The English translation is, “Not from here, not from there.” Although many undocumented adolescents deal with xenophobia, discrimination, poverty, racism, and liminality due to status, the hope is that the research presented here provides evidence that music education and music educators may be able to help those who may need it most but cannot ask.

Summary

The participants of this study expressed and perceived a sense of belonging regarding their secondary music education programs with one particular exception, traveling. One participant spoke of safety within the music programs, but also shared the intent of using the class to “blend in.” Respondents discussed indirect influences of exclusion associated with either their societal, legal or ethnic status. For example, respondents spoke of feeling excluded due to poverty while others spoke of the inability to participate fully due to parental hesitation. Unrelated to legal status but directly related to immigrant experiences, several mentioned inner-ethnic or cross-cultural conflict in terms of belonging. Immigrant students may have additional difficulty building an identity during adolescence compared to their non-immigrant classmates. Every respondent referenced elementary school in some manner, unprompted, which implies the importance of elementary school inclusion. The majority of participants shared acculturative and enculturative stories in their responses, providing evidence for the Suárez-Orozco et al, (2018) model.

Study Limitations

Limitations of this study primarily include the established relationship between the author and several participants which can illicit researcher bias; however, Gonzales (2015, p. 17) for qualitative purposes in studying a vulnerable population, stresses trust usually must be established for more complete research data of the undocumented person. Other limitations include the relatively small sample size and the majority of the respondents deriving from a single community. In addition, there are unknown past experiences, including possible trauma, that shape the responses of each participant.

There is evidence that students who self-identify have a stronger sense of identity and may be more resilient; therefore, case-study participants may be outliers within the population (Vargas, 2018). Field notes suggest at least one participant identifies as a member of the LGBQT+ community, “coming out” at an early age. Evidence suggests members of this community have a stronger sense of identity due to early awareness of different behavioral norms than that of their peers (Vargas, 2018).

Research tells us legality influences positivity (Patler & Laster-Pirtle, 2018); therefore, participants’ responses in terms of inclusion/exclusion may have been different if asked in their youth while their status was uncertain. Finally, each respondent gave only one interview, providing only a starting point for research.

Suggestions for Future Research

Future studies could include the same sample of participants, longitudinally, or a larger study in general, either or both with complete anonymity. Another possible study could include comparing both legal resident and undocumented immigrant responses or those from different geographical, ethnic, racial, or socio-economic communities. In terms of music belonging among

immigrants, further investigation may show a correlation between music inclusion with current legal residency. Regarding music educators, an anonymous inquiry on undocumented students who disclose their status could reveal some surprising results not only in population but also in indirect non-disclosures or patterns educators became aware of prior to disclosure that could help inform other educators.

Keywords: Music education, immigrant student, undocumented student, belonging, adolescent identity, moratorium

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Does the Dependent Measure Matter? Movement of Preservice Music Educators Through Fuller and Bown Teacher-Concerns Stages

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Fuller and Bown (1975) postulated that novice teachers move through three hierarchical stages of development: concerns about self, subject matter, and finally concerns about student impact. Killian, et al. (2013) found that novice teachers when asked to list their concerns, most frequently listed self concerns and seldom listed student impact concerns. Contrastingly, when Campbell & Thompson (2007) asked teachers to rate concerns given a prepared list, novice teachers rated student impact concerns much more highly. We postulated that the conflicting results were caused by differences in the dependent measures and designed this study to ask the same respondents to list concerns and to rate prepared statements. Preservice music teachers from the same institution (N = 43) completed both a free response dependent measure and rated the Campbell & Thompson prepared statements. We further divided the pool into experienced teachers (those completing student teaching n = 20) and inexperienced teachers (those beginning student teaching n = 23) to explore the effect of teaching experience on the two measures. Results concurred with previous research with some notable exceptions. Preservice teachers overwhelmingly mentioned self on free-response measures and more often mentioned students and subject matter on rating measures. Experienced student teachers responded differently than those who had not experienced student teaching. Results are discussed in terms of future research using multiple dependent measures when evaluating the complex task of the growth of music educators.

In a highly influential essay, "On Becoming a Teacher," Fuller and Bown (1975) postulated that novice teachers move through three hierarchical stages of development: concern about or focus on self, concern about content or subject matter, and finally concern about student learning/student impact. Fuller and Bown queried, "How can concerns about survival be resolved and concerns about pupils be encouraged?" (p. 40). See Conway and Clark (2003) for a cogent account of the development of Fuller and Bown's Stages of Concern.

General education researchers (Borich, 2000; Conway & Clark, 2003; Richardson & Placier, 2001) have examined these three stages extensively. Several researchers, both within general education and more recently in music education, have experimented with multiple ways to evaluate this model. For the purposes of this study, all further research cited will be limited to studies involving concerns-based stages of development with prospective music teachers.

Free Response Measures

One frequently used methodology is to examine prospective teachers' written free response entries, often comparing the beginning and end of semesters (Berg & Miksza, 2010; Buonviri & Paney, 2022; Kelly, 2000; Killian & Dye, 2009; Killian et al., 2013; 2023; Miksza & Berg, 2013; Powell, 2014; 2016; Teachout & McCoy, 2010). Because the free-response measure reflects prospective teachers' thoughts while or after teaching, we will refer to this method of data collection as "action" or respondents' self-reported concerns.

Ratings Concerns Measures

Given the concerns about exactly what the Fuller and Bown Concerns model evaluates (Watzke, 2007), and to increase ease of monitoring teacher thoughts, a second evaluative methodology involving Fuller and Brown Stages of Concerns was developed and refined (Borich, 2000; Rogan, et al., 1992), requiring respondents to rate the importance of prepared statements about teaching designed to indicate the extent of their concern with self, subject matter, or student impact. This measure is known as the Borich 45-item Teacher Concerns Checklist with 15 items for each concern category. The Borich checklist was modified to be appropriate specifically for music teachers (Austin & Miksza, 2012; Campbell & Thompson, 2007). We will refer to this method of data collection as "intention" because these items do not represent the initial thoughts of the respondents, but rather how they believe they would react in the given situations or what the respondents believe they would be concerned about at some future time.

Results of the free-response and ratings studies have not always concurred, leading to questions about the meaning of the Fuller and Bown stages. For example, Campbell & Thompson (2007) using a rating "intention" measure based on the Borich checklist (Borich, 2000) found that even freshmen emphasized student impact, while Killian et al. (2013) using a free-response "action" measure, found that student impact was mentioned rarely prior to student teaching. Such conflicting findings made us question whether the types of dependent measures might create such variations and was the impetus for the current study. Because of the paucity of music studies comparing the *same* respondents' reactions to multiple dependent measures, we designed this study to allow a comparison between what respondents believe might be important (intention) and what they report they are concerned or thinking about (action) using the Fuller and Bown Teacher Concern as a theoretical framework.

Additionally, we also considered the effect of teaching experience, because numerous researchers have found that even a small amount of teaching experience positively affected students' decision to become music teachers (Austin & Miksza, 2012), and positively affected the skills and attitudes of pre-service music teachers (Bartolome 2017; Buonviri & Paney, 2022; Henninger, 2002; Madsen & Cassidy, 2005; Powell, 2014; 2016; Schmidt, 2021). In a study particularly related to our present research, Killian et al. (2013) asked 159 preservice music teachers to list their concerns prior to student teaching and to comment again just after student teaching, analyzing their responses through the lens of the Fuller and Bown Stages (1975). Results indicated that respondents prior to student teaching made very little mention of student impact (4% of total comments). Those same respondents, however, made substantially more comments about student impact after the experience of student teaching (20% of total comments), indicating the effect of teaching experience on the Fuller and Bown stages.

Therefore, our research questions included: 1) What are the concerns (self, subject matter, student impact) of preservice music teachers as indicated on a free-response "action" measure?

2) What are the concerns (self, subject matter, student impact) of the *same* pre-service music teachers' intentions as indicated on a rating of prepared statements regarding the Fuller and Bown Stages of Concern? And 3) How would teaching experience affect either the free-response measure, or the rating scale measure?

Method

After gaining the appropriate IRB approval, we gathered data from music student teachers *(N* = 43) at a large southwestern university. Students were in the final semester of their music education degree program, with each seeking an all-level music teaching certification, and included those focusing on band, orchestra, choir, or elementary music teaching. In order to address our research question of whether the type of measure affected participants' responses regarding the Fuller and Bown Teaching Concern Stages (1975), each student teacher completed two dependent measures, an "action" free-response measure and an "intention" concerns rating measure.

"Intention" Dependent Measure: Teacher Concerns Ratings

The "intention" measure consisted of the Borich (2000) Teacher Impact Checklist, validated by Rogan, et al., (1992) and modified for music situations by Campbell & Thompson (2007). The checklist consisted of a 45-item list of comments designed to focus on self, subject matter, or student impact. Respondents answered, "When I think about teaching, am I concerned about this?" on a Likert scale anchored by 1 (not concerned) to 5 (highly concerned). The checklist contained an equal number of randomly distributed comments focusing on self, subject, and impact, allowing us to subsequently compare student responses in each category. The music-revised Teacher Impact Checklist (Campbell & Thompson, 2007) appears in Table 1.

"Action" Dependent Measure: Free-Response Concerns

The "action" measure consisted of a free-response prompt rather than a rating of prepared statements. We chose the free-response measure because of previous research (Berg & Miksza, 2010; Kelly, 2000; Killian, et al., 2013; Killian, et al., 2023; Powell 2016; Madsen & Kaiser, 1999) indicating the efficacy and frequent use of free-response. The prompt was worded "What are your concerns regarding student teaching?" We believed that a free response to a very open prompt was one of the effective ways to measure what a student was thinking at the moment.

Table 1

Fuller & Bown Statements Categorized by Self, Subject Matter, and Student Impact (Borich, 2000; revised for music by Campbell & Thompson, 2007)

Self Concerns	Subject Concerns	Student Impact
2. Whether the students respect me	1. Insufficient clerical help for teachers	5. Helping students to value music learning
4. Doing well when I'm observed as I teach	3. Too many extra duties and responsibilities	15. Increasing students' feelings of musical accomplishment
8. Managing my time efficiently	6. Not enough time for me to rest and prepare for class	17. Diagnosing student music leraning problems
9. Losing the respect of my peers	7. Not enough assistance/input from other subject-matter teachers	19. Whether each student is reaching their potential
13. My ability to prepare adequate lesson plans/musical experiences	10. Not enough time for grading, testing, assessments	22. Recognizing the social and emotional needs of students
14. Having my inadequacies become known to other teachers	11. The inflexibility of the music curriculum	23. Challenging unmotivated students
18. What the principal may think if there is too much "noise" in my classroom	12. Too many standards and regulations for teachers	29. Assisting certain students who make slow progress
20. Obtaining a favorable evaluation of my teaching	16. The rigid instructional routine	34. Understanding ways in which student health & nutrition problems can affect learning
24. Losing the respect of my students	21. Having too many students in a class	36. Meeting students' diverse needs
26. My ability to maintain an appropriate degree of class control	25. Creating support of music programs	37. Making sure that students learn musical concepts and skills by using a variety of approaches
28. Getting my students to behave	27. Not having sufficient time to plan	38. Understanding psychological and cultural differences that can affect students' behaviors
30. Having an embarrassing incident occur in my classroom	31. Not being able to cope with troublemakers in my class	39. Being flexible to meet the needs of different students
32. That my peers may think I'm not doing an adequate job	33. Skills for working with disruptive students	41. Guiding students toward intellectual, emotional, and musical growth
35. Appearing competent to parents	40. Having to do a large number of administrative tasks	43. The ability of students to take charge of their learning
44. Teaching effectively when another teacher is present	42. Planning for too many students each day	45. Being able to motivate students to learn

Effect of Teaching Experience on Teacher Responses

Previous research (Austin & Miksza, 2012; Kelly, 2000; Henninger, 2002; Killian et al., 2013; Killian & Liu, 2018; Powell, 2014; 2016) indicated that respondents who had teaching experience made fewer self-comments and more student-impact comments than did those who had less teaching experience. Thus, in order to address research question #3, we further divided our participants into "inexperienced teachers" (those beginning student teaching, n = 23) and "experienced teachers" (those completing student teaching, n = 20). Those labeled as "inexperienced teachers" had participated in shorter field-based practicum lasting a few hours, but had never participated in the full immersion experience of semester-long, all-day student teaching. They were prompted to "List questions or concerns you have prior to student teaching" a few days before beginning student teaching (Kelly, 2000; Killian, et al., 2013; Madsen & Kaiser, 1999), along with a completion of the 45-item checklist. We asked the "experienced teachers" who had just completed student teaching to "Consider how far you've come: What do you know now that you didn't at the beginning of your student teaching?", following the protocol established by Killian, et al. (2013). These participants also completed the 45-item checklist immediately upon completion of student teaching.

Subsequently, we transcribed the free-response comments of both "experienced teachers" and "inexperienced teachers" for further analysis. Because respondents could write lists or paragraphs, we considered the sentence or phrase as the primary unit of analysis (Killian & Liu, 2018; Liu & Killian, 2022; Austin & Miksza, 2010) and listed each sentence or phrase separately. This process resulted in 148 comments (inexperienced teachers = 88; experienced teachers = 60) with an average of 3.44 comments per individual. Researchers independently coded each comment as referring to self, subject matter, student, or other. We successfully coded the majority of phrases as self, subject matter or student, and coded "other" only when we could not determine the meaning of a particular comment (e.g. "details add up.") We eliminated the "other" comments ("other" frequency = 6 or 4.7% of the total number of comments) from further analysis, resulting in 142 comments being analyzed overall. We then discussed any disagreements until a consensus was reached.

Results

The purpose of this study was to compare self-reported concerns ("actions") with agreement ratings of prepared statements regarding teaching ("intentions") using the lens of the Fuller and Bown Stages of Teacher Concern (1975). We further divided the participants into "experienced teachers" (data collected at the completion of student teaching) and "inexperienced teachers" (data collected days prior to student teaching).

"Action" Measure: Free-Response Concerns

Results indicated that the analyzed free-response prompts (142 comments) resulted in the most comments about self (frequency = 93; 65% of total comments), fewer comments about subject matter concerns (frequency = 35; 25%), and the least number of comments about student impact (frequency = 14; 10%). See Table 2 for the frequency of mentions of self, subject matter, or students as well as sample comments for each category.

"Intention" Measure: Teacher Concerns Ratings

The intention checklist yielded strikingly different results on responses on the 45 items. On a 1 (low) to 5 (high) rating, respondent ratings on self-concerns averaged 3.19. Ratings on subject matter concerns averaged 2.66, and student concerns averaged 2.79. Responses ranged from a low of 1.65 to a high of 4.57 on a 5-point scale. See Table 3. Comparisons of Tables 2 and 3 allow consideration of the relative differences between the two measures.

Table 2

Action Measure (Free Response): Frequency of Self-Reported Mentions of Self, Subject Matter & Student Impact with Respondent Comment Examples

Fuller & Bown Stages	Frequency (%)	Examples of Respondent Comments
Self Concerns	93 (65%)	How to get along with cooperating teacher? Will students respect me? Will I be lonely? Showing confidence Where to eat lunch I love teaching more than I ever imagined
Subject Matter Concerns	35 (25%)	Teaching secondary instruments Classroom management Conducting skills Dealing with marching band I know now how to handle lesson plans
Student Impact Concerns	14 (10%)	Building relationships with students Give students the best learning experience possible Kids will not be perfect, but as long as they grow in the class, that's what counts

Table 3

Intention Measure (Ratings): Ratings of Prepared Statements Regarding Self, Subject, or Students with Examples of Rating Statements (N = 43)

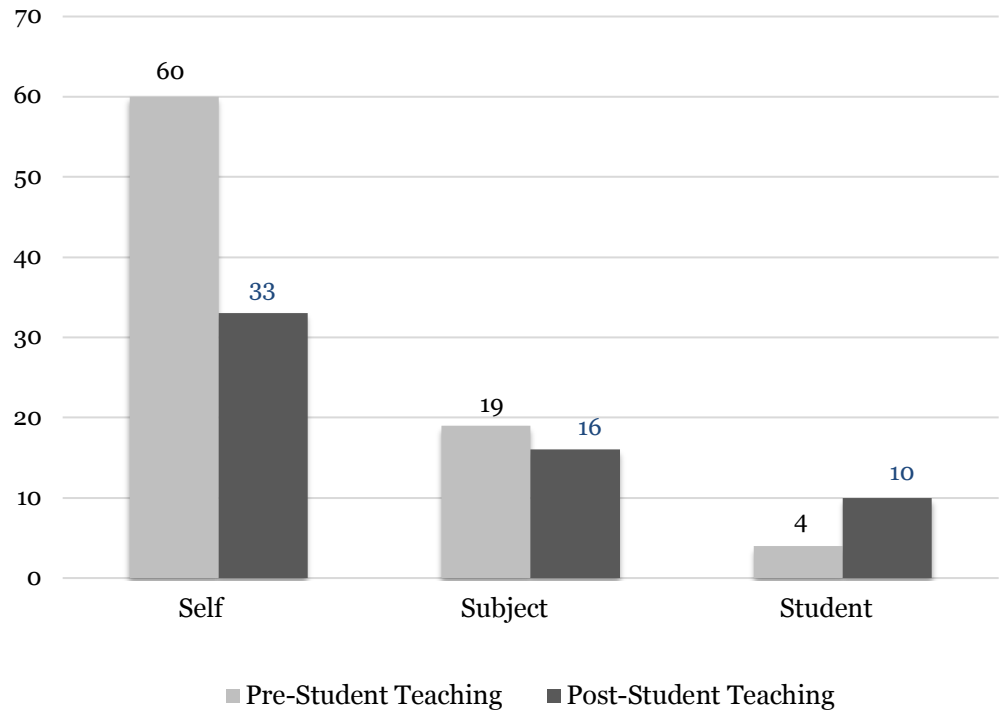
Fuller & Bown Stages	Average Ratings 1 (low)-5 (high)	Examples of Respondent Comments
Self Concerns	3.19	My ability to maintain an appropriate degree of class control (3.50 rating) Teaching effectively when another teacher is present (3.26 rating) Losing the respect of my students (3.25 rating)
Subject Matter Concerns	2.66	Not having sufficient time to plan (4.57 rating) Creating support for music programs (3.41 rating) Skills for working with disruptive students (3.41 rating)
Student Impact Concerns	2.79	Challenging unmotivated students (4.04 rating) Whether each student is meeting his or her full potential (3.30 rating)

"Action" Measure: Comparison of Experienced and Inexperienced Teacher Self-Report

On the free-response prompt, comments about self were the most frequent responses among both inexperienced and experienced teachers (93 mentions; 65%), but more frequent among the inexperienced teachers (inexperienced = 60: 72.2%; experienced = 33; 55.9%). The frequency of comments about subject matter were more similar among the two groups (inexperienced = 19; 22,8%; experienced = 16; 27.1%). Frequency of mentions of students was higher for the experienced group, but still less than their self-mentions (inexperienced = 4, 5%; experienced = 10; 17%). See Figure 1 for visual comparisons of experienced vs inexperienced teacher free response comments (action dependent measure).

Figure 1

Inexperienced (Pre-Student Teaching n = 23) vs. Experienced (Post-Student Teaching n = 20) Teachers' Frequency of Self-Reported Mentions of Self, Subject, or Students ("Action" Measure)

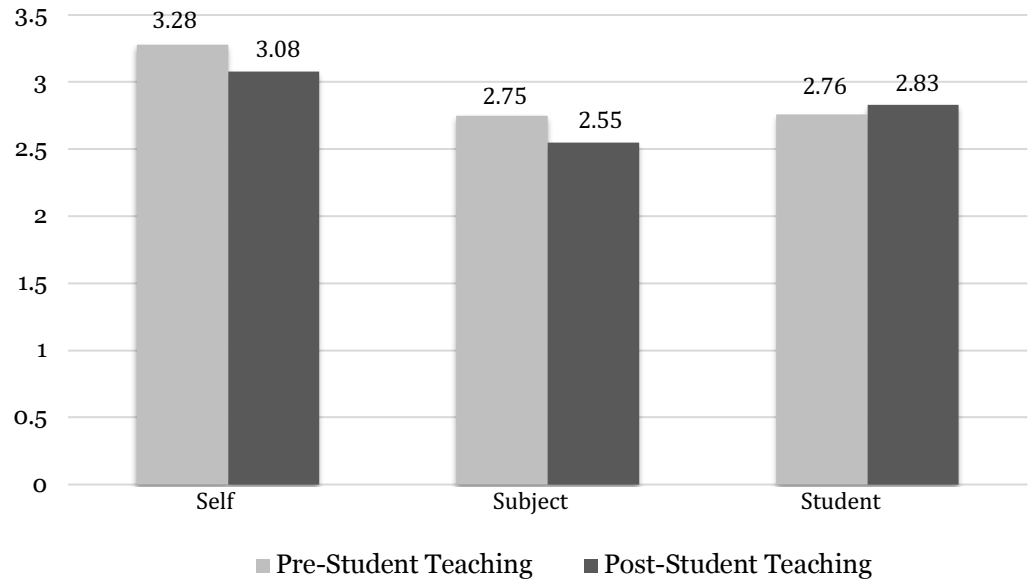


"Intention" Measure: Comparison of Inexperienced and Experienced Teacher Ratings

Division of the experienced and inexperienced teacher ratings on prepared statements regarding teaching ("intention" dependent measure) showed that inexperienced teachers used a wider range of ratings (1.65 – 4.57) than did the experienced teachers (2.10 – 3.50). Specifically, the average of self-concern ratings remained slightly higher than the other categories among both the inexperienced teachers (3.28) and experienced teachers (3.08). Subject content ratings were 2.75 (inexperienced teachers) vs. 2.55 (experienced teachers). Student concern ratings among inexperienced teachers were 2.76 vs. 2.83 among experienced teachers. Figure 2 allows comparison of the average ratings for inexperienced and experienced teachers across the three categories.

Figure 2

Inexperienced vs. Experienced Teachers' Ratings of Prepared Statements Regarding Self, Subject, or Students ("Intention" Measure)



Discussion

This study was designed to compare results of two different types of dependent measures using the Fuller and Bown Stages of Teacher Concerns (1975) as a theoretical framework. When students were asked to self-report their concerns, the majority of the concerns mentioned concerns were about self, followed by subject matter concerns, with fewer comments about students or student impact. Such findings concur with Fuller and Bown's (1975) speculation and previous findings about the tendency of new music teachers to focus on themselves (Berg & Miksza, 2010; Killian et al., 2013; Killian & Liu, 2018; Miksza & Berg, 2013) as measured by written free-responses or verbal interviews.

However, these results conflict with previous researchers who used teacher concern ratings as dependent measures, finding that both general teachers (Borich, 2000; Watzke, 2007) and preservice music teachers (Campbell & Thompson, 2007) indicated a much stronger student focus or subject matter focus than a self focus. In the current study, when the *same* students completed the music-revised Borich rating scale of teacher concerns (see Table 3 and Figure 2), they still indicated slightly higher ratings on self, followed by student impact and finally subject concerns. Strikingly, the analysis of free-response comments demonstrated much higher frequencies of self-concern, with a great discrepancy among the three concern categories. However, the 45-item ratings revealed much more nearly equal ratings among the three stages, although the self-concern was still the highest rated concern.

Because free-response results were displayed in frequency of mention of each category and the ratings dependent measure results were displayed in average scores on a 1(low) to 5 (high) scale, results were difficult to compare. Relative ranking of each category allowed greater ease of comparison. Table 4 displays the ranks of each category regardless of how the data were measured

and allows comparison of the current free-response frequencies (expressed as percentages) and the current ratings dependent measure (expressed as average scores on a 1-5 rating scale) as well as the ratings on the Borich Checklist for the Campbell and Thompson study (2007). Perusal of Table 4 reveals that self-concerns were ranked first for both measures of the current study, but were ranked second in the Campbell and Thompson study. Contrastingly student impact concerns were ranked last in the current free-response measure, but second in both the current and past ratings dependent measure. Remember that the current rating scale and the past rating scale (Campbell & Thompson, 2007) used identical measurement instruments.

We puzzled why self concerns might be highest in both measures of the present study, but ranked second in the earlier ratings study (Campbell & Thompson, 2007). Were the respondents in the two studies different in some way? Are the score differences too small to be important? The present study included only 43 respondents, all from the same university and the same music education program, while the Campbell and Thompson study included l121 students from 16 U.S. universities. Were the current students different somehow from the pool of students from the 2007 study? One remarkable aspect of Table 4 is the fact that the current students rated all the statements lower than did the 2007 students. Have students changed, or is this small sample somehow different? Please note that the current data were collected pre-covid, so we cannot use the pandemic as a possible explanation for the difference. Perhaps these data firmly demonstrate the importance of sample size in which a small number of respondents can skew the results.

Conclusions

In the current investigation, the findings drawn from the free-response measurement concurred with previous studies using the same free-response dependent measures; however, such findings demonstrated a discrepancy when comparing the results of ratings of prepared statements. Thus, the results of this study demonstrated that the specific dependent measure made a difference in responses, lending credence to the idea that conclusions should not be drawn from the results of a single measure. Clearly, multiple measures, compared with each other, are called for, especially in such a complex developmental task as teacher preparation (Conway & Clark, 2003; Watzke, 2007).

Concurring with previous research (Campbell & Thompson, 2007; Kelly, 2000; Killian, et al., 2013; Richardson & Placier, 2001), in our current study teaching experience affected results in both action and intention dependent measures. We expected these changes, especially regarding the increase in interest in teacher impact among experienced teachers (defined as those who had completed student teaching). Further research regarding the two measures of Fuller and Bown Stages of Concern among early, middle and late career music teachers is certainly indicated. A few anomalies occurred when examining the effect of prior teaching experience. For example, we wondered why experienced teachers used only the middle range of the rating scale (2.10 – 3.50) while inexperienced teachers used a much greater range of the scale (1.65 – 4.57). Perhaps that narrowing of the rating scale was due to experience, or perhaps, because this was a small sample, it was individual to this particular group of respondents. On the free-response measure we noticed that although experienced teachers overall made more free-response comments about students than did inexperienced teachers, a detailed examination revealed that this increase did not occur in every teacher. In fact, only five of the 20 individual experienced teachers accomplished the increase in student mentions. Such results point out the idiosyncratic nature of teaching, and that teacher preparation is still a matter of influencing one teacher at a time.

Results should be generalized with caution due to the small sample size (N = 43) and the fact

that all of these preservice teachers were from a single university and a single music education program. Results do indicate, however, the importance of asking the same respondents to complete multiple dependent measures. Clearly further research is indicated regarding the use of multiple dependent measures, particularly when evaluating such complex topics as the development of young music educators. Future research might include the comparison of other types of dependent measures with the same respondents, and whether Fuller and Bown stages are apparent in other cultures and other music teaching settings. Further study might also include asking the *same* teachers to complete both measures prior to and following student teaching. Additionally, we know relatively little about the responses of preservice music teachers from international cultures, and this is an area ripe for future exploration in our global society. The results of this study could be summarized as "If you ask a question differently, you get a different answer." Clearly further research is needed.

Keywords: Fuller and Bown Stages of Concern, preservice music teachers, free-response measure, rating scale measure

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They Need Our Help: Mentoring First-Year Band Directors

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Starting a career in music education is difficult; there are many challenges that first-year band directors face. These challenges can include praxis shock, isolation, stress, and high workloads. First-year band directors may need mentoring support as they transition into the profession. There are different types of mentor programs that a school or district can provide, and many do so. Researchers have examined different mentorship models that work with varying degrees of success. In this study, I utilized a multiple case study approach to better understand the first-year mentorship experiences of three second-year band directors during their first year of teaching. Data in the form of paper artifacts from mentorship experiences and semi-structured interviews were collected using the Zoom platform. Findings included (a) difficulties with participants' mentors and mentorship programs, (b) searching for mentorship, (c) feedback and desires for mentorship programs and (d) challenges of the first year. Based on these findings, suggestions for administrators and teachers to improve the mentorship process are discussed.

Music education is a career path that is both challenging and highly rewarding. Similar to other content areas in education (Davis et al., 2006; Garcia & Slate, 2011), beginning a career as a music educator is not easy. Evidence of the challenges for early career educators is apparent when looking at attrition rates. Prior to the Covid-19 pandemic, 27-44% of general classroom teachers (DeAngelis & Presley, 2011) and approximately 20% of music teachers (Killian & Baker, 2006) left the profession within the first five years. This relatively high attrition rate can lead to a teacher shortage (Killian & Baker, 2006).

Challenges for First-Year Music Teachers

First-year music teachers face many challenges as they transition from student to teacher. Praxis shock is a phenomenon where teacher expectations of the teaching profession as a whole do not align with the reality of their personal teaching experience; this is one common challenge that new teachers face (Ballantyne, 2007; Blair, 2008; Stringham & Snell, 2019). Although this phenomenon is common among all teaching disciplines, there are unique factors that music teachers face that increase praxis shock. For example, in a study of 15 early-career Australian music teachers, Ballantyne (2007) found that they were "expected to perform multiple roles, beyond that of other classroom teachers" (p. 185). Additionally, the author found that these roles varied compared to pre-existing expectations and that first-year music teachers may also feel that they cannot rely on their pre-service teacher education and must instead learn as they go.

Isolation is another challenge that impacts first-year music teachers (Ballantyne, 2007; Benson, 2008; McCann & Johannessen, 2004; Sindberg, 2011). Music teachers report experiencing physical (i.e., pertaining to the location of the music room) and content (i.e., being the only music teacher on campus) isolation (Benson, 2008). Teachers who experience physical and/or content isolation are more likely to feel as if they are not a part of the school community

(Benson, 2008). Isolation makes it more difficult to find time for stress relief (McCann & Johannessen, 2004), and may negatively impact teachers' working relationships, resulting in reduced opportunities to learn from colleagues (Blair, 2008).

In addition to praxis shock and isolation, first-year music teachers, and music teachers generally, tend to have higher workloads than the typical classroom teacher (Ballantye, 2007). A heavy workload can further exacerbate feelings of isolation because it may lead to limited interactions with colleagues and make socializing difficult. This is partially due to a school culture that values autonomy and independence in teachers (Sindberg, 2011). In their study of 120 band directors, Heston et al. (1996) found that four of the top ten stressors were related to workload (teaching load, non-teaching duties, paperwork, and administrative support). These high workloads can be very overwhelming for new music teachers, and researchers have found that they lead to higher attrition levels (McCann & Johanessen, 2004).

Even if the aforementioned challenges are relatively well managed, first-year teachers also experience challenges in the classroom that lead to notable amounts of stress. This is a major challenge for first-year music teachers (Benson, 2008; Gordon, 2000), and high amounts of stress can lead to burnout and attrition (Benson, 2008; Hamann & Gordon, 2000). Common stressors for music teachers include student behaviors and attitudes, program management, having to focus on other issues besides teaching, and a perceived lack of support from administration and colleagues (Gordon, 2000; Madsen & Hancock, 2002; Sindberg, 2011).

Taken together, it is clear that new music teachers face many challenges when they first enter the profession. Praxis shock, isolation, heavy workloads, and stress all impact new music teachers' initial years in the profession. To help ease this transition, many districts implement programs to support novice teachers. One common example is employing the use of mentorship.

Mentoring Programs

Quality mentorship aids first-year teachers in dealing with teaching stress (Benson, 2008) and increases the likelihood that they will persist in the profession (Hallam et al., 2012). Researchers have found that mentoring can have benefits and can help alleviate the "shock" of everyday teaching (Benson, 2008, p. 46). When teachers are given frequent access to mentors, especially early in their careers, they are more likely to stay in the profession (Hallam et al., 2012). Conway and Zerman (2004) conducted a study examining Zerman's perceptions of their first-year mentorship experiences. They suggested that strong mentors can help retain first-year teachers. Similarly, teachers have identified mentoring as an asset to support their success (Conway, 2015).

The most common mentorship programs that district administrators enact include individual mentors (Blair, 2008; Feiman-Nenser, 2003), offsite coaching (Hallam et al.,2012), collaborative mentorship (Hallam et al., 2012), and communities of practice (Blair, 2008). Although districts that utilize these models strive to accomplish the same goal of helping first-year teachers through their first years in the profession, each model has potential advantages and disadvantages. The individual or student-master model is one of the more traditional models of mentoring, where a more experienced teacher is assigned a first-year teacher for that teacher's initial year of instruction (Blair, 2008; Feiman-Nenser, 2003). This mentor can be assigned in several ways and typically only for the teachers' first year (Blair, 2008).

The offsite coaching model incorporates a district-level instructional coach to mentor teachers in addition to in-school mentors and support systems (Hallam et al., 2012). Hallam and colleagues (2012) found this model to be semi-effective because teachers gave high ratings to their on-campus support systems such as on-campus mentors and grade-level teams. However,

participants in their study tended to give their district coaches lower ratings because instructional coaches were difficult to reach and the teachers' personal mentors seemed to surrender their mentor responsibilities to the district-level personnel.

In a collaborative mentor program, first-year teachers receive support from multiple sources including mentors, Professional Learning Community (PLC) teams, and other school staff (Hallam et al., 2012). This model of mentoring provides young teachers with varied levels of support throughout their first three years of teaching and helped to retain teachers more than an offsite model (Hallam et al., 2012).

One final model of mentoring is the community of practice model. In this model, a group of first-year teachers works together in a group led by a master teacher mentor (Blair, 2008). While studying the experiences of five novice teachers, Blair (2008) employed this model to mentor five teachers. By the end of the study, the teachers ended up requiring the mentor less as they were able to rely on each other for support and mentorship.

Although mentorship programs can be beneficial, there are key considerations for administrators to keep in mind when implementing mentor programs for first-year music teachers. For example, many mentoring programs are designed for core subjects (Benson, 2008). Because of the unique challenges that music teachers face (Ballantyne, 2007), music teachers do not feel supported in programs designed without taking their unique experiences into consideration (Benson, 2008). Even when music educators are considered in the design and implementation of these programs, recruiting and matching mentors and mentees can be difficult (Baumgartner, 2020). Furthermore, not all mentors with teaching experience are well-equipped to mentor another teacher (Stringham & Snell, 2019).

Many music teachers can feel excluded from mentorship programs because these programs do not align with the music teacher's schedules (Benson, 2008). Additionally, some mentorship programs are ineffective because they require a significant time commitment in addition to regular teaching duties (Benson, 2008; McCann & Johannessen, 2004). This can be especially true for music teachers who often have extended work schedules due to out-of-school rehearsals and performances among other related activities (Benson, 2008).

Due to the time commitment their ensembles require, the competitiveness of the activity, and the nature of teaching an elective class, understanding band directors' mentorship experiences may aid in finding ways to keep these teachers in the profession. Therefore, the purpose of this study is to better understand first-year band directors' mentorship experiences. My research questions were:

1. What are new band directors' mentorship experiences during the first year of teaching?
2. How do new band directors describe their first-year teaching?
3. What kinds of support systems do new band directors believe would be most beneficial during their first year?

Method

Creswell (2013) defines a case study as a study using a real-life context or setting within a "bounded system" (p. 97). In a multiple-case study, a single issue is studied using multiple different cases (Creswell, 2013). A multiple case study including three cases was chosen because three cases would give a sufficient number of differing viewpoints. In order to include "many forms of qualitative data" (Creswell, 2013, p. 99) for analysis in the current study, I gathered data through participant interviews and mentorship artifacts (i.e., handouts from mentoring programs, participant notes, and journaling related to their mentorship experiences).

Participant Identification and Recruitment

I contacted two music education faculty members at two large public universities in the southwestern United States to procure a list of names of recently graduated students who would be in their second year of teaching. I decided to study second-year teachers because they would have recently completed their entire first-year teaching and mentorship experience.
Once a list of potential participants was obtained, I conducted Google and social media searches to find contact information. After identifying contact information, an IRB-approved recruitment message was sent that outlined the details and procedures of the study. I followed the initial invitation with two reminder messages. Because initial responses were limited, I continued identifying potential participants using a snowball approach (Patton, 1990) by asking colleagues for the names of potential participants. Finally, I also created a recruitment post on the Texas Band Directors Facebook group. As a result of my recruitment process, three participants were identified.

Data Collection Procedures

I developed a series of interview questions to gather information about participants' first year of teaching, mentorship experiences, and participants' opinions of their mentorship. I interviewed each participant for one hour using a semi-structured format. This format allowed for a better dialogue between the participants and me. Interviews were conducted via the *Zoom* platform using individual links for each participant. Interviews were transcribed using *Otter*, a transcription app. After each interview, I edited the transcript while listening to the interviews to ensure an accurate transcription. For ease of reading, I naturalized participant quotes where necessary. After the interviews, participants were also asked to send any materials related to their first-year mentoring experience.

Validity and Trustworthiness

I used three validation strategies for this study: triangulation, peer review, and a bias statement. I triangulated data looking for confirming and disconfirming evidence using the processes of across-sources triangulation (i.e., triangulating data from each of my participants) and methods triangulation (i.e., artifacts from participants and interview responses) as described by Denzin (1978). I engaged in peer review with a colleague who had recently received their master's degree and was familiar with qualitative research. Finally, I attempted to adopt a state of neutrality while analyzing the data by bracketing or setting aside prior experience pertaining to the topic being investigated (Creswell, 2013). To begin this process, I wrote a bias statement regarding my previous experiences. A short excerpt of this statement is included below.

> I am personally interested in the topic of mentorship because when I was a first-year band director I did not have anyone to help me figure out how to be a successful teacher. My first two years of teaching were very stressful and overwhelming. I had to try and figure it out by myself and I considered leaving the profession multiple times. I believe that having a mentor would have made my first years as a band director much more bearable.

To demonstrate reliability, I recorded the interviews and created transcriptions of the audio (Creswell, 2013). I coded each transcript using descriptive and in-vivo coding. Codes were created

by summarizing the content of each line of the transcription and short phrase codes were used where applicable to develop and locate themes. To determine the reliability of the coding process a peer coder was used and the intercoder reliability was calculated by dividing the number of agreements by the number of agreements and disagreements. My reliability coder was a music educator who was pursuing her master's degree in music education and was familiar with qualitative processes. We each individually coded one entire interview with a resultant inter-rater reliability of 85%, meeting the minimum standard threshold of 80% recommended by Creswell (2013). I then met with the reliability coder and discussed the codes and clarified definitions until consensus was achieved. I then re-coded the previous interview with the new code book and proceeded to code the remaining data.

Participants

Will[1] is a middle school band director whose primary instrument is the clarinet. He teaches at a medium-sized, Title I middle school in the southwestern part of a large urban metropolis, and he works with one other teacher who serves as his head band director. His school is very diverse with large Hispanic and African American student populations. Will's current duties included teaching woodwind and percussion classes and managing inventory and the music library. Will is at the same school he was at during his first year of teaching and his duties have mostly stayed the same.

Ted is a percussion specialist at a diverse large high school located in a large urban metropolis. His band colleagues include a head band director, and two other assistants besides himself. His duties consist of teaching the drumline and front ensemble of the high school and teaching the beginning and advanced percussion classes from both feeder middle schools. Ted is at the same school he was at during his first year of teaching and his duties have remained the same from last year.

Alexa is a middle school band director whose primary instrument is percussion. She currently teaches in Central Texas at a very diverse medium-sized middle school with a large Spanish-speaking population. This is Alexa's first year at her current school. Her first year of teaching was at a charter school in South Central Texas. In her previous school, Alexa was the sole band director and therefore had to teach all the classes herself including ensemble classes and beginner classes. This year Alexa's duties include teaching the beginning percussion and woodwind classes, and the percussion ensemble.

Findings

Four themes emerged from these three band directors' experiences with mentorship during their first year. The first theme, *difficulties with participants' mentors and mentorship programs,* referred to the struggles that participants faced with either their district mentor program or their assigned mentors. The second theme, *searching for mentorship,* referred to using previous connections to help supplement participants' mentorship and the desire for mentors outside of their official schools or districts. The third theme, *feedback, and desires for mentorship programs*, related to the different types of feedback that were used when the participants were being mentored and the different aspects that participants wanted to see in a mentorship program. The final theme

[1] Pseudonyms are used in place of proper names.

was *challenges of the first year;* this theme related to the struggles and challenges that participants faced during their first year of teaching.

Difficulties with Participants' Mentors and Mentorship Programs

During their first year of teaching, these three band directors had multiple challenges with their mentorship. One of these challenges was time. For example, Will stated "I was required to go to them [program meetings], but I didn't have time to do it. I was super busy last year with everything going on." Alexa also mentioned time being a challenge. However, unlike Will, she discussed the feeling that mentor teachers did not have the time to take on mentees. "It was just really difficult, because I mean, directors are so busy. They're so busy. And it's taking the time to stop and say 'Oh, this person is new and needs help.'"

Another challenge for the participants was a general lack of music mentorship. For Ted, his head band director served as his official mentor, however, there was a distinct lack of mentorship happening. He said, "I wouldn't exactly be confident in saying that she was my mentor." Ted was generally left on his own and forced to learn as he went. He said, "I personally felt that there was a more, 'You're kind of on your own and we all have our own responsibilities, so you need to figure it out.'"

Conversely, because she was the only music teacher on her campus, Alexa was assigned a journalism teacher as her mentor. Because of the different content specialties, Alexa and her mentor only discussed general teaching concerns. As Alexa put it, "She helped with general classroom things, but she wasn't a music-specific mentor."

Only two out of the three participants had a district-wide mentorship initiative; however, both mentioned a general focus on the core content areas. When asked, Will said, "It was not really catered to Fine Arts; it was mostly catered to the academic side. So, a lot of stuff was catered to the core classes, in a sense. And I kind of felt a little bit frustrated." Ted also discussed that his district program covered more general teaching aspects: "Essentially, the training was just kind of talking about the way teachers can improve their classroom management. Or just tips and tricks like little games you could do with kids on a certain topic or something like that."

Searching for Mentorship

One common thread between participants was the use of personal connections to help supplement their mentorship. Will stated that he used his middle school band director as a mentor saying: "So we definitely talk a lot. And then we also met up every TMEA to talk about the bigger issues too." Ted said he also reached out to a previous relationship saying: "One of those being [name], I worked with him in [South Texas city] my hometown, at [South Texas] High School. And he, I felt mentored me a lot, through college and stuff." Alexa discussed reaching out to friends to ask questions.

> But I've had friends who had been teaching for a couple of years, and I would text them or call them or email them and [ask], "Hey, how do I handle this?" Or "What do I do if this happens?"

Alexa did end up finding a music mentor through her charter school system.

Will also discussed reaching out to other directors to help supplement his mentorship. He mentioned reaching out to a well-known band director in the Dallas-Fort Worth area, saying: "I know I talked a little bit about Miss (Ruth), but she really helped me to be the teacher that I needed. And her being a woodwind player, she tells me, 'Oh this is what you need to fix.'"

Feedback and Desires for Mentorship Programs

Participants received different types of feedback during their mentorship experiences. Firstly, there was a trend for mentors to provide instruction-based feedback, that is, content-specific feedback based on the teacher's teaching. For example, Alexa and her music mentor tended to discuss music-specific instructional themes. Alexa said, "Our conversations—because he was a music person—were always more pedagogy-based and classroom management and instructional-based." She continued:

> So, he knows, "Hey, this note on the clarinet tends to be sharp or flat." Or if they're trying to go across the break, they can keep their right hand down. Just reminding me things of that. He reminds me, because I haven't taught beginner woodwinds: "Hey, you need to remind them to sit up, you need to remind them that they need to have a soft, C-shaped hand when they're playing." And things like that.

Will's mentor also gave instruction-based feedback; however, he took it one step further by not only discussing strategies but also modeling and teaching Will how to teach certain concepts saying:

> He really showed me and modeled it because that's what I started realizing more. And it's like you can do it on paper and pen as much as you want. But if I don't see it, I don't get it. Same thing with the kids here. Yeah, he did a lot of modeling for me. So, it was a lot of back-and-forth. And then he's trying to show me. "Okay, this is how you do it."

Participants also discussed informal conversation-based feedback; this kind of mentor-mentee discussion is more of a back-and-forth between the two and has less to do with instructional practices. Regarding her assigned on-campus mentor, Alexa stated:

> So, with my everyday mentor, it was 75% conversation just like, "How could I do this?" "How can I do this?" How could we implement this?" "How do we stop the kids from sticking gum underneath the tables?" "How do I keep my kids from putting their stands behind their-their phones behind their stands?" Things like that, just different ideas.

When asked about what they wanted to see in their mentors and mentorship programs, participants stated that they would like to see more observations. For example, Alexa said, "I really wish that my mentor was able to actually go into my classroom and actually physically observe me to give me feedback." Ted echoed this statement, saying, "I think they need to also just watch you teach. That has to happen. I think that's a component of a really good mentorship program."

Along with observation, participants also tended to want mentor figures to pass down and discuss pedagogy and skills to their mentees. For example, Alexa stated, "I would like to see just more of those master teachers passing on even just general things about what they know and how they approach instruction…how they utilize the pedagogy that they know." Ted also stated that he would want a mentor to talk about these topics, "And then go up to the teacher maybe in private and talk to them like, 'What did you hear? What are you thinking of saying next?' Or 'What are we going to try to do for this class?'"

Participants also indicated that they wanted a mentorship program to be accessible and transparent. Alexa stated that "It should be more accessible. It should be more readily available than what it's made out to be." Will's comment echoed this statement: "I think catering to all making time flexible, or even if it was a module or something, and then catering to time too."

Will also suggested that a good program should be transparent on whether or not certain meetings pertain to the arts or not, "Be transparent. [Say] 'this is for core, this is for fine arts.' 'Show up to this, show to that.' Rather than 'Oh, you're a first-year teacher—you need to go to this!'"

Challenges During the First Year

During the participants' first year of teaching, each teacher dealt with considerable challenges. One of these issues was classroom management. Will stated that he had a considerable problem with classroom management during his first year.

> However, in my band, when I was directing the non-varsity group it was just…it wasn't good for me. I just had a lot of kids that would not play, a lot of kids that didn't care. Kids being very disrespectful not only to me but to my head director and others. So the environment for that group was not good. I couldn't get stuff done because kids were constantly not paying attention in rehearsal or they would not participate.

Participants also struggled with being overwhelmed, unprepared, and isolated. Will described the feeling of being overwhelmed when he said this, "That's the big thing, as a first-year teacher, you're overwhelmed with everything, you're overwhelmed with the calendar, you're overwhelmed with planning, students, shoot—if you have to sub for a class. It's overwhelming as a first-year."

All participants mentioned feeling unprepared at some point, Alexa felt unprepared starting a program from scratch at her school, while Ted had multiple duties as a percussion director that he was not prepared for such as dealing with moving trucks.

> But one of my responsibilities was dealing with the Penske trucks, we had to rent those and use them. So, it was my job to call them and tell them we need two trucks for this week. And then had to deal with the business office and other people back and forth with sending the invoices and saying, "We need to pay for this." And that alone during supply chain problems and inventory problems was a nightmare. On top of trying to make the program good, it was so hard.

Discussion

Because I was interested in the mentorship experiences of first-year band directors, I interviewed three band directors in their second year of teaching. The analysis of these interviews led to the finding of four themes related to participants' experiences.

Participants seemed to have difficulties with time and relevance regarding their district and campus-level mentorship. This is consistent with previous research findings that indicate that most mentorship programs cater mainly to the standard core-subject teachers and are not flexible enough for a music teacher's schedule (Benson, 2008). School district administrators should consider restructuring their district-wide programs to include differing types of content, not just catering strictly to core subjects or general concepts. Participants also discussed their on-campus mentors; Ted, for example, was assigned his head band director as his mentor. Unfortunately, this arrangement did not work well for him. Identifying and matching mentors with mentees can be difficult (Baumgartner, 2020). Ted's head director was probably an easy choice; however, there could be multiple reasons this pairing did not work. Ted's head band director might not have possessed adequate mentorship skills (Stringham & Snell,2019), or Ted's director might have been focused on leading the program and expected Ted to come to her. Researchers might further examine mentorship by band directors' immediate supervisors to better understand how head band directors mentor their subordinates.

It was clear that participants wanted to seek out mentorship in addition to district-provided mentors. This correlates with research findings indicating that teachers should be proactive in their growth (Conway, 2012). Participants used former directors, friends, and coworkers to help supplement their mentorship. It appears that relationships are a large part of the teaching

profession. Researchers might explore the extent of the impact previous relationships have regarding a teacher's mentorship and retention in the profession. Furthermore, pre-service teachers might consider staying in touch with previous directors and classmates to supplement any mentorship opportunities in the future.

Participants' mentors tended to use a blend of instructional-based and conversation-based feedback. These findings align with previous research by Munroe (2021) who found that mentors seemed to adjust their feedback to their mentee's needs at the time. Additionally, Will's mentor also modeled different strategies, a practice previously identified as beneficial in mentorship programs (Sayeski & Paulsen, 2012). These findings can help inform mentors and mentorship programs to include varying feedback strategies in their mentorship. Not all directors will respond to the same types of assessment, so mentors should be able to switch between different variations of feedback when needed.

Participants had a clear desire for more observation and music-specific feedback from their mentors and mentorship programs. This specific feedback is very important to new teachers and is also seen as a good mentorship practice (Sayeski & Paulsen, 2012). Program planners in school districts might consider adding more observations from experienced music educators into their programs because new teachers want assistance and specific feedback on their teaching. Having experienced band directors observe and coach new band directors could be one way to support and retain these teachers.

These three participants faced many challenges during their first year in the profession. Similar to teachers from other studies (Ballantye, 2007), participants tended to describe different elements of praxis shock including feeling overwhelmed and unprepared. Ted also described feeling isolated due to being a percussion specialist, a finding consistent with previous research (Benson, 2008). Additionally, participants discussed stress in different situations. This aligns with previous research that concludes that stress is a major factor among first-year teachers (Benson, 2008; Gordon 2000). Researchers should continue to study the effects of stress and stress management with new band directors. Researchers might focus on wellness techniques to manage band directors' stress levels.

Limitations

Although the rich description of qualitative studies such as this one provides an opportunity to examine data that could be difficult to find in other types of studies, the results of these case studies should not be generalized to all band directors' first-year mentorship experiences. Another limitation was that I used second-year teachers. I selected second-year teachers because they would have knowledge of their entire mentorship experience during their first year; however, a year-long multiple case study with first-year teachers may yield different findings due to participants being able to have more immediate access to their mentorship experiences.

Conclusion

Participants in this study had varied experiences with mentorship. In general, if they had a district-wide program, it was not intended for fine arts teachers. Experiences with on-campus mentors varied as well, as Will and Alexa generally had good experiences, whereas Ted had an overall negative experience. Based on these results and consistent with previous investigations (Ballantye, 2007; Baumgartner, 2020; Benson, 2008; Conway, 2012; Gordon 2000; Munroe, 2021; Sayeski & Paulsen, 2012; Stringham & Snell, 2019), it seems that there is an ongoing need

for administrators to design mentorship programs based on the needs of music and other fine arts teachers. When designing these programs, including observations and feedback from content experts might be one way to support new teachers and thus lower attrition rates. These observations would not have to be live. With modern recording technology, teachers can send recordings to content experts to receive feedback. This program might manifest as a separate mentorship program catering to fine arts teachers. District administrators may consider using existing mentorship programs through state music organizations (such as the Texas Music Educators Association) as a starting point in creating such a program. Benefits of this program may include reducing reliance on direct supervisors as mentors, the ability to provide quick, content-specific feedback, and providing flexibility to accommodate schedules. Experienced band directors might also consider taking on a mentee outside of their campus to achieve the best fit between mentor and mentee. If administrators consider the specific needs of band directors, provide mentorship training to head directors, and create a fine-arts-based mentorship program, first-year band directors could feel more supported in their careers. Increasing support for first-year band directors can help lower band director attrition rates and encourage more band directors to remain in schools—a positive result that will lead to more successful schools, teachers, and most importantly, improved student experiences.

Keywords: mentoring, first-year teacher, first-year band director, teacher attrition, music teaching

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Elementary Music Teachers' Knowledge and Attitudes Toward the Use of Adaptive Materials for Students with Disabilities: An Exploratory Study

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As a result of seeing 100% of the student population, elementary music teachers host more students with disabilities than a general classroom teacher would in his or her class. Depending on the severity of students' disabilities, some require general music lesson alterations. To create the least restrictive environment for students with exceptionalities, teachers must adapt, accommodate, or modify materials, space usage, time spent instructing, and instruction modality. According to current literature, 85% of music teachers (general, band, choir, and strings) adapt goals and objectives for students with disabilities; however, only 9% of surveyed teachers felt competent in their skills to do so. This exploratory study aimed to survey regional elementary music teachers to discover their knowledge of adaptive materials, the likelihood and frequency of using them in their classrooms, what disabilities were prevalent in their classes, and if activities were adjusted.

Every child is entitled to a comprehensive, quality music education. Despite this universal right, some children might be excluded due to disabilities that can create challenges in the music classroom. In the late twentieth century and into the present, there has been increasing support for children with exceptionalities in school systems. Currently, the Individuals with Disabilities Education Act (2004), also known as IDEA, provides guidelines for the free, appropriate, and accessible education of students with disabilities, along with the resources and materials they might need (Kauffman et al., 2017).

IDEA (2004) lists several recognized disability categories. Disabilities listed are autism, deaf-blindness, deafness, emotional disturbance, hearing impairment, intellectual disability, multiple disabilities, orthopedic impairment, other health impairment, specific learning disability, speech-language impairment, traumatic brain injury, and visual impairment. After reviewing the characteristics of the disabilities, each disability falls into three categories of groups to which they can be most easily identified: physical, cognitive, and emotional and behavioral disabilities (Table 1) (Kauffman et al., 2017). This categorization of disabilities was created by the investigator for this study to make it easier for participants to distinguish between characteristics of each disability when taking surveys.

Table 1

Disabilities Categorized by Characteristics

Physical Disabilities	Cognitive Disabilities	Emotional and Behavioral Disabilities
Visual impairment	Autism spectrum disorder	Autism spectrum disorder
Deafness	Specific learning disability	Emotional disturbance
Deaf-blindness	Intellectual disability	Multiple disabilities
Orthopedic impairment	Traumatic brain injury	
Speech-language impairment	Multiple disabilities	
Multiple disabilities		

Note. Due to the nature of some disabilities, certain disabilities may appear in more than one characteristic group.

To provide the best learning experience for their students, it is common for educators to adjust instruction before or during the lesson to reach all learners (Chen, 2007; Lewis & Doorlag, 2006; Hammel, 2017). Adjustments for students change the pacing, size, modality, and/or color of instruction or instructional material (Hammel, 2017). One way these adjustments can be made is by using adaptive materials, which are materials designed for the individual disabilities of their users and their treatment goals (Hsieh, 2008). Adaptive materials are not specific to music education. They are used in many areas, including children's toys, mobility aids, transportation, assistive technology, and more (Hemmingsson et al., 2009; Hseih, 2008; Fichten et al., 2009; Peters, 2001; Salminen et al., 2009). In the music classroom, adaptive materials may range from instruments to general classroom tools (Grimsby, 2018; Kalgotra & Warwal, 2017; Küpana, 2015).

Adaptive Materials

Researchers from previous literature have shown that adaptive materials are helpful for students with exceptionalities in the elementary music classroom (Darrow & Armstrong, 1999; Donovan, 2020; Draper, 2017; Edgar, 2017; Fix, 2008; Kalgotra & Warwal, 2017; Küpana, 2015; Raschdorf et al., 2021; Varner, 2019). Adaptive materials allow students to participate with their peers in the general classroom and may improve their success, learning, retention, and enjoyment in the music classroom (Darrow & Adamek, 2018; Darrow, 2008). There are a variety of adaptive materials that educators can use, purchase, or create. Some tools that music educators may use are not music-specific and can expand to the general and special education classroom. Although countless adaptive materials can be bought or fashioned, this study focused on five chosen to target specific disability categories: adaptive recorders (physical), mallet adapter cuffs (physical), isolation headphones (cognitive), puppets (emotional/behavioral), and a weighted shoulder wrap (emotional/behavioral).

Table 2

Adaptive Material Descriptions

Material	Primary Category Targeted	Description	Popular Brands	Reference Material
Adaptive Recorders	Physical	Personalized recorder that allows for the customization of finger holes and angles	Aulos Adaptive Recorder	Darrow, 2012; Darrow & Adamek, 2018; Faulkner, 2014
Mallet Adapter Cuffs	Physical	Silicone strip that slides onto a mallet to assist with grip strength issues, limb differences, etc.	EasyHold, Shiyode, Sammons Preston	Crowe & Ratner, 2012; Darrow, 2008; Humpal & Dimmick, 1995
Isolation Headphones	Cognitive	Worn over the ears to block out excess sound	VicFirth	Kulawiak, 2021; Smith & Classen, 2018
Puppets	Emotional and behavioral	Used to teach and appeal to the externalization of emotions	West Music, Music is Elementary	Gronna et al., 1999; Oldfield & Carr, 2018; Trimmingham, 2010
Weighted Shoulder Wrap	Emotional and behavioral	Worn vest, blanket, or weighted strip of fabric to place pressure on user's shoulders	Mosaic, MAXTID	Fertel-Daly et al., 2001; Judge et al., 2008; VandenBerg, 2001

Educator Attitudes and Knowledge

Although previous research reveal that most music educators do not feel prepared to teach students with disabilities, professional development and training are beneficial in decreasing the divide between educator knowledge and willingness (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004). In the study completed by McCord and Watts (2010), 85% of surveyed educators stated they are willing to adapt goals and objectives for their students with disabilities. Recent research findings support this conjecture as well. Hollingsworth and Smith (2022) found that 100% of elementary music educators adjust their instruction for students with disabilities before or during instruction on various levels. Educators' attitudes change by engaging in professional development, and confidence increases in teaching students with disabilities (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004). As educators become more comfortable, they are, in turn, creating a more accessible, knowledgeable, and appropriate learning community and opportunity for their students; however, there is limited research measuring educators' knowledge of adaptive tools for the elementary music classroom (Beam, 2019; McCord & Watts, 2010; Thomforde,

2018b). While research on adaptive materials is present, there is no research on the effects of professional development with adaptive tools on educators' knowledge and attitudes.

This study assessed elementary music educators' knowledge and attitudes toward the effectiveness and accessibility of adaptive materials and tools for students with disabilities before and after a demonstration. A dependent samples *t*-test was used to answer the following research questions. Before and after a demonstration of adaptive materials to help students with disabilities, to what extent, if any, are elementary music educators:

1. Knowledgeable of adaptive tools?
2. Capable and confident to implement adaptive tools?
3. Influenced in their attitudes toward implementing adaptive tools?

Method

Participants (N = 17) attended a regional Texas Orff-*Schulwerk* workshop in March 2022. Each participant was a certified elementary music teacher in Texas. Educators' teaching experience ranged from .5 to 16 years (M = 6.03, SD = 5.00). Thirteen participants possessed an undergraduate degree, and four had undergraduate and graduate degrees. Six educators took a class on special education in their coursework, while the others did not (n = 11).

For this study, two surveys were constructed, with one survey (Figure 1) as a pretest and the other as a posttest (Figure 2). On the pretest, seven questions were followed by 22 statements rated on a Likert scale. On the posttest, one question was followed by 26 statements evaluated on a Likert scale. Pretest questions included years of teaching experience, the disabilities they have studied, and familiarity with adaptive tools. Additional questions regarding experience grouped disabilities by characteristics. Three categories were determined: physical disabilities, cognitive disabilities, and emotional and behavioral disabilities. Due to the nature and characteristics of some disabilities, there are disabilities listed under multiple categories. Pretest and posttest questions assessed educator knowledge of, comfortability with, and willingness to use adaptive materials in their classrooms. Although further research is needed to determine the validity and reliability of our instruments, this exploratory study served to provide an initial glimpse into the experiences of a small sample of elementary music teachers.

Based on the pretest and posttest model, surveys were given before and after demonstrating adaptive materials. Before testing and treatment, Internal Review Board (IRB) approval was obtained. Before the demonstration, a consent form was read aloud, and participants gave consent. Participants drew a randomized number out of a bag as the identifier to pair their two surveys. Participants had unlimited time to complete the surveys, finishing the pretest in nine minutes and the posttest in five minutes. Participants could comment on both surveys and were offered a sticker as compensation. Most participants used a QR code to access the online survey. Some participants elected for paper surveys. Paper surveys were collected, and data was aggregated with the online survey data.

Treatment included a demonstration of adaptive materials and tools. Following the pretest completion, the principal researcher explained the definition of adaptive materials and their purpose and provided information regarding the current literature's findings on adaptive materials. Materials were introduced in this order: weighted shoulder wraps, mallet adapter cuffs, adaptive recorder, isolation headphones, and puppets. The tools were chosen to benefit at least one of the disability categories. These materials were also reviewed for accessibility and transferability into the general and special education classrooms. After the demonstration's completion, participants were invited to explore the materials hands-on and asked to complete

the posttest. Participants spent about five minutes testing the materials between the demonstration and the posttest.

All participants completed the pretest, demonstration, and posttest. The pretest, demonstration, and posttest procedures lasted around 40 minutes. Data were analyzed through a dependent samples *t*-test, which compared the differences between pretest and posttest attitudes and perceptions.

Results

In both the pretest and the posttest, the sequence of Likert-style statements was grouped by statements about adaptive materials and specific adaptive tools. Likert-style statements offered responses of *strongly disagree* (1), *disagree* (2), *neither agree nor disagree* (3), *agree* (4), or *strongly agree* (5). For each adaptive tool, educators evaluated their knowledge of the device, their ability to use it, and the effectiveness of its use.

Educator Practices and Prior Knowledge of Adaptive Materials

To answer the first research question, to what extent are educators aware of adaptive tools to help students with exceptionalities in their music classrooms, several pretest items were analyzed. Two questions on the pretest measured participants' current practices in teaching students with exceptionalities, the first being whether they adjust their lessons based on the specific exceptionalities of each student. Nine of the 17 educators answered "yes," while eight answered "yes, sometimes." Question seven was "Does the adaptation of lessons for your students involve the use of adaptive materials?" (Table 3). Results suggest that many educators have knowledge of adaptive materials and recognize their benefits. Still, some educators may not be aware of adaptive materials or think they have access to them as music educators.

Table 3

Educator Adaptation Habits

Adaptation Habits	Educators
Always use adaptive materials	2
Sometimes use adaptive materials	11
Never use adaptive materials	5

Five questions on the pretest assessed educators' prior knowledge of adaptive tools before the demonstration, which answers research question one. Pretest statement 21, "I was exposed to the use of adaptive materials in my training for my profession," revealed that participants disagreed with this statement (M = 2.12, SD = 0.86), suggesting a lack of confidence. Pretest survey statements 11, 14, 17, and 20 (Table 4) were also used to answer the first research question. Each tool had a statement on the pretest survey that read, "I know what a(n) [insert tool] is." Results were low on identifying the wraps, cuffs, and recorder; however, all but one educator could identify the isolation headphones (Table 4). Educators were not surveyed on their knowledge of puppets due to their constant and wide pedagogical use in the elementary music classroom. Before

the demonstration, less than half of the educators could identify four of the five adaptive materials featured in the demonstration.

Table 4

Material Identification in Pretest

Material	Educators who could identify tool (*n*)	*M*	*SD*
Weighted Shoulder Wrap	2	2.29	1.21
Mallet Adapter Cuffs	9	3.29	1.26
Adaptive Recorder	9	3.18	1.24
Isolation Headphones	16	4.29	0.59

Educator Knowledge of Adaptive Tools Post-Demonstration

To answer the second research question, to what extent does educators' knowledge of adaptive tools change after a demonstration, several statements on the pretest and posttest were matched. Assumptions for the *t*-test were met. A dependent sample *t*-test was conducted on each question to compare the pretest and posttest results. A Bonferroni was conducted on the questions in this section to test for Type I errors. The Bonferroni value was $\alpha = .0125$, suggesting no Type I error was made.

Posttest survey statements 5, 8, 11, 14, and 26 were used to answer the second research question to assess educators' knowledge of each adaptive tool post-demonstration (Table 5). Each tool had a statement on the posttest survey that read, "I know what a(n) [insert tool] is." Results were high on all tools and showed improvement from the pretest, with all mean scores near 4.00. After the demonstration, nearly all participants could identify the four adaptive materials. Exclusive to the posttest, responses to statement 26, "This presentation taught me more about adaptive materials," resulted in a mean above 4.00, implicating that participants mainly agreed that the demonstration effectively taught them about adaptive materials ($M = 4.11$, $SD = .70$).

Table 5

Material Identification in Pretest Compared to Posttest

Material	Pretest			Posttest			*t*(16)	*p*
	Could identify (*n*)	*M*	*SD*	Could identify (*n*)	*M*	*SD*		
Weighted Shoulder Wrap	2	2.29	1.21	17	4.00	0.94	4.86	<.001
Mallet Adapter Cuffs	9	3.29	1.26	17	4.41	0.51	4.15	<.001
Adaptive Recorder	9	3.18	1.24	17	4.11	0.78	2.88	.01
Isolation Headphones	16	4.29	0.59	17	4.41	0.80	1.00	.33

Educator Attitudes Toward Implementing Adaptive Tools Post-Demonstration

To answer the third research question, to what extent elementary music educators' attitudes toward implementing tools were influenced after a demonstration, a dependent sample *t*-test was conducted on each question to compare results between the pretest and posttest.

General Impressions for Disability Categories

Posttest statements two, three, and four focused on educator perceptions of adaptive materials for students of each group of disabilities: physical disabilities, cognitive disabilities, and emotional and behavioral disabilities. Assumptions for the t-test were met. A Bonferroni was conducted on the questions in this section to test for Type I errors. The Bonferroni value was $\alpha = .017$, suggesting no Type I error was made. Statistical significance was only reached for the emotional and behavioral disabilities group (Table 6).

Table 6

General Impressions by Disability Category Results

Statement	Pretest		Posttest		*t(16)*	*p*
	M	*SD*	*M*	*SD*		
Benefits physical disabilities	4.18	0.95	4.47	1.00	2.58	.02
Benefits cognitive disabilities	4.11	0.93	4.35	0.99	2.21	.04
Benefits emotional and behavioral disabilities	3.76	0.90	4.14	0.51	2.89	.01

Two additional questions were asked about each tool. Educators were asked if they knew how and when to use a(n) [insert tool] in their classroom and if they thought [insert tool] benefits students with exceptionalities. Assumptions for the *t*-test were met. A Bonferroni was conducted on the questions in this section to test for Type I errors. The Bonferroni value was $\alpha = .025$, suggesting no Type I error was made. Statistical significance was reached for every skill category, meaning the demonstration was beneficial for improving educator skills toward adaptive tools for students with exceptionalities (Table 7).

Table 7

Adaptive Tool Skill and Attitude Scores

Weighted Shoulder Wrap						
Statement	Pretest		Posttest		*t*(16)	*p*
	M	*SD*	*M*	*SD*		
Skill	1.94	0.83	4.30	0.59	8.70	<.001
Attitude	3.41	0.62	4.35	0.51	6.62	<.001
Mallet Adapter Cuffs						
Statement	Pretest		Posttest		*t*(16)	*p*
	M	*SD*	*M*	*SD*		
Skill	2.82	1.01	4.53	0.51	6.72	<.001
Attitude	4.11	0.60	4.47	0.51	2.40	.03
Adaptive Recorder						
Statement	Pretest		Posttest		*t*(16)	*p*
	M	*SD*	*M*	*SD*		
Skill	2.88	1.27	4.47	0.51	4.77	<.001
Attitude	4.24	0.56	4.60	0.51	2.40	.03
Isolation Headphones						
Statement	Pretest		Posttest		*t*(16)	*p*
	M	*SD*	*M*	*SD*		
Skill	4.06	0.83	4.60	0.51	3.04	.01
Attitude	4.23	0.75	4.06	0.75	-.76	.46
Puppets						
Statement	Pretest		Posttest		*t*(16)	*p*
	M	*SD*	*M*	*SD*		
Skill	3.35	1.22	4.24	0.56	2.43	.02
Attitude	3.76	1.03	3.88	0.86	0.36	.73

General Impressions for Adaptive Materials

Posttest statements 19 through 22 were analyzed to answer the third research question regarding what extent music educators' attitudes towards the implementation of tools were influenced following a demonstration (Table 8). Assumptions for the *t*-test were met. A Bonferroni was conducted on the questions in this section to test for Type I errors. The Bonferroni value was $\alpha = .0125$, suggesting no Type I error was made.

Results showed that the demonstration was effective in influencing educator confidence. Statement 20, "I am confident in my abilities to incorporate adaptive materials in my teaching," evaluated overall confidence to incorporate adaptive materials into teaching. Results showed slight growth in mean difference but did not reach statistical significance, $t(16) = 1.22$, $p = .24$. This implies that while the demonstration increased knowledge, educators still require more training to become completely confident with implementing adaptive materials. Results may also reflect participants counting the demonstration of this study as professional training. Statement 23, "I have the funds and resources to supply adaptive materials for my students," was only given during the posttest. This mean ($M = 2.82$, $SD = 1.13$) was the lowest of all the posttest statements, implying that educators do not feel they can make these changes. They answered that their funding and resources are too minimal to make these changes with adaptive materials that they would like to following the demonstration.

Table 8

General Impressions Results

Statement	Pretest		Posttest		*t(16)*	*p*
	M	*SD*	*M*	*SD*		
"...confident in my knowledge..."	2.94	0.90	4.00	0.71	5.28	<.001
"... confident in my abilities..."	3.12	0.99	3.60	1.00	1.22	.24
"I was exposed in training..."	2.12	0.86	3.12	1.27	3.89	.001
"... likely to change habits..."	3.60	0.71	4.00	0.71	2.38	.03
"...have the funds and resources..."	-	-	2.82	1.31	-	-

Discussion and Conclusion

Summary

A large body of literature suggests that adaptive materials and implementing accommodations are beneficial for students with disabilities in the elementary music classroom (Darrow & Armstrong, 1999; Draper, 2017; Donovan, 2020; Edgar, 2017; Fix, 1999; Kalgotra & Warwal, 2017; Küpana, 2015; Raschdorf et al., 2021; Varner, 2019). Literature also suggests that demonstrations and professional development are effective in increasing the knowledge and

attitudes of educators (Allen, 2022; Bartolome, 2013; Colwell & Thompson, 2000; Hammel, 1999; Hourigan, 2007, 2009; Hammel & Hourigan, 2017; Jones, 2015; Reynolds et al., 2005; Salvador, 2010; VanWeelden & Whipple, 2005). In addition, educators do not feel confident in their abilities or prior educational experience to make these classroom changes (Allen, 2022; Hammel & Hourigan, 2017; Jones, 2015).

Educators at a pedagogical workshop were given a pretest, watched a demonstration using adaptive tools, and took a posttest. Both tests surveyed educators' awareness, knowledge, and attitudes toward adaptive materials in the elementary music classroom. Results suggest that a demonstration increased educators' awareness, knowledge, and attitudes.

Discussion

Despite the small sample size and expected growth between pretest and posttest, this exploratory study provided meaningful information for the educators involved, for their students' involvement and achievement in music classes, and for further research in the special education and music education fields. All educators (N = 17) answered that they adjust their lessons for students with disabilities, which aligns with research supporting educators as having positive attitudes and a strong desire to teach students to the best of their abilities, even if that includes making extra adjustments or spending time attending additional training (Allan, 2022; Hamell & Hourigan, 2017).

This study's participants find lesson adjustments beneficial for students with disabilities, which supports current research findings. These research findings do not specifically indicate if adaptive materials were used in lesson adjustments (Chen, 2007; Lewis & Doorlag, 2006; Hammel, 2017; Hollingsworth & Smith, in press). Ten educators in this adaptive material-specific study responded that they incorporate adaptive materials into their lesson adjustments. Educators stating that they use adaptive materials may be due to the increase of students with disabilities in their classrooms (or the diagnosis thereof), the increased number of paraprofessionals accompanying students with disabilities in music classrooms, or increased testing measures to determine disabilities since the identification and support for disabilities has increased over time.

Educator Prior Awareness of Adaptive Materials

Regarding research question one about educators' awareness of adaptive tools for students with exceptionalities, pretest results reveal that educator knowledge was limited before the demonstration, especially on the weighted wrap, mallet adapter cuffs, and adaptive recorder. Scores for the isolation headphones were higher, possibly due to their frequent use by students with sensory issues. Educators may have seen these used in their schools or in public. Educators were not assessed on their knowledge of puppets on the pretest because they are a widely available tool often used in the general classroom, either with or without students with exceptionalities. Despite weighted vests being a common tool in elementary special education classrooms, music teachers in this study were unaware of the weighted should wrap, as evidenced by the pretest. Perhaps, educators were unaware of the wrap because they had not seen it used.

As discovered during the pretest, educators were unaware of the mallet adapter cuffs and the adaptive recorder. While mallet adapter cuffs and the adaptive recorder are advertised within music catalogs, it is conceivable that educators may need more time to look in catalogs or browse for items like this. This lack of knowledge may stem from the need for more professional

development activities, specialist collaboration, mentoring by experienced teachers, or content in pre-service coursework. Another reason educators may not be aware of the adaptive recorder is due to the rarity of physical disabilities inhibiting playing the recorder.

For the adaptive recorder, most educators answered on the pretest that they would need to learn how to use this device, aligning with a study by Thomforde (2018a, 2018b) that found that less than two-thirds of educators were aware of adaptations for the recorder. Conversely, posttest scores indicated that educators feel strongly capable of using the adaptive recorder, implying the demonstration positively influenced educators ($M = 4.47$, $SD = 0.51$, $t(16) = 4.77$, $p < .001$).

Educator Knowledge of Adaptive Tools Post-Demonstration

Regarding the changes in educator knowledge of adaptive materials, as investigated in research question two, the demonstration effectively increased educator knowledge. Each adaptive tool experienced growth in educator knowledge from pretest to posttest. All materials posttest scores rose above 4.00, which aligns with the statement *agree*, attributing total agreement in identifying materials. Posttest statement 26, "This presentation taught me more about adaptive materials," scored above 4.00. This suggests that the demonstration, an example of professional development, positively increased educator knowledge of adaptive materials. It was undetermined before the study how much knowledge educators might have had on the subject; furthermore, it was important to evaluate if demonstrations are adequate or if adaptive tools are self-explanatory since this was an exploratorystudy. This study supports growth in knowledge for each adaptive material, affirming that professional development helps increase knowledge for educators (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004).

Changes in Educator Self-Perceived Abilities and Attitudes Toward Using Adaptive Tools Post-Demonstration

Participants answered that adaptive materials were beneficial for students with physical, cognitive, and emotional and behavioral disabilities, demonstrating that they were positively influenced by the demonstration's examples of these materials. However, all groups of disabilities did not reach statistical significance. These findings suggest educator attitudes towards materials for each group increased; however, due to a lack of statistical significance being reached for physical and cognitive disabilities, more data is required to prove if the demonstration was effective for those individual categories (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004).
Regarding individual tool scores, the weighted shoulder wrap scored with a large amount of growth regarding knowledge and attitudes, meaning the demonstration effectively exhibited the weighted shoulder wrap as an adaptive tool, which ultimately may help some students with exceptionalities engage better in the elementary music classroom, $t(16) = 8.70$, $p < .001$. Similarly, mallet adapter cuffs experienced similar growth suggesting the demonstration was effective in educator skill increase, aligning with literature that mallet adapter cuffs are perceived to assist with grip strength issues, limb differences, and fine and gross motor skill issues (Crowe & Ratner, 2012; Darrow, 2008; Humpal & Dimmick, 1995), $t(16) = 6.72$, $p < .001$. Lastly, for the adaptive recorder, growth was statistically significant and reflected a large leap from pretest to posttest in all questions about educator skill when using the material, $t(16) = 4.77$, $p < .001$. Results align with literature that states that an adaptive recorder is an easily accessible tool that educators will be able to use, implying that the demonstration was beneficial in increasing their perceived skill level (Cooper, 1999; Faulkner, 2014; Grimsby, 2020; Linsenmeier, 2004; Thomforde, 2018b).

Educator attitudes towards knowing how to use isolation headphones created statistically significant from pretest to posttest, $t(16) = 3.04$, $p = .01$, aligning with literature that demonstrations are beneficial for educator knowledge (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004). Contrarily, the statement, "Isolation headphones are beneficial for students with disabilities," did not experience growth; however, the mean in the pretest ($M = 4.23$, $SD = 0.75$) and the mean in the posttest ($M = 4.06$, $SD = 0.75$) were both above 4.00 (*agree*). Despite the lack of statistical significance, results still align with literature that finds isolation headphones beneficial for students with disabilities (Kulawiak, 2021; Smith & Classen, 2018).

Attitudes towards using puppets as an adaptive material only slightly changed following the demonstration. Results align with existing literature that puppets may benefit students with disabilities (Gronna et al., 1999; Rosenbaum et al., 1986; Oldfield & Carr, 2018; Trimmingham, 2010). Results also support literature stating that educator training can increase knowledge of adjustments that can be made for their students (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004).

Relating to research question three, overall confidence in the ability to use materials increased dramatically with the statement "I am confident in my knowledge of adaptive materials in my classroom," $t(16) = 5.28$, $p < .001$. This shows that the demonstration increased educator knowledge, confidence, and attitudes in just a few minutes, supported by the literature (Cooper, 1999; Grimsby, 2020; Linsenmeier, 2004). The demonstration entailed in-person interaction with the presenter, touching the materials hands-on, and specific examples and tutorials given in the demonstration. Perhaps, educators responded better to the demonstration than seeing materials in a catalog. In addition, they may have never been exposed to the materials.

This study revealed that while educators want to learn how to use these materials, they need more resources for their students but find them difficult to purchase due to small classroom budgets. However, educators could contact their schools' special education department (SPED) for their input; they might have some non-music specific adaptive tools available at the music educator's disposal. Research supports that SPED and music collaboration create the best and least-restrictive environment for students (Beam, 2019; Grimbsy, 2018; Hammel & Hourigan, 2017; McCord & Watts, 2006).

Current findings align with existing research that educators feel ill-prepared to teach students with disabilities while simultaneously having the desire to learn how to serve them best (Allen, 2022; Hammel & Hourigan, 2017; Jones, 2015). Findings also support the hypothesis that professional development, workshops, and training are beneficial in increasing educator confidence and attitudes toward working with students with disabilities (Allen, 2022; Bartolome, 2013; Colwell & Thompson, 2000; Hammel, 1999; Hourigan, 2007, 2009; Hammel & Hourigan, 2017; Jones, 2015; Reynolds et al., 2005; Salvador, 2010; VanWeelden & Whipple, 2005). Specifically, this study's findings support Grimsby (2018), Kalgotra and Warwal (2017), and Küpana (2015), which argue that adaptive materials and music education can be beneficial for students with disabilities.

Limitations

Limitations for this study included sample size, and more generalized results may be achieved with more participants. In addition, multiple participants ($n = 5$) answered that they had not learned about disabilities in their coursework. This is a severe disadvantage to these educators who have not been exposed to disabilities. Results from this study cannot be generalized to larger populations but can guide areas for future research.

Further Research

An area of future research entails asking what tools current educators use. In addition, future research monitoring musical growth in students with disabilities using adaptive materials would be beneficial, along with assessing the state of collaboration between special education teachers, paraprofessionals, parents, and elementary music teachers. Further research also entails studying educators using the tools demonstrated in the long term. In a future study, educators could take adaptive tools into their classroom and complete monthly surveys to attest to their usage, experiences, and attitudes toward the materials.

Implications and Conclusions

As educators' knowledge and confidence increased following the demonstration, educators should seek out training, resources, and experiences with adaptive tools. Educator knowledge can expand when adequate time is spent with adaptive materials, increasing their confidence in incorporating them into their classrooms. Students previously unable to participate due to limitations can now fully participate in the general music class. Students with disabilities can easily join in class activities. They can experience the least restrictive environment they deserve when educators are sensitive to student needs, allowing them to blend in with the crowd and fully participate in the class. As laid out by IDEA (2004), every child is entitled to a comprehensive and appropriate education. For some students, this may include extra test time or less homework. In the music room, the doorway to accessibility may be adaptive materials. Educators will be able to incorporate these students into class in a unique way. This study will guide future research and development of professional development and resources for elementary music teachers working with students with disabilities, increasing the availability of appropriate and substantiative music education for all.

Keywords: Adaptive materials; elementary music; disabilities; attitudes; survey; accommodations

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