“MIRRORS, WINDOWS, AND SLIDING GLASS DOORS”: A CASE STUDY OF TEACHING AND LEARNING FOR AFFECTIVE OUTCOMES IN COMPREHENSIVE MUSICIANSHP THROUGH PERFORMANCE FOR BAND

BY

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THESIS

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ABSTRACT

The purpose of this case study was to investigate one band teacher’s approach to affective teaching and his students’ experiences with affective learning. This study was guided by the following questions: How does one band teacher plan, facilitate, and assess affective musical experiences? What meaning do students assign to affective musical experiences? How do students’ affective musical experiences transfer to performance and personal understandings? What value do students and teachers perceive in affective development through music? Due to the selected repertoire being deeply connected to topics like White supremacy, racial terror, and racism, and the classroom context being majority White, two additional sub-research questions were added during the study. How does one music teacher plan, facilitate, and assess anti-racist affective experiences in a majority White classroom context? What meaning do students assign to anti-racist affective musical experiences? These sub-questions are explored through the lens of Bishop’s (1990) theorizing on the role of children’s literature as portals of understanding the self and others in a racialized society and Hess’s (2017) notions of euphemisms, terminal naivety, and Whiteness in the music classroom. Participants included one band director and three students in grades 10-12 at one high school in a suburban location in the Midwest. Data collected over four months included individual interviews, classroom observations, and field notes. Analysis revealed the following core themes: diversified affective experiences, inexplicit race and equity talk, and, following a metaphor offered by Bishop (1990) the repertoire as a mirror, window, and sliding glass door.

The teacher in this study intentionally facilitated multiple affective experiences for his students, each of which was planned, flexible in nature, invoked student-centered and democratic learning, and allowed space for varied perspectives and conclusions. The three students associated
affective experiences with deeper understanding of their music, which resulted in heightened performance and personal experiences. Varying levels of musical and personal learning transfer occurred, and each participant ascribed positive value to affective development through music. Race and its impact on the affective experiences of both the teacher and students emerged as a primary consideration over the course of the study. Anti-racism and mirrors, windows, and sliding glass doors are used as lenses through which to view anti-racist experiences in the classroom. The mirror reflected back images of Whiteness, White privilege, or cultural knowledge. Windows provided perspective into experiences with which students were unfamiliar. Sliding glass doors provided participants with opportunities to more directly engage with cultural artifacts. Consideration is also given to the ways in which affective teaching and learning serve to socialize students.

Keywords: comprehensive musicianship, band, affective, socialization, anti-racism, race talk
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CHAPTER 1: INTRODUCTION

Comprehensive Musicianship through Performance

The Comprehensive Musicianship through Performance Project was initiated in 1977 by a collection of educational organizations in Wisconsin (Wisconsin Music Educators Association [WMEA], 1977). The objective of the project was to create a school-based teaching model that allowed for a more holistic musical experience for students participating in performing ensembles by “teaching with intention, [and] performing with understanding” (WMEA, 1977). A major result of CMP’s formation was the development of a planning model that guides teachers’ planning process.

The Planning Model

CMP’s primary goal is “teaching with intention, performing with understanding.” This targeting of meaningful and lasting musical understanding guided the committee’s development of the CMP Planning Model (WMEA, 1977). This planning model consists of the following components: (a) music analysis; (b) learning outcomes; (c) teaching strategies; and (d) learning assessment; and (e) music selection. Figure 1 is the graphic depiction of the model that has been adopted by CMP. It features a star with each of its five points pointing to a distinct piece of the planning process.
The five points of the star are of equal value in the CMP model and work together to ensure meaningful connections between the student and music (Sindberg, 2012, p. 49). This model has ties to H. Robert Reynolds’s (2000) *Repertoire is the Curriculum* which suggested that the selection and performance of high-quality repertoire is essential for students’ musical growth. CMP provides space for teachers to more carefully consider how they will choose quality repertoire and utilize it to create individualized, group, and student-centered learning experiences.

**Five Points**

Patricia O’Toole (2003) and the contributors to the book help explain the CMP Planning Model further in *Shaping Sound Musicians*. In justifying the value of musical analysis for teachers she explains that the more intentional they are about discovering the work’s background, musical elements, compositional devices, and affective potential, the more effectively they’ll be able to facilitate learning for their students. While the concept of score study leading to deeper understanding for teachers is not novel among those in the profession,
her inclusion of considering the affective dimension of music is unique. As CMP encourages student-centered instruction, possibly the most important innovation is the equitable emphasis on affective, knowledge, and skill-related outcomes for students.

As teachers are primarily charged with the responsibility for guiding student learning, goals, and growth in schools, O’Toole suggests three outcome categories to help guide teachers in their pursuit of student growth. The first are skill outcomes, or those related to students’ technical abilities on their instrument. The second, knowledge outcomes, refer to the students’ ability to understand a piece’s mechanics, theory, and position in music history. The final set of outcomes are the affective, or the aspects of music that connect directly with students’ “internal and subjective,” musical experience (p. 27). Building these outcomes into a teaching plan is said to result in a more comprehensive musical experience for students.

When teachers have decided on potential outcomes they create a series of strategies that will engage their students in meaningful learning. O’Toole explains that “good strategies should involve student action, interaction, and discovery,” while also describing different types of strategies teachers might use (p. 49). Of the most relevant are those that consider various learning styles (visual, aural, kinesthetic, etc.) and are student-centered. O’Toole notes that these kinds of strategies are often uncomfortable for those who find their roots in more traditional ensemble pedagogy, but nonetheless argues that they result in students being more independent and confident musicians.

To determine the effectiveness of the chosen teaching strategies and the resulting student growth, various types of formal and informal assessment are necessary. O’Toole calls for us to provide feedback and meaningful criteria for grades in areas outside of attendance alone. She writes that this expansion of formal assessment allows teachers to more powerfully advocate and
demonstrate the “profound learning [that] takes place in performance ensembles” to administrators, parents, and students (p. 69). Most importantly, O’Toole shares that any assessments should not be a disruption to the learning process, but rather a tool to help “move the learning process forward while providing tangible evidence as to what learning has taken place” (p. 99).

The final component of the CMP Planning Model places quality of repertoire as the primary source of student learning potential. O’Toole presents the following characteristics as guidelines for determining the quality of music: uniqueness, form, design, unpredictability, depth, consistency, orchestration/voicing, text, and transcendence (pp. 102-104). The CMP Planning Model is best utilized when teachers have gone through the process of purposefully analyzing a work’s musical value, potential outcomes, strategies for teaching, and ways of providing assessment.

The Affective Domain

CMP has been used by music teachers as a framework through which to encourage a more democratic and student-centered learning environment (WMEA, 2012; Vygotsky 1978). While traditional ensemble curriculum tends to focus attention on the acquisition of technical facilities and musical literacy, or what are called skill and knowledge outcomes, CMP calls for educators to deliberately explore of the affective qualities of music.

In Shaping Sound Musician, O’Toole (2003) discusses the challenges that exist in writing affective outcomes. She defines affective as the following:

An affective response includes a meaningful connection (e.g., spiritual, physical, or emotional) between the student and the music. It often results from the connection of the elements of music, personal knowledge, and accumulated experiences. The goal of the
teacher is to use these responses to help students grow in personal knowledge (e.g., opinions values, wishes, desires), awareness of the transcendent, and heightened sensitivity in their connection to humanity. (p. 35)

She explains that while teachers widely recognize the potential for students’ emotional growth through music participation, making this growth an intentional process is less familiar. O’Toole suggests that the reason most teachers are uncomfortable with these outcomes is simply because they are not used to creating and dedicating classroom time to them.

As teachers develop affective outcomes it is recommended that they view them as long-term goals, because developing appreciation, inspiration, and sensitivity is often a slow process (p. 36). O’Toole also provides recommendations for actions that teachers can target with affective outcomes through a helpful list of verbs: “appreciate, be sensitive to, develop a personal opinion about, be inspired by, prioritize, question beliefs about, be willing to explore, etc.” (p. 36). This list serves as a starting point for teachers who are beginning to teach affective outcomes. However, the number of possible outcomes and their depth is ultimately determined by the creativity and commitment of the teacher.

O’Toole provides teachers with four ways to categorize their affective outcomes: 1) The Composer’s Craft; 2) The Meaningful Performance; 3) Building the Community; and 4) Personal Knowledge. The first category asks that students carefully analyze the compositional components of the work that contribute to its mood or character. The second asks that students consider ways in which the performer shapes the mood and affect of the piece through the way they sing or play it. Some pieces provide a more direct opportunity for group identity, teamwork, pride, trust, openness, and sensitivity to be intentionally developed. This building of community or third category is said to enhance musical performance in addition to developing shared values
The final category, personal knowledge, allows room for students to consider their own personal connections to music, and how their own values and feelings shift over time (p. 39).

It is important to note that the use of CMP and the experience of students will be distinctive to each classroom context. CMP practice remains highly individualized, and this idea sustained itself as a primary consideration throughout the course of the study (Sindberg, 2012, p. 50). Previous studies have tracked the experiences of teachers who were veterans of the CMP model and their students. Laura Sindberg, a recognized leader in CMP-related scholarship, sought to determine if exploring knowledge, skill, and affective qualities of a piece had an effect on both overall musical understanding and musical performance. She stated “The data indicate that this particular model…helped students to understand more deeply the music that they were learning in band, and that these experiences may have also assisted students in their personal musical growth” (2007, p. 34). However, even as students grew in musical skill and knowledge acquisition, she acknowledged that more research needs to be done regarding affective outcomes (p. 39).

Stewart (2013) furthered Sindberg’s line of inquiry by examining the CMP teaching and planning practices of high school band directors in Minnesota. Stewart found that the participating teachers believed that developing an affective understanding of the music was important, however, they viewed this outcome as secondary to skill development. He speculated that performance demands and over-programming might be the primary causes for this imbalance, calling for further research investigating “the ways teachers strive to help students connect with and understand the affective qualities of music” (Stewart, p. 288).
Need for the Study

As American society continually evolves into a more diverse community (Medina, 2017), many educators are heeding the call of John Dewey and Paulo Freire for more democratic, liberatory, and student-centered classroom experiences (Dewey, 1938; Freire, 1970). Music teaching professionals who operate within these philosophical frameworks may often find themselves struggling to create and facilitate these kinds of deep educational experiences.

The capitalist, neoliberal foundation schooling currently stands on values skill-based, tangible outcomes (Hill, 2009). The pressure to demonstrate or display these outcomes to administrators in order to address accountability measures, often limits the creativity of the teacher and the possibility for a multitude of learning outcomes for students. When music teachers’ focus falls on assessment results, student-centeredness and democratic learning quickly fall to the wayside. For those who value student-centeredness, music education philosopher Randall Allsup (2016) describes open forms of learning that lead to multiple flexible learning outcomes, rather than fixed outcomes. Closed forms of teaching, or the targeting of fixed outcomes for all students, runs counter to student-centered learning.

As scholars like Benner (1972) discussed how ensemble learning should lead to understandings beyond performance skills, practitioners took this charge to heart in developing the Comprehensive Musicianship through Performance Project. The Comprehensive Musicianship through Performance committee has sustained itself as a leader in providing teachers with a way to plan and facilitate music instruction in ways that move toward student-centeredness and open forms of teaching.

Among the strongest CMP voices are O’Toole (2003) and Sindberg (2007, 2012). In studies to date, Sindberg (2007) and others note that one particular component of comprehensive
musicianship is not yet well understood. The affective dimension, or, “musical experiences that help students grow in personal knowledge (e.g., opinions values, wishes, desires), awareness of the transcendent, and heightened sensitivity in their connection to humanity” (O’Toole, 2003, p. 35). Sindberg’s and John Stewart’s (2013) calls for more research regarding the affective experiences of students and teacher-conductors have been met in part by this study.

Purpose

Sindberg’s and Stewart’s studies call for more research regarding affective experiences in CMP classrooms. For this study, I investigated the experiences of a music teacher and his students while engaged in affective teaching and learning. My research contributes to existing scholarship by investigating how a teacher plans, facilitates, and assesses experiences that help students connect to the affective qualities of music. It also contributes to scholarship on anti-racist work in music classrooms as it explores how one teacher engaged in anti-racist work and how his students created meaning out of those experiences.

Research Questions

This study was guided by the following questions: (1) how does one band teacher plan, facilitate, and assess affective experiences?; (2) what meaning do students assign to affective musical experiences?; (3) how do students’ affective musical experiences transfer to performance and personal understandings?; and (4) what value do students and teachers perceive in affective development through music?

The Need for Additional Research Questions

While the study was originally designed to answer only four research questions, I learned during my first visit that the teacher had programmed Omar Thomas’s Of Our New Day Begun as his CMP piece. This piece was written to honor the victims and families of the Charleston
Mother Emanuel African Methodist Episcopal church shooting, and expresses grief, hope, and a variety of other emotions related to the act of terror committed on that day. The affective qualities of this piece are tied to the work’s historical and societal contexts, and as such, called for two additional sub-research questions.

In addition to the affective domain of the work being tied to issues like White supremacy, racial terror, and racism, the students in the class were majority White and the teacher was a White man. The teacher planned to address these issues in his teaching. The following sub-research questions were added on to questions one and two. (1a) How does one music teacher plan, facilitate, and assess anti-racist affective experiences in a majority White classroom context? (2a) What meaning do students assign to anti-racist affective musical experiences?
CHAPTER 2: LITERATURE REVIEW

“As music educators, our primary purpose is to help individual students receive a music education through experiences and information” (Reynolds, 2000, p. 31). In this same article, Reynolds outlines his philosophical grounding and suggestions for teachers. His conclusion that the most important decision music educators make is repertoire choice has remained relatively unquestioned by the profession, but Reynolds did not address the emotional or personal benefits of K-12 music participation (p. 33). While Garofalo (1976, 1983) argued that these benefits were a by-product of musical skill-building, current music education scholarship suggests a pedagogical approach that actively addresses developing musicianship in ways broader than technical skill.

CMP

Sindberg’s (2007) collective case study explored teacher knowledge and the facilitation of student learning within the CMP framework. Participants included two teachers, one from middle school and one from high school, and six students. Data collected included observations, interviews, writing prompts, email correspondence, teaching plans, and teaching journals. Of the most significant findings in Sindberg’s study were those directly related to students’ individual experiences. While both of the participants were diligent in their planning process, often students were not able to make a direct connection to the designed outcome—Sindberg refers to this as misalignment. Each student demonstrated a unique understanding of what they were being taught. What they perceived as the lesson goal, was often not what the teacher intended.

The students’ musical experience appears to be very much individually constructed and personally meaningful. They play the same music; they have the same teacher; sometimes they describe similarities in what they are doing. However, there are so many
students in the ensembles, with their own distinctive experiences, that it is impossible to
genitalize on behalf of the ensemble. Ultimately, although there are many shared aspects
to the large group experience, there is something that is unique for each particular
student, as evident in the experiences of Anna, David, Melissa, Carolyn, Kyle, and
Maureen. This individuality took me somewhat by surprise… (p. 37)

In her interviews with students, Sindberg notes that themes related to affective development were
“very nebulous” (p. 39). Further, Sindberg notes that there is a tension that lives between what
teachers claim to value and how they teach. More specifically, the teachers in this study
expressed value for affective development, but did not demonstrate that commitment in their
teaching plans or facilitation.

John Stewart’s (2013) collective case study focused specifically on high school band
directors and their CMP planning process. Participants included four high school band directors
and eight students; two from each site in Minnesota. Data collected included observations,
interviews, artifacts, field notes, and email correspondence. Additionally, he examined outside
“factors that may have had an impact on their ability to consistently implement points of the
CMP model” (p. iv) like performance based-pay, supporting school goals for reading and math,
and diminished instructional and planning time due to state mandated testing. Participants cited
additional pressure from the performance expectations of administrators, parents, and community
that resulted in a reduced ability to teach for musical understanding. Of the most important
findings in relation to the study at hand were those connected to personal ties to music. Stewart
revisits the research question “in what ways do teachers implement CMP in the high school band
setting to facilitate student learning beyond performance skills and engage students in the
learning process?” (p. 19) and notes that two teachers did not prescribe what the affect of the
music was as CMP suggests. Instead they allowed for student conversations that resulted in the mixing of differing views for affective understanding (p. 272). In other words, these teachers allowed for diversified outcomes. Additionally, when examining what students value about music outside of attaining performance skills one student shared that the affective process of interpreting the composer’s intent helped her connect personal experiences to the music (pp. 277-78).

The teachers in Stewarts study often noted that their most common barriers to facilitating CMP lessons were performance expectations—either the number of performances or expectations related to quality of performance. He suggests that these might be excuses “for teachers who potentially teach in a way that is consistent with the way they were taught” (Stewart, p. 278). Given these findings, Stewart (2013) calls for the following further research:

Research is needed to understand the ways teachers strive to help students connect with and understand the affective qualities of music. In Chapter One, I indicated that it appeared that music teachers in high school frequently focused on the skill development and conductors of college ensembles tended to focus on the emotional aspects of music. Although participating teachers indicated that developing an affective understanding of the music was important, this aspect of the CMP Model was not observed frequently in the classroom throughout the present study, and teachers even indicated that due to the demands of performance expectations, this element of musical understanding takes a “backseat” to the development of skill (M. Williams, personal communication, November 21, 2012). Are teacher-conductors programming repertoire that over-extends students’ skill development resulting in this perceived need to focus more on skill development in the rehearsal? (p. 288)
Socialization and Sociology of Education

Embedded within schooling and the CMP Model is socialization, which may be defined as “a continuing process whereby an individual acquires a personal identity and learns the norms, values, behavior, and social skills appropriate to his or her [or their] social position” (Dictionary.com). John Dewey’s application of this concept to an educational context is that, “any education given by a group tends to socialize its members, but the quality and value of the socialization depends upon the habits and aims of the group” (1916, pp. 62-63). As CMP’s affective domain is deeply connected to students’ emotional development, socialization may be an especially treacherous reality.

In Larry A. Hickman’s (2006) analysis of Dewey’s discussion of socialization, social efficiency, and social control in chapter seven of Democracy and Education it is argued that Dewey is employing the term in a neutral manner. In other words, socialization is viewed as an inevitability and its positive or negative impact on the individual depends on the answers to two key questions: 1) “how numerous and varied are the interests which are consciously shared”; and 2) “how full and free is the interplay with other forms of association” (Dewey, 1916, p. 63). Hickman notes that this might be positively reframed to read, “…it is possible to judge the value of a particular case of socialization in terms of whether an individual’s intellectual, emotional, and aesthetic horizons enjoy expansion, and whether the individual and the group of which he or she [or they] is a member becomes more comprehensive in terms of their connections and interrelations with other socializing forces” (p. 69). Similarly, Hickman notes this as one of Dewey’s prescriptions for educational success, “growth occurs when a child is socialized in ways that expand his or her intellectual, emotional, and aesthetic horizons and that develop in the child an awareness of connections and interrelations with other socializing forces” (p. 69).
A number of scholars across the last century have been quick to note schooling’s role in socialization. Emile Durkheim was one to claim that, not only do schools perform this function, but they enact socialization in ways that other institutions cannot. In describing family and its role in socialization, Durkheim states:

[E]specially today, [family] is a very small group of persons who know each other intimately and who are constantly in contact with one another. As a result, their relationships are not subject to any general, impersonal, immutable regulation…. [T]he morality practices in this setting is above all a matter of emotion and sentiment. The abstract idea of duty is less important here than sympathy. ([1925]1961, p. 147)

School’s role is described:

In fact, there is a whole system of rules in the school that predetermine the child’s conduct. He must come to class regularly, he must arrive at a specified time and with an appropriate bearing and attitude. He must not disrupt things in class. He must have learned his lessons, done his homework, and have done so reasonably well, etc. There are, therefore, a host of obligations that the child is required to shoulder. Together they constitute the practice of school discipline that we can inculcate the spirit of discipline in the child. ([1925]1961, p. 148)

Durkheim’s position was that, “Society can survive only if there exists among its members a significant degree of homogeneity by fixing in the child, from the beginning, the essential similarities collective life demands” ([1925]1956, p. 70).

Along with scholars, Talcott Parsons, Robert Dreeben, and Phillip Jackson, Durkheimian thought represents the notion that schooling can and should reinforce homogeneity of individuals in a society for the sake of survival. These scholars are often associated with consensus theory.
This theory, grounded in sociology, posits that, “…the core principle of social life [is] consensus, and seeing common experiences, interests, and values as the defining characteristics of a population or a society” (Oxford Reference).

Critics of consensus theory rose to the sociological foreground in the 1960s, with Samuel Bowles and Herbert Gintis’s *Schooling in Capitalist America* (1976) serving as a leading voice. Bowles and Gintis argued that schooling served as an institution that reinforced values that sustain capitalism and class division.

> Embedded in the form, content, organization of the classroom, and the evaluation of students is a message system that conditions students to adopt the traits of punctuality, docility, cleanliness, and conformity. The exact message varied according to the social class of the community around the school. (p. 7)

While the results of socialization noted here are largely the same as Durkheim’s, their cause is fundamentally different. In this case, socialization is utilized for systemic oppression across class lines.

> Surrounding Bowles and Gintis’s 1976 publication, education scholars in both Britain and the United States were beginning to explore the intersections of gender, race, sexuality, and other forms of identity and their intersections with conflict, resistance, and the political function of schooling. Apple and King state:

> Deeply embedded in their ideological perspective was a “strong” sense of control wherein education in general and the everyday meanings of the curriculum in particular were seen as essential to the preserving of the existing social privilege, interests, and knowledge of one element of the population at the expense of less powerful groups.

(1977, p. 86)
Apple later added:

A fundamental problem facing us is the way in which systems of domination and exploitation persist and reproduce themselves without being consciously recognized by the people involved. (1982, p. 13)

In the context of this study, the exploration of the affective domain provides the potential for the social domination of students. As students explore the emotional, spiritual, and personal realms of music making, it is imperative that ensemble teachers work to recognize how systems of domination might exist in their curriculum, planning, and pedagogy.

**Affective Teaching and Learning as an Agent of the Hidden Curriculum**

While this is not a comprehensive exploration of all theories in the sociology of education, it offers a glimpse at what Jackson, and many others since, refer to as the hidden curriculum. In *Life in Classrooms* (1968) he “observed that there were values, dispositions, and socio and behavioral expectations that brought rewards in school for students and that learning what was expected along these lines was a feature of the hidden curriculum” (p. 4). Henry Giroux (1983a, pp. 48-60) breaks hidden curriculum down into four approaches: traditional, liberal, radical, and dialectical critique.
Table 1

Summary of Hidden Curriculum Approaches

<table>
<thead>
<tr>
<th>Hidden Curriculum Approach</th>
<th>Scholars</th>
<th>Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional</td>
<td>Jackson &amp; Dreeben</td>
<td>“…accepted, uncritically, the existing relationship between schools and the larger society.” (p. 15)</td>
</tr>
<tr>
<td>Liberal</td>
<td>Anyon &amp; Martin</td>
<td>“…in specific social practices, cultural imagines, or forms of discourse that reinforced discrimination and prejudice but could potentially be uncovered and eliminated.” (p. 15)</td>
</tr>
<tr>
<td>Radical</td>
<td>Bowles &amp; Gintis</td>
<td>“…focused on the political economy of schooling and regarded the social relations of the production process as the determining force in shaping the school environment.” (p. 15)</td>
</tr>
<tr>
<td>Dialectical</td>
<td>Freire, Apple, Giroux, hooks, Macedo &amp; McLaren</td>
<td>“…closely associated with the radical approach…hidden curricula is plural and that contradictions open spaces for students and teachers to resist mechanisms of social control and domination and to create alternative cultural forms.” (p. 15)</td>
</tr>
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Dialectical critique is also commonly referred to as resistance theory. A number of critical theorists and scholars state that it is important to acknowledge that culture is both lived and produced. It is for this reason that they believe schools cannot be reduced to institutions that function to dominate. The individual’s agency, resistance, and contestation becomes all the more
important, and this does not mean ignoring the structural forces that impact agency. (p. 15) For
to explore resistance through the
development of critical consciousness or a “pedagogy of hope,” and personal experience-sharing,
respectively.

Where many previously saw the hidden curriculum as the means to oppressive ends,
scholars like Henry Giroux take a ‘both/and’ approach in noting that the hidden curriculum
contains both reproduction and transformation.

He linked the structure of hidden curricula to notions of liberation, grounded in values of
personal dignity and social justice. Schools therefore become sites of domination and
contestation. This does not mean that the terrain is evenly shared between the forces of
domination and resistance, or that all forms of oppositional behavior have a radical
significance. Given that acts of resistance vary; each oppositional act must be analyzed to
see if it constitutes a form of resistance. (p. 16)

While it is possible for students to resist hidden curriculum and forms of domination, it is the
role of the teacher to recognize how both pedagogy and content reinforce harmful systems. This
requires constant attention to seeking the hidden messages in what educators share with their
students and ask them to experience; along with reflection and revision afterward for ever-
changing cultural contexts. Regardless, while agency is still widely acknowledged among
sociologists, most ascribe more power to individual institutions to manage contestation,
reproduce hierarchy, and resist change (p. 16).

The place from which power is exercised is often a hidden place. When we try to pin it
down, the center always seems to be someplace else. Yet, we know that this phantom
center, elusive as it is, exert a real, undeniable power over the whole social framework of
our culture and over the ways we think about it. (Ferguson, 1990, p. 9)

While CMP’s affective outcomes do not appear on the surface to be oppressive, it is imperative to note that it is possible for this planning component to be utilized as a tool of the hidden curriculum that has the potential to promote systemic domination of students. As I carefully consider how race and other forms of personal identity can be recognized and sustained through CMP planning and teaching, I seek to recognize how these systems have the potential to reinforce current forms of domination and oppression in society.

**Anti-Racism in Music Education**

Omar Thomas’s *Of Our New Day Begun* is a piece of music that explicitly acknowledges the emotions that someone might feel when White supremacy, acts of racial terror, or racism occur in the United States. While it was written to honor the victims of the tragedy and their families, it served as a way for a Black artist, Thomas, to process his feelings of grief and hope. The context this piece was rehearsed in was majority White with no Black representation. When I learned this would be the CMP piece, it was clear that many of the affective elements of the work would be inevitably tied to the piece’s historical context. To better understand the depth of the affective experience at this site, I sought to determine how the teacher would engage in anti-racist work within the frame of affective teaching. Dei cites anti-racism as

> An action-oriented educational strategy for institutional, systemic change to address racism and interlocking systems of social oppression. It is a critical discourse of race and racism in society that challenges the continuance of racializing social groups for differential and unequal treatment. Anti-racism explicitly names the issues of race and social difference as issues of power and equity, rather than as matters of cultural and ethnic variety. (2000, p. 27)
In *Radical Musicking: Challenging Dominant Paradigms in Elementary Music Education* Hess (2013) utilizes an anti-racist lens, combined with two others to form an anti-oppression lens, to analyze the data she collected. She states that anti-racism shares many of critical race theory’s “tenets—a staunch critique of liberalism and Eurocentrism and a focus on intersectionality and counternarratives” (p. 19). What distinguishes anti-racism from CRT is its oppositional, action-oriented nature.

In this study Hess considered the discourses, practices, and philosophies of four elementary music educators who sought to subvert dominant power relations. In combining data collected from observations, interviews, and journal entries she found that these teachers utilized a variety of practices including “critically engaging with issues of social justice, studying a broad range of music, introducing multiple musical epistemologies, creating space for students to own the means of cultural production, contextualizing musics, considering differential privilege, and subverting hegemonic practices” (p. ii). Hess discusses how while each teacher did work to subvert power structures, there remained moments where they reinscribed the dominant paradigm.

**Euphemisms, Terminal Naivety, and Whiteness**

Hess (2017) calls back upon data collected in her 2013 study to address music education’s need for more explicit language for discussions of race. The suggestions she has for initiating “race talk” in school music are of particular interest to this study, as the teacher-participant was White, taught a Eurocentric art form, was teaching a majority White group of students, and was engaging them with a piece of music by a Black composer that depicted White supremacy, racial terror, and racism in the Charleston church shooting.

Hess cites Mazzei (2011) as she discusses race as “undiscussable” and “colormute”
(Pollock, 2004) discourse in classrooms. Mazzei states “as Whites, we learn over time not to talk about race, especially Whiteness, or, more importantly, how to talk about race by not talking about it” (p. 664). Hess further discusses the complexity of silence or the avoidance of race talk. Silence, then, is complicated. It is resplendent with good intentions. Elementary and middle school students I have taught readily avoided any mention of race in class discussion—choosing colorblindness perhaps to avoid offending their peers. They meant well. (p. 18)

She explains that regardless of good intentions, the erasure of race from discourse causes us to miss opportunities to consider the impact of erasure on the language of both teachers and students. Hess notes that when our discipline does talk about race it is often through:

Coded language (Ladson-Billings, 1996), discourses of colorblindness (Dei, 2000, Wise 2010), and the myth of the meritocracy (Giroux 2006, Giroux and Giroux, 2004). We use words like urban, at-risk, and diversity to mean something very specific. We do not, however, actually name what we mean by “urban” for example—a term that is decidedly classed and raced, but is cloaked in politeness, niceness (Castagno, 2014), and good intentions (Applebaum 2010, Castagno 2014). (pp. 18-19)

“Terminal naivety” is the intent to remain unaware or disinterested in world events and the systems that shape our society. In the classical music tradition, terminal naivety silences politicized individuals and encourages colorblind discourse. Those who call attention to the culture of silence and marginalization in classical music are often ignored or pushed away in hopes of maintaining naivety. In doing so, the realities of musicians of color in these spaces are ignored and dominant power structures are upheld (Hess, 2017).

Hess continues on and posits that music education currently operates through an ideology
of White supremacy that has historical roots in the discipline. She states that in order for us to interrupt and dismantle White supremacy educators need to start explicitly naming the systems that maintain it and avoid “euphemisms—vague notions of diversity that mask systemic issues” (p. 24). The teachers in Hess’s (2013) study utilized a number of strategies to explicitly engage in race talk. The first was that they each worked to connect music to the political.

Amanda, a first-year music teacher in a K-6 elementary school in a wealthy area of Toronto, Ontario, Canada, taught a predominantly White and affluent student population. As a White female music teacher with a particular interest in equity work, she purposefully connected classroom material to socio-political contexts and deeply contextualized all music studied. While I observed, her curriculum focused on African diasporic movement. With the students, she traced the Middle Passage to different landing points in the Americas. Her third-grade class was just beginning this unity. They had studied Ghanaian music previously to set up the musics that followed. (Hess, 2017, p. 26)

In her field journal Hess wrote about how the teacher asked her students questions about what it means to be enslaved, and explained concepts like imperialism in developmentally appropriate terms that allowed the students to understand the gravity of each reality (Hess, 2013).

“A second important aspect of this politically minded music education was explicit equity talk” (Hess, 2017, p. 28). This involved several themes including naming race and racism in the classroom and in curriculum, and challenging assumptions. Equity talk occurred most often in the rooms of teachers Anne and Amanda in Hess’s (2013) study. These teachers often sought out opportunities to engage their students in deep conversations when issues emerged, and they designed curriculum that made space equity talk.
Students in these four programs examined oppressions experienced by musicians of color, the practice of blackface in music contexts, issues of immigration and emigration, and larger political issues that related specifically to the “music as culture” studied. They also examined the origins of the musics studied. In many ways, these teachers explicitly addressed equity issues. They named race in their classes and pointed to oppression and equity issues as they arose. Moreover, they challenged students’ assumptions about race in particular. Sometimes the discussions dealt directly with a problem as that occurred; other times they were in relation to the curriculum, which they chose in order to create a space to have such discussions with the classes. They routinely engaged students in what Singleton and Linton (2006) refer to as “courageous conversations.” (p. 30)

Hess identifies a number of practical ways different stakeholders in the education field can be more explicit in their race talk. In this study I examine how race and equity talk occurs in relation to affective learning experiences.

**Mirrors, Windows, and Sliding Glass Doors**

When I learned that the piece the teacher-participant in my study had chosen called for race and equity talk, I became curious about how he would engage his students in that activity. I also wondered how students in this majority White context would engage with the piece and resulting race and equity talk. In attempting to explain what I had witnessed, I came across the work of Dr. Rudine Sims Bishop, ‘mother of multicultural literature.’ She argued that children’s literature needed to reflect the “authentic” lived experiences of varying groups of people. While ‘multicultural studies’ have since been improved upon by social justice work and culturally responsive teaching scholars, Bishop’s work provides us with an additional anti-racist lens
through which to view the teacher-participant’s practice and the student-participants’ experiences.

Scholarship from 1982 *Shadow and Substance: Afro-American Experience in Contemporary Children’s Fiction* and 1990 *Mirrors, Windows, and Sliding Glass Doors* are regarded as her most influential works to date. She used the extended metaphor of ‘mirrors, windows, and sliding glass doors’ to describe what reading literature can offer to children. As she explained:

Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created and recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books. (1990, p. ix)

This metaphor is used as a lens by Bishop to determine whether or not a children’s book has positive cultural value to children from both minority and majority social groups. She explains that depictions of life that do not mirror that actual lived experiences of a child, can be extremely damaging for both groups of students. Where students in minority groups need mirrors of reality, children of majority groups need windows of reality.

When children cannot find themselves reflected in the books they read, or when the images they see are distorted, negative, or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part…Children from dominant
social groups…need books that will help them understand the multicultural nature of the world they live in, and their place as a member of just one group, as well as their connections to all other humans. In this country, where racism is still one of the major unresolved social problems, books may be one of the few places where children who are socially isolated and insulated from the larger world may meet people unlike themselves. If they see only reflections of themselves, they will grow up with an exaggerated sense of their own importance and value in the world-a dangerous ethnocentrism. (1990, p. ix)

Bishop’s metaphor can be expanded further to consider how works of art, outside of literature, by Black creators could also serve these same purposes. The piece selected by the teacher-participant, Omar Thomas’s *Of Our New Day Begun*, explicitly depicts images of White supremacy, racial terror, and racism in the United States of America. For many of the students at the study site who have been socially isolated from the Black experience in America, works of art like *Of Our New Day Begun* have the potential to serve as windows into experiences they are unfamiliar with. In addition, mirrors can appear and reflect back their White privilege. For those who are familiar with the Black experiences Thomas wrote about, mirrors serve to affirm and value their identity. Windows can also exist for these students, in that there may be some component of the Black experience Thomas has expressed that they are less familiar with. For both groups of students, sliding glass doors exist to provide students with more intimate encounters with the experiences being shared.

**Summary**

Exploring the affective domain on its own was the original essence of the study. As I learned more about the selected repertoire and the site it would be rehearsed and performed at, additional research strands emerged. In particular, acknowledging the affective realm’s potential
ties to socialization and the hidden curriculum, and determining how affective learning can be a space for explicit anti-racist work became focuses. For these strands to go unaddressed would not only be a missed opportunity, but would be an example of me directly participating in terminal naivety.
CHAPTER 3: METHODOLOGY

Rationale for Case Study

I selected an instrumental case study design as a means of exploring my research questions. Creswell (2014) defines case study as a form of inquiry in which “the researcher develops an in-depth analysis of a case. Cases are bound by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time” (p. 14). Creswell further notes that this is a familiar approach in the social sciences because of its use in psychology. Types of case studies are distinguished from one another based on both the size of the case (one individual, a group of people, a program, etc.) and intent of the study (instrumental, intrinsic, etc.). Grandy (2010) summarizes instrumental case study as, “the study of a case (e.g., person, specific group, occupation, department, organization) to provide insight into a particular issue, redraw generalizations, or build theory. In instrumental case research the case facilitates understanding of something else” (p. 473). Stake (1995) notes that an instrumental case study is a type of case study in which the researcher begins with a research question, puzzlement, a need for general understanding, and feel that they might get insight into the question by studying a particular case (p. 3). Creswell (2007) states that: “A case study is a good approach when the inquirer has clearly identifiable cases with boundaries and seeks to provide an in-depth understanding of the cases or a comparison of several cases” (p. 74).

Selecting Participants & Gaining Access to the Field Site

For this study, I identified the conditions of my participants as being: 1) a high school band teacher who has utilized the CMP Planning Model for multiple years, has attended CMP workshops, and who has served on a state CMP committee; and 2) three students of the given teacher representing one of each, 10th, 11th, and 12th grade. The boundaries, which function as
criteria for selection, included a defined content area (band), a teacher subject’s positive reputation in the CMP community, students who are current participants in the teacher subject’s classroom, and students representing specific grade levels. An individual regarded as experienced in CMP has facilitated many learning experiences that result in skill, knowledge, and affective musical development, attended multiple CMP workshops, and served on the state CMP committee. The individual students have been chosen based on their choice to participate in the teacher subject’s class, and to represent varying grade levels.

Prior to making any contact with potential participants, I secured approval from the Institutional Review Board at the University of Illinois (Appendix A). I utilized criterion sampling to select one teacher to participate in this case study by asking University music educators familiar with the state’s music educators to recommend teacher participants for the study (Creswell, 2007). To gain access to the teacher participant, I requested the help of University instrumental music education professors to list teachers within their circles whom they regarded as experienced in CMP. The professors provided me with names of potential participants, and I contacted them with an email invitation (Appendix B). Once I had received an initial email of interest from the potential participant, we communicated via phone to further discuss the candidate’s experiences with CMP-based teaching. This assisted me in determining whether the participant met the requirements of the study. For the individual who fit the criteria, I sent a written consent form and formal invitation to participate (Appendix C & D). I then asked the teacher to recommend three student participants, based on the criterion the researcher provided; one student in the teachers’ class from each 10th, 11th, and 12th grade levels and their perceived willingness to openly speak with me. I met these students in person to explain the study, and provided follow up information and a formal invitation to participate electronically.
(Appendix E). Each participant’s biographical information is described in further detail in chapter four. As the participants were students and an employee being interviewed inside of the school setting, I sought further permissions from the school’s research board (Appendix F).

**Data Collection**

The researcher operates as the key instrument of data collection (Creswell, 2018, p. 278). Typically, an instrumental case study will incorporate multiple forms of data—such as observations, interviews, documents, artifacts, etc.—collected over time in a bounded setting (Creswell, 2007, p. 73). In this study, I relied on multiple in-person semi-structured interviews and classroom observations that were each audio recorded. I began each visit with an hour-long interview with the teacher, observed their class, and then interviewed each student participant during their hour-long free periods later in the day. I utilized the computer software program, Temi, to assist in the transcription and coding of interview data. I corrected all computer transcription errors. I observed the ensemble’s performance at a state music education conference, and received an audio recording of Omar Thomas’s visit with the class even though I was not in attendance. Further sources of data included a lesson structure outline and student assessment responses provided by the teacher.

The following Data Planning Matrix (Table 2) outlines the research questions, need, and data collection process that will answer the question (LeCompte & Schensul, 1999b; Schram, 2006).
Table 2

Data Planning Matrix

<table>
<thead>
<tr>
<th>What do I need to know?</th>
<th>Why do I need to know this?</th>
<th>What kind of data will answer the question?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do teachers plan, facilitate, and assess affective experiences?</td>
<td>To understand how one teacher achieves affective goals.</td>
<td>Interviews with the teacher subject and field observations.</td>
</tr>
<tr>
<td>How does one music teacher plan, facilitate, and assess anti-racist affective experiences in a majority White classroom context?</td>
<td>To understand how one teacher achieves anti-racist affective goals.</td>
<td>Interviews with the teacher subject and field observations.</td>
</tr>
<tr>
<td>What meaning do students assign to affective experiences?</td>
<td>To understand how students perceive and understand their own affective experiences.</td>
<td>Interviews with student subjects and field observations.</td>
</tr>
<tr>
<td>What meaning do students assign to anti-racist affective musical experiences?</td>
<td>To understand how students perceive and understand anti-racist affective experiences.</td>
<td>Interviews with student subjects and field observations.</td>
</tr>
<tr>
<td>How do students’ affective experiences transfer to performance and personal understandings?</td>
<td>To understand what future implications affective teaching has for students.</td>
<td>Interviews with student subjects.</td>
</tr>
<tr>
<td>What value or lack thereof do students and teachers perceive in affective development through music?</td>
<td>To understand the benefits and hindrances directly tied to affective teaching.</td>
<td>Interviews with student and the teacher subjects.</td>
</tr>
</tbody>
</table>

Participant Interviews

Following receipt of the consent forms, I scheduled and conducted four in-person, semi-structured interviews. (Appendix G & H) Interviews took place at locations and times that were convenient to the participants. The teacher participant and researcher always met in the 45-minute preparatory period before the class met. Students interviews typically occurred after class, during the student’s lunch or study period at their school. However, the final round of interviews occurred via Google Hangouts, as students were unavailable for in-person interviews during my last observation visit. All interviews were audio recorded and transcribed, and
participants received transcripts of their interviews to review immediately after transcriptions were complete. Interviews consisted of a variety of pre-determined questions that were connected to the research question and any emergent themes (Appendix G & H). While questions were prepared ahead of time, new questions arose during each interview as topics of conversation shifted.

Classroom and Performance Observations

In addition to scheduling interviews, I observed four class periods at the onset of this study. It was later determined that it would be valuable for me to visit a fifth time to observe the class’s concert reflection. Each of these observations included audio recording and researcher journal entries guided by the Observation Form (Appendix I). Each observation was transcribed, and transcripts were provided to the teacher and student participants for review immediately after transcriptions were complete. Students not involved in the study who were audio recorded during observations have had their text redacted and have not been referenced in this study.

Data Analysis

In total, I conducted fifteen in-person interviews and five classroom observations. (Student two did not show up to their scheduled second interview, and as a result, was combined with their “third” interview during my next visit.) The final data record consisted of transcriptions of recorded audio and five researcher journal entries based on the classroom observations that occurred. I began data analysis through a process of open coding. In the second round of coding, I began to group the codes into categories, themes, and subthemes, some of which were aligned directly to the research questions and other emerged unexpectedly. I finished the data analysis process through a comparison of themes across individuals in the case.
Ethical Concerns & Consent

This study presented minimal risks to participants; however, I acknowledge that all qualitative research poses certain ethical concerns as researchers ask participants to divulge personal—and often emotional—data and give time to projects (Creswell, 2007). The principal ethical concerns in this study concerned confidentiality and the demands made on participants’ time. Since these participants are a busy teacher and students making comments about their place of employment, school, teacher, local community, etc., privacy and confidentiality were especially important.

The following safeguards were employed to protect participants’ rights and privacy (Consent Form, Appendix C, J & K): 1) participants were notified of the purpose of the study and the ways in which data would be reported from the outset; 2) I addressed the concern of taking up participants’ time by scheduling interviews at times and locations that were convenient for them; 3) I assured participants that any information given in the study would be treated confidentially and stored on a password-protected data-base; 4) participants chose pseudonyms to mask their identities in the final written report, and all recognizable place names and landmarks were changed to protect their privacy; 5) I notified participants in the consent form and prior to each interview that their participation was entirely voluntary and that they could withdraw at any time with the assurance that any data would be destroyed upon their departure from the study; and 6) verbatim transcriptions of all interviews and written interpretations were made available to each participant.

Establishing Trustworthiness

In qualitative research, trustworthiness refers to the degree of accuracy of the findings as best described by the researcher and the participants (Creswell, 2007, p. 206). Generally,
qualitative researchers establish validity by employing a variety of common verification strategies including, but not limited to prolonged engagement in the field, triangulation, peer reviewing or debriefing, negative case analysis, clarifying researcher bias, member checking, rich, thick description, and external audits (Creswell, 2007, pp. 207-209). I have established trustworthiness through the following measures. I sought qualitative validity (Creswell & Miller, 2000) through triangulation, member checking, clarification of researcher bias, and peer debriefing (Creswell, 2018, p. 278).

**Triangulation**

As discussed previously, I employed multiple forms of data including interviews, classroom observations, teacher artifacts, and student assessment artifacts. In comparing and contrasting these differing forms of data, I was able to determine where themes and subthemes exist.

**Clarifying Researcher Bias**

In qualitative research, the role of the researcher as the primary instrument of data collection, interpretation, and retelling makes it important to disclose personal biases, beliefs, or experiences that may shape the design of the study, selection of themes, or analysis of the data (Creswell, 2014). I recognize that I carry a number of biases regarding CMP, school’s role in socialization, and race and equity talk that may affect my data collection and analysis efforts in this study (Creswell, 2018, p. 278).

My undergraduate music education work was almost always grounded within the CMP Planning Model. Many of my assignments were to develop full CMP plans, and my practicum experiences were often tied to these plans. While I have not yet attended a workshop, I have attended state music conference sessions about CMP. I have enjoyed my time interacting with
this planning model and find it useful for my teaching. I tend to see school as a system that reinforces dominant power structures with little effort to dismantle issues like White supremacy, racism, and systemic inequities. In addition, I am cautious about how CMP can be used to be both liberating and dominating socialization force, depending on who, where, and how it is used.

My undergraduate and graduate studies invoked critical race theory, feminist theory, and theories of the like. It is essential that I locate my position as a White, middle-class, Western man who is researching and commenting on race. I am someone who has unfairly benefited from the systemic structures that I am investigating. Given that knowledge, I recognize the paradox Hess (2017) acknowledges. While a “person of color may be shut down for being “angry” or “having an agenda,” my own positionality is often read as “neutral,” allowing me to start a discussion—a terrible irony in the work of anti-racism” (pp. 67-68).

**Member Checking**

I made use of member checking by submitting completed transcripts and analyses to participants for their review. They approved all interviews in their entirety. Participants did not redact any information from the transcripts. Two participants provided feedback on moments in the analyses where their thoughts were featured. I made the appropriate adjustments, sent the document to the participants for review, and had the analyses approved by all four participants.

**Peer Debriefing**

Over the course of the study I met with my research advisor often to discuss the study’s progress and any needed edits and revisions. Each chapter was reviewed and edited by the research advisor before the document was discussed by the research committee. Each research committee member, three total including the advisor, provided detailed feedback on the document and met with me for a thesis defense. After the defense, further edits were made.
CHAPTER 4: CONTEXT FOR AFFECTIVE LEARNING

School, Community, and Band

To protect the identities of study participants, much of the school demographic data will not be provided in this document. The high school the study was conducted at received an exemplary designation in its state evaluation. The racial composition of the school is majority White with small percentages of Black or African-American, Hispanic or Latino, Asian, and students of two or more races. Less than 5% are at low income status (State Board of Education, 2019). The school is situated in a suburb north of a large city. The town’s racial composition and poverty rate reflects that of the high school (U.S. Census Bureau, 2018). The band program offers four wind ensembles, four jazz bands, one pep band, music theory and composition, music improvisation, and private lessons. The wind ensemble in this study was comprised of 36 males, 19 females, and 0 non-binary students.

Meeting the Participants

Mr. A

At the time of the study Mr. A was in the middle of his twenty-fourth year of teaching music in public schools. He had spent the first four years of his career in a rural high school, seven in one suburban school, and thirteen in his current school. When asked why he taught music, Mr. A explained that he had always been involved in music-making, and was quick to note that while he was participating in school music, he also was a member of an indie rock band with some of his classmates. Of the three core members of the group, two chose to have successful careers in music business, while Mr. A found his niche in teaching music.

When he decided to study music education, Mr. A noted that he was juggling three career possibilities: 1) engineering, as this allowed him to exercise what he called his “academically
driven” side; 2) music; and 3) Christian youth ministry, due to his heavy involvement in church and finding a great role model in his own youth pastor. Ultimately, music education won out, as it “would sort of incorporate a lot of what I liked about ministry, like reaching out to young kids and connecting with them.” “I love kids and I love music” he stated, “I just want to share my passion with as many people as I can.”

Mr. A’s teaching philosophy is best described as student-centered, democratic, intentional, and organic. He noted that he prefers for there to be a certain amount of chatter among individuals in his classroom as this is likely indicative of student engagement. In addition, he believes that none of his students are afraid to ask questions, in fact, he actively encourages this act and will often turn questions back to the ensemble for answering. He stated, “I really view my role as a facilitator.” While Mr. A does encourage conversation and questioning, and often explores various ensemble ‘set-ups’ to change both the sonic and social environment, he is sure to note that he still sees his role as conductor and musician as valuable aspects of his teacher make-up. “I have strong opinions about the music and what we should be doing and…the rehearsal techniques involved and the pacing…I have all my tools assembled, but I’m also not hesitant to just throw it all out the window in a given second.” Mr. A further critiqued a common, unquestioned mindset in performance-based education:

A lot of what we do in performance is aimed at unity of expression, unity of sound, unity of pitch, unity…so that’s why a lot of directors then get sort of sucked into this vortex of ‘everyone must be a conformer’ and ‘nobody should think for themselves.’ It’s this critical balance of, ‘how do we develop a unified interpretation, but arrive there through a lot of individual thoughts, suggestions, and ideas?’
Here Mr. A acknowledges how ensemble learning can function as a system that reinforces
dominant power structures, and can restrict the ability for an individual to self-actualize.

Mr. A’s expertise in CMP developed over the course of his professional career. His first
counter with the approach was during a teacher inservice presentation given by a member of
the Wisconsin CMP committee in his sixth or seventh year of teaching. He was drawn to CMP’s
grounding in what is student-centered teaching and learning, however, he notes that his intrigue
did not translate to adoption. He did not seriously take up the framework until a number of years
later when an area teacher started a CMP committee for Mr. A’s home state. When asked why he
didn’t initially run with CMP, he noted the following: 1) he doesn’t believe teachers hit their
stride until they’ve taught for a decade; until then, he believes they are working to find their
routine, pacing, classroom management style, etc.; 2) the amount of work required of public
school teaching at any level far surpasses the amount of time teachers have to effectively plan;
and 3) CMP requires a level of commitment to preparation: score analysis, scaffolding, lesson
planning that most teachers do not have the time for during the school year. What helped him
make the transition to CMP was his recognition that how he prepared and taught was CMP-
based. Then he chose to do CMP with one piece of repertoire per year which is an approach that
nearly all teachers who participate in CMP’s annual summer workshops take. The CMP
committee itself does not recommend attempting to utilize a CMP plan for each piece on every
program, as it is viewed as impractical.

I think a lot of great teachers teach incidentally…they feel the music and then they
convey that to their kids, but they don’t really explain it…and the kids have a strong
aesthetic experience and feel very connected to the music and their teacher, but they
don’t know why…CMP is pulling back one more layer and revealing, ‘this is what the
composer did on purpose and here’s why it works.’ So that’s the intentional part…writing a CMP plan, creating three outcomes, it’s just forcing you as a teacher to think about what you’re doing. Teach with intention, not just incidentally.

**Kiara**

Each student in the study was recommended by Mr. A during my first visit. Kiara was one of two sophomores in the wind ensemble. When asked about her musical beginnings, she noted that she started playing in fourth grade as a flute, transitioned to trumpet in seventh grade, and made the transition to french horn (her current instrument) during her remaining time in middle school. Kiara shared that music is a family matter. Her mother was a piano performance major in college and all of her siblings participated in either orchestra or band. This was her second year in an ensemble with Mr. A, as she was placed in the sophomore ensemble as a freshman. Kiara self-identified as a female person of color.

**Matthew**

Matthew began his time in school band in fifth grade on the alto saxophone before quitting during his seventh and eighth grade years to free up time to attend a local music conservatory on the weekends, to only again rejoin school ensembles again in high school. At the time of the study he was a junior, and was the first chair alto player in the high school wind ensemble. When asked why he participates, he explained that in addition to band being enjoyable or fun, he also viewed it as a great learning opportunity. He appreciated that band did not feel like his other classes, and that while performance demands were still high, he felt like he could enjoy learning in that space. Matthew self-identified as a White male.
Piper

Piper, a senior, was in her eighth year playing clarinet. She began her high school career playing in the freshman ensemble, and in the wind ensemble during her junior and senior years. Similar to Matthew, band serves as an escape from the stress of the typical academic course. She explains that beginning her day by “taking deep breaths” and playing clarinet is an excellent source of stress relief. Further, the opportunity to wrestle with how to interpret music and to create meaningful artistic expression appeared to be especially important to Piper. She described making music as an opportunity to “convey some emotion or some, like, broader message, or just, like, the beauty of the music itself.” She participates in area and state honor bands and is the first chair clarinet in the school wind ensemble. She self-identified as a White female.

Setting the Stage for Affective Learning - Student Perceptions of Mr. A

I sought to understand the students’ perceptions of their teacher in an effort to better comprehend the impact of affective teaching and learning in this context. I begin by identifying how Mr. A positions himself. The word Mr. A uses to describe his role in the classroom is “facilitator.” He explained that he attempts to be student-centered in his approach as a facilitator.

Sindberg (2012) describes student-centered learning as moments where students are given ownership over their learning process through strategies that de-centralize the teacher’s instruction. In reviewing observation audio, the bulk of Mr. A’s student-centered instruction was tied to inquiry-based practice. In each segment of the class; affective, warm-up, and rehearsal, he asked questions that were meant to lead students to their own conclusions about the music. There were also moments where he asked students for their opinions on how a note or phrase should be interpreted. In his final interview, Mr. A shared about his commitment to student-centered strategies:
I feel really passionately about this aspect of teaching...I feel like we’re at a critical juncture where there are a lot of bands nationwide that are still just way too director led. They do the fast is slow process, where the director just spoon feeds everything and ‘it’s my way or the highway,’ and they just develop all these little robots and then the kids, no surprise, don’t like music because they think that’s what music is about. That’s not what music is about. Music is about self-expression and finding out who you are and connecting with other people. It drives me crazy when I hear concert F for half an hour.

What are you teaching kids? I don’t know what you’re teaching kids.

*Inquiry, Niceness, ‘Dad Vibes,’ and Rigor*

The students had a variety of comments about their perceptions of Mr. A. Matthew and Piper both spoke to this distinction between Mr. A and directors they’ve experienced previously. When Matthew was asked about Mr. A’s inquiry techniques. He stated that he liked that Mr. A asks questions to get the band’s perspective and opinions, and that this was not the case at the conservatory he attended in seventh and eighth grade. He shared that, at the conservatory, music-learning wasn’t about whether you enjoy the music or your perspective. Instead, he perceived learning at the conservatory to be entirely about learning your music and “doing your part.” I asked if there were parts of Mr. A’s teaching that reflected this approach, and he shared that in some ways the answer is yes “...he’s going to be angry if you like, don’t know your part at all.” He then clarified his statement saying that Mr. A doesn’t get angry unless you’re late to a dress rehearsal or performance. “He’s a nice teacher, but at the same time, sometimes nice teachers don’t teach you, but Mr. A, he’s nice...and gets stuff done.” Matthew and I went on to discuss how he was motivated at his conservatory, and he shared that his “teacher was very strict...if you didn’t learn your part, they’d just make you leave.”
Mr. A’s a lot less strict and he tries motivating us to learn our music through trying to get us interested in the music and the history, which works, but I feel like if some people don’t find it interesting, then they won’t learn their parts, but with the [conservatory name], it was so strict that you just had to. You didn’t really have a choice…My teacher actually got fired for being so strict. I mean, he is a great teacher though…I feel like just being strict and using fear, it’s really large motivation, but being interested in the music is also a big one, but I feel like being interested in music can make you want to learn more; inspires you more.

I asked which style of motivating students was more valuable, Mr. A’s or the conservatory’s. Matthew said that he found value in both styles.

In one rehearsal, the ensemble dug deep into skill-based learning. Mr. A moved quickly, and I observed a significant amount of progress. One particular moment that reminded me of Matthew’s description of Mr. A was when he asked one section to play they’re part, and one student in the group didn’t play. “All for one, one for all, [Student name], you’ve gotta’ be with us. Ready? We’re at fifty-one, dude. Everybody needs to play.” In that moment, his tone was not aggressive, but rather direct and inviting. Through this action, he took the opportunity to remind both the student, and the ensemble, about the fact that teams rely on individuals, and in this case, individuals rely on the team. The student participated in the remainder of rehearsal. A second notable moment that reinforces student descriptions of student-centeredness was Mr. A’s pre-concert speech to the ensemble.

This performance is about being fully present and honoring the music and honoring each other, and that’s our goal for today. So don’t worry if something doesn’t go the way we
expect it. I’m here to support you and I’m your cheerleader, and if we make a big mistake, I’ll probably just smile and it’s just gotta’ be water off our back.

Matthew attributed positive value to his experiences with both Mr. A and his conservatory teacher. When asked which teaching style is more difficult to execute well he without hesitation said Mr. A’s. “I mean anyone can just scream at their students, but not everyone could get their students engaged and interested in a topic.” He concluded by sharing that he believes everyone in the band is in favor of Mr. A and the way he chooses to teach the wind ensemble.

In discussing Piper’s perceptions of Mr. A’s teaching, she stated that she would put him in a similar category to many of the honor band conductors she had in the past. Of the most notable qualities, she found Mr. A to be experienced “super passionate,” “super knowledgeable about the music,” and to “possess a deep care for music.” In her description of an honor band conductor who she perceived to have deep care for music, she again referenced the importance of fully representing the emotion in music. I asked Piper to talk more about Mr. A. She laughed and said Mr. A gave off ‘dad vibes,’ then explained,

He’ll make jokes or talk about his family or talk about us as teenagers, and there is this clear understanding between everyone that he thinks of us as his students, but in a way where he wants to form everyone into this lovely version of themselves with an instrument in hand.

She contrasted her experiences of conductors from her past whose styles she perceived to be more “straight forward” or “authoritative.” Like Matthew, Piper articulates a distinction between authoritative directing and what she has experienced with Mr. A. She elaborated further:
[Mr. A has]...such a deep rooted care for our ensemble and it’s so evident in everything, and I guess I probably pick up on it, especially, because my middle school band directors were the complete opposite. They complained all the time about how rowdy—like obviously middle school band is a really challenging environment to be in and to control as a teacher; I understand that, but you could tell they were not incredibly happy to be doing their jobs—and with Mr. A, it’s the complete opposite where you can tell he just loves music in general and he loves working with us...he has the opportunity to work with young people and inspire them in some way, and that comes across really “cheesily” in some ways, and in others it’s just who he is as a director, and I think that plays really well for our ensemble. I think it’s a big help.

Kiara echoed Piper’s sentiments in sharing that “he understands us when we have our struggles...whether it be inside the band with the music or outside of band.” While these perceptions of Mr. A’s style and demeanor do not appear to be tied to affective learning, they do help us contextualize the setting in which affective learning takes place.

**Organic and Intentional; ‘Both/And’**

Mr. A uses the term “organic teaching” in describing one component of his student-centered approach. He adopts a flexibility to be able to re-route a lesson if it means that more meaningful learning will be had. I noted in my observations that Mr. A wasn’t worried about keeping the conversation ‘on track.’ If students wanted to move the conversation into a space he didn’t expect, he allowed it to happen. In addition, at the onset of the study Mr. A shared that he had planned the order for his affective lessons, but after the second he shifted the order as he believed his original plan wasn’t going to result in students comprehending the material. While CMP as a planning model calls for teachers to be intentional, it does not imply that teachers must
be inflexible in accommodating change. Mr. A’s intersecting of both intentional and organic teaching practice provides him with the pedagogical flexibility to be student-centered.

*Of Our New Day Begun*

Mr. A chose *Of Our New Day Begun*, by composer Omar Thomas, as the CMP piece during the Spring concert cycle. Thomas explained the origins of the work in a program note include with the score:

*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the history Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line – embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, Black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as
they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections as a direct nod to black worship services.

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance. This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC. (windrep.org, Thomas)

Mr. A shared that he programmed this piece because he considered it to be of high musical quality and that his students, many of whom were unaware of the tragic events the piece memorialized, had a lot to gain personally from spending time with its affective qualities. He also explained that it also was a goal of the music department to program and explore the perspectives and music of composers traditionally under-represented in wind band repertoire.

**Omar Thomas**

Omar Thomas (b. 1984), was born in Brooklyn, NY, and after earning his Master of Music in jazz composition at the New England Conservatory became a member of the Harmony and Music Education departments at Berklee. Thomas is largely known as a composer and arranger of jazz, but burst into the wind band world in 2016 and has since written four original compositions and one arrangement for the genre. Beginning in the fall of 2020, Thomas will begin his appointment at the University of Texas-Austin’s Butler School of Music, as Assistant Professor of Composition. (omarthomas.com)
When Schallert and Bright were seeking a composer for their commission, they originally sought out acclaimed wind band composer, John Mackey. However, upon learning about the intent to honor the victims of this particular event, Mackey recommended they reach out to Omar Thomas instead. Mackey knew Omar’s background in jazz and southern gospel, and in addition, knew that he was born of Guyanese parents and identified as a Black American. The commissioners reached out to Omar and, Of Our New Day Begun, was born. (omarthomas.com)

Mr. A’s Plan

During my first visit with Mr. A I asked about his goals for both the day’s class period, and for the concert cycle as a whole. He began by explaining that he didn’t have a direct overall-end goal in mind, and in fact, preferred that to be the case as he believes that allows for a more organic classroom experience. While he had some direction, and a sense for where rehearsing and performing this work would take the class, he remained open to the many possible landing points. His broad structure was broken down into four topics: 1) meet the composer; 2) meet the composition; 3) historical and social context regarding the Mother Emanuel A.M.E. tragedy; and 4) discussion surrounding what it means to be an ally in differing instances of discrimination, racism, etc. Each of his lessons had specific titles that are used as headings throughout the remainder of this chapter.

Mr. A noted that he was planning on exploring ‘diversity’ as it relates to his own family, and how that concept relates to his students’ current and future experiences in the world, though he wasn’t sure where exactly that would be placed yet. This choice of topic was more specifically tied to a school-wide strategic initiative that included a strand addressing racial equity. As a member of his department’s equity committee, and as a result of his own personal
experiences, programming music from under-represented composers and perspectives was important to Mr. A.

He planned to facilitate each of these experiences during my classroom visits. As my visits occurred almost entirely at the beginning of the concert cycle, Mr. A shared that he would be front-loading his affective lessons in the first classes of the concert cycle. He explained that he was worried about how that might impact the student experience, as he would typically spread out affective lessons across the full concert cycle. The first class occurred after this interview and involved playing one of Thomas’s jazz recordings as students walked into the classroom, a YouTube video interview of Thomas discussing his personal and musical background, and a brief exploration of the composer’s website with encouragement to students to do some personal digging into his background outside of class.

Learning Of Our New Day Begun

Introducing Omar Thomas

The students had sightread Of Our New Day Begun several weeks ago, so when they began entering the classroom and saw that the piece was listed on the board, I heard comments like, “we’re playing the singing song today? That’s so hype!” and “wait isn’t that the one that we played at the beginning of the year…for diversity points?” After Mr. A shared his announcements and warmed up the band he transitioned into reminding the class about the department and school’s equity goals, one of which is to perform works of under-represented composers, and re-introduced Omar Thomas’s piece.

Before playing the piece the class watched a video that featured Omar Thomas and his interviewer, Dr. Jerry Junkin, Director of Bands at the University of Texas-Austin. Thomas shared about his musical background and educational training, and also opened up about how Of
Our New Day Begun came to be. Mr. A encouraged the students to explore Omar’s website further on their own time, and noted how he wished they had this kind of access to every composer. He then shared that he had invited Thomas to rehearsal, and believed that he would likely be visiting their class sometime in the Spring. The class gasped with excitement. Mr. A concluded by sharing that they would perform this piece twice; once at a professional conference and another time for their Spring concert.

**Introducing Of Our New Day Begun**

I returned a week later. To set the tone for this rehearsal, Mr. A had projected the program note on the classroom screen for students to read as they entered the room. He welcomed them to class, reminded them about the department’s diversity project, and led a brief musical warm-up that included inquiry about why a composer might choose to modulate from a minor to major key. He began the rehearsal on Of Our New Day Begun by asking four students to read aloud different portions of the program note. Most of the students were quiet and seemingly attentive to the reading, though some wandering eyes and fidgeting did occur; none of which bothered Mr. A. He proceeded by leading the class through a discussion about what ‘programmatic’ music is and shared a funny story about an interaction he had with a student that helped explain the concept further. While this piece isn’t purely programmatic or telling a specific story, he shared that it was representing a particular set of emotions that Thomas grappled with in the aftermath of the shooting. He continued by sharing with his students that the work also commented on the “plight of modern society, and the fact that it feels like we’re moving forward with equality and Civil Rights.” Before proceeding further, he noted that what he was about to share was his own personal opinion and that each student was entitled to their own:
but at times it’s two steps forward, one step back. I think things have gotten worse lately in the last several years. We’re taking more steps backwards than forwards as of late, and again, that’s my opinion. You’re certainly entitled to your own.

Mr. A did not open up the discussion to the rest of the class at this time, but moved on to conclude the lesson by challenging the students to consider how two different sections of the piece are different from each other from an affective perspective. “I want you…to verbalize or qualitatively describe what we should be feeling and sort of expressing in each of those sections.” While they would not be sharing those thoughts during this class period, he encouraged them to take note and be ready to share in the rehearsals ahead.

**Experiences with Diversity**

On my third visit, Mr. A departed from his routine announcements and warm-up by starting class with a discussion. He reminded the students of the equity project and explained that he wanted to begin class with a group discussion. He acknowledged that while social studies classes might have more room for on-going discussions on these topics, he felt it was important to their music performance for them to take the time to explore racial violence and systemic inequity as a community. He continued, “My aim in talking to you about these things is to inform our performance of music so that there is authenticity so that there is feeling behind the music.” To transition to the discussion Mr. A began by acknowledging his Whiteness “I want to introduce you to my family, because when you look at me as your director, you probably see what everyone else sees, which is a White Caucasian male.” He then shared details regarding his immediate and close families and their multiple layers of racial, sexual orientation, and religious diversity. Within this moment of sharing Mr. A took opportunities to condemn instances of Islamophobia and homophobia that he has witnessed. “Islam and Muslims are generally very
misunderstood and the extremists are often associated with all Muslims, which is absolutely not true.” He explained that a member of his family had experienced discrimination in their conversion to Islam. He concluded by sharing that appreciating diversity begins with tolerance, but that in his perspective, tolerance is not enough. “Acceptance, true acceptance, is really what diversity is about, I think.” He invited his students to share out about their experiences.

After four students had shared Mr. A asked the class if anyone felt uncomfortable with the conversation. One student offered that they were only uncomfortable because they didn’t have any experiences to share, due to their environment. Six more students contributed their thoughts, and others eagerly had their hands up. No two students had a similar experience with diversity in their family life. Mr. A concluded the discussion by thanking the students for their comments and then spoke briefly about how America continues to evolve into a more diverse society. The remaining twenty minutes of rehearsal were spent developing the piece further from a musical perspective.

**The Composer’s Intent**

During my next visit, the school required that teachers review the active shooter protocol during each period of the day. Mr. A began class by explaining where students should go (or stay) in the event an active shooter enters the facility. This grim coincidence enhanced the exploration of the history surrounding the Mother Emanuel A.M.E. shooting. He traced the church’s history as a place of refuge for Black and African Americans over time and then projected the names and brief biographies of each of the victims on to the screen. He asked the class to take time to consider each name and then offer what they noticed about the individual stories. Kiara answered saying that victims were each heavily involved in their community. Mr. A elaborated further. He agreed that each person was well respected within their community, and
that in addition to their murders robbing their communities of their leadership and service, what
haunted him more was the fact that the perpetrator attended the Bible study, sat next to the
pastor, participated, and then committed this act of terror. Mr. A asked his students to connect
this historical context with their previous discussion about diversity. “Last rehearsal we were
talking about diversity in my life. Diversity in your life. What’s the connection between that
conversation and this act?” One student shared that they thought shooter was someone who
likely did not have meaningful experiences with people of color. Mr. A affirmed this students’
response and said, “Regardless of where you are right now, and your experiences,” Mr. A asked,
“what can you do to ensure that you contribute positively to this whole conversation, to your
small role in this big thing we call diversity?” Students were not to answer verbally or at this
time. Instead they would be filling out a Google form response that only Mr. A would see
closer to the performance date.

**Learning to Sing *Lift Every Voice and Sing***

In the class periods in between my fourth observation and the performance the class was
visited by their choir teacher to assist in vocal pedagogy, and the school’s African-American
equity coordinator who helped provide more context on *Lift Every Voice and Sing* and its place
in the Black community. I was not in attendance for either of these rehearsals, but I did speak to
each participant about their experiences in these classes during the final interviews.

**Performing *Of Our New Day Begun***

Approximately two months after my previous round of interviews I watched the wind
ensemble perform at a location that required them to travel. The ensemble had made large
musical strides and the performance of *Of Our New Day Begun* was evidence of the affective
work they had done. Many audience members cried as a result of the well-performed affective
qualities of the piece. Before the playing of this work the composer requires that the names of the nine victims of the Mother Emanuel A.M.E. church shooting be read. This set the tone for what was an emotionally charged performance.

**Becoming an Ally**

Mr. A began the fifth class I observed with a time of reflection by sharing some of his thoughts on the weekend, and performance. Mr. A began by letting the band know how proud he was of them. He acknowledged that he believed they were “so connected and aware and present…and you seemed pretty comfortable.” He went on to praise them for their professionalism and emotional performance before turning the floor over to me to share my thoughts, as he wanted them to hear an audience member’s perspective.

Thank you for the performance you gave. From an audience perspective, just musically speaking, for me it has not often been the case that I go to a band concert and am profoundly moved to my core. There was a moment in that piece right after you were done singing that was tense and really painful. That, for me, was really powerful and you made me cry. Thank you for having that impact in that moment. I know that happened for other audience members as well. Thank you for taking on that task to treat that piece the way that it should be treated. You played it really, really respectfully. On top of that, to come across as professional, comfortable, and connected as a group was something the audience could feel as well. A lot of ‘thank you,’ but for real, thank you for what you shared with us that day.

After I spoke and Mr. A gave a few more of his thoughts he opened up the discussion for students to contribute. Students shared about the many positive experiences they had during the performance weekend and with *Of Our New Day Begun.*
Meeting Omar Thomas

Weeks after observation five the class was visited by Omar Thomas as they prepared for their second performance of the work. He provided more background on the piece, participated in a Q&A session, and rehearsed the band. The band did not perform the next night due to COVID-19 concerns. I was not in attendance for this rehearsal but did receive audio recordings.

Thomas began the class period by sharing about his personal background and commissioning of Of Our New Day Begun. Shortly after he opened up a question and answer session where students asked him a variety of questions related to his biography, the commission, the process of writing the work, the premiere of the piece, musical interpretation, performance tips and anxiety, and more. Thomas proceeded to rehearse the piece with the band for the remainder of rehearsal. The details of this class will be shared in further detail in chapter five.
CHAPTER 5: THEMES

As I share the themes presented in this study, I begin with discussing the results of affective learning for the students. While each student experienced performance and personal growth, the depths of experience varied widely and were highly individualized. I then recall the work of Hess as I open discussion on race and equity talk before moving into Sims Bishop’s mirrors, windows, and sliding glass doors to explain how students engaged with *Of Our New Day Begun*.

Diversified Affective Experiences - Performing Affectively

Each participant demonstrated unique levels of musical and personal growth in relation to their performance of *Of Our New Day Begun*. During the second round of interviews I asked students how they felt about the band’s performance level. Kiara shared that at this point she and others still feel uncomfortable with the music. In the class prior Mr. A had prompted his students to consider connections between the background of the piece and its compositional qualities. I asked if she was able to connect any affective qualities to the two sections of the work, but she was unable to do so at that time.

Piper echoed Kiara’s first sentiment in saying that the band is still uncomfortable with the piece. However, she was able to draw more direct connections between emotion, the composition, and her performance of it. Piper spoke about a portion of the piece that calls for what she considers, chords filled with both power and pain, and noted that she considers those emotions while she plays but isn’t entirely sure how that directly changes her playing yet. She also explained that she doesn’t believe the first page and a half of her clarinet part has any heavily emotional moments, but that the brass provides gives her the emotional inspiration she
needs. This level of musical and emotional connection seemed to be stronger than that of Kiara’s.

Before the third lesson Mr. A explained that due to the number of days that went by between rehearsals of the piece he thought students might not understand how the diversity discussion connected to their performance of the work or lives in general. For that reason, he was going to continue with discussing the context surrounding the Mother Emanuel A.M.E. tragedy, but would use that information as the connection between what occurred in the last class, the piece, and their own lives. More specifically he knew he would be explaining that the perpetrator actually attended the Bible study with the victims before he acted, and that that act could only have been fueled by “hatred, and hatred is created through misunderstanding, fear, ignorance, essentially not understanding or appreciating diversity on a very basic level.” Given that information, he was going to ask his students how that knowledge connected with their discussion about the role of diversity in their lives. After facilitating discussion, he would move on to ask them how they would “take responsibility for the fact that diversity exists in our society and what small role are you going to do to move that forward in a positive direction?” He acknowledged that this would be a more difficult discussion to facilitate than the previous one, but was eager to have it play out. Outside of this portion of the lesson, Mr. A explained that the rehearsal would center around non-percussive moments, as those students would be taught separately by their percussion instructor that day.

I asked Kiara how the information she received that day may have impacted her performance. She explained that it allowed her to consider the story more while she was playing and as a result, she played with more emotion. I asked her to elaborate on what it means to play with more emotion in musical terms. Overall expressiveness, how she phrased, dynamics,
articulations (specifically, accents), and transitions between sections (form) were all cited as ways that she musically represented differing emotions. I asked her to identify a moment in the piece that stands out in specific connection to the history of the event. She shared that the beginning of the piece felt solemn “it’s more just like, when the event happens and like, you’re processing, and it’s like, the solemnness of that and like, grieving for the victims.” I asked how she musically represented concepts like ‘solemn’ and ‘grief.’ “I would attack softer, generally, and I would keep it like, as straight a tone as possible,” she explained. This was the first moment in our meetings where Kiara could specifically tie affective musical qualities to her overall performance of the work. She later explained that, from a macro perspective, the moment where she and her section enter in measure two might represent the stopping of time, or the feeling of time freezing when you learn about a tragedy of this magnitude.

I asked Matthew how the experiences had in class up to that point had influenced how he plays his instrument. He explained that having background knowledge on the piece led him to be passionate about the work, and he believed that passion led him to naturally play better without realizing it. I proceeded by asking him to identify the portion of the piece to which he felt most connected. He identified the moment where the full ensemble shares a tutti moment after an alto saxophone solo. In describing it further, he explained that he thought this moment represented wholeness and resolution. When asked what he needed to do musically to represent those affective qualities, he discussed having a unified sound, blending his tone, playing in tune, and playing with the right dynamics (balance).

Piper and I discussed what she believed was the most emotional moment in the piece. She explained that it was moment that she did not play, and was performed by the brass. She described it as “pain and pain on a deep level because it’s purposefully inflicted and it’s racially
inflicted.” When asked how, if she were playing it, she would perform that moment she shared that the attack needed to be present and clear in order for the sustained note to sound right, but for it to not sound like a bell tone. I interpret this to mean that the front of the note needs to be heavy but the sustain of the note should not have a large amount of decay. This articulation, in addition to playing at a “super loud” dynamic level, creates a moment that Piper describes as “an affront to the audience.” Finally, in order for the moment to sound painful she believed it needed to be built up to by appropriate phrasing and a building of dynamic level over time, and then to have the same counter-motion as the moment dissipates. She went on to explain that the gradual decrescendo and thinning of the texture that occurs after that brass moment could represent someone moving from a place of outward grief and anger, to a more inward, but still as emotional display of those feelings. We transitioned to discussing how she learned to connect emotions to specific skill-based areas of her musicianship. She could not recall a time from her past where teachers had ever told her how specific affective qualities were to inform her playing, but she did share that many of her teacher-conductors would tell her what they wanted the music to sound like and that she would intuitively know how to perform that.

When I met with Mr. A after the performance I asked how he felt his students had been impacted by the work. He shared that musically he believed they performed the Thomas more passionately than anything else on the program. “I can feel the energy that we generate and exchange and produce and it’s like, it’s palpable,” he said. In regard to affective growth he said that while he wasn’t sure what exactly his students had taken away at the time, he believed that it remained an important component of performing the work at the level they did.

If it doesn’t translate to the music, then I, to some degree…think it’s all for naught. The whole point—I’m a music teacher and kids need to develop beliefs and values through
their music-making, but I’m not an ethics teacher or philosopher or fill in the blank—so the whole purpose of teaching affect through music is so that the music is emboldened, empowered, and so that the students feel more ownership and feel connected to the piece.

**Affective Experiences Resulting in Enhanced Skill and Knowledge Growth**

While affective experiences are relevant on their own, each outcome is interconnected and helps enhance the others. I asked Mr. A to talk more about how he assists students in translating musical affect into musical skill or performance. He explained that he was a firm believer in musical intuition or the idea that it is his role as a teacher-conductor to help his students develop that skill. That did not mean that he explicitly connects emotions with technique in the way that I had asked students to do in interview three. He believed his job was to ask questions of students to elicit actual thoughts and responses about what they feel and why they feel a certain way during different musical moments. Once that thought has been provoked “I think the way they play is a pretty automatic connection.”

I think the most important thing is that you awaken that in students because too many directors just assume that that’s what’s going on. [They say] ‘I feel this way, so therefore my students must feel this way,’ and nobody talks about it, and then directors—you have this fantastic performance—but even then the director talks to the group making all these assumptions, like ‘wasn’t than an amazing performance band,’ and ‘you guys played so well,’…but they’re still not talking specifically about those things. So, that’s one of the huge—that’s one of our mantras with comprehensive musicianship is ‘teaching with intention.’ So, removing any sense of assumption, and naming everything that you’re doing.
Kiara spoke about the moment where the names of the victims were read to the audience before her performance and how that reminded her who and what she was playing for. This gave her the focus she needed to perform it at a high level. In discussing the performance, she shared that she was focused on starting the piece well and then consequently trusting that everything else would fall into place. In addition, she noted that she had made a conscious attempt to be as expressive as possible. At the conclusion of the performance she felt relief: 1) because she was physically tired from traveling (the ensemble had traveled a substantial distance for this performance); and 2) “wow, we actually like, did this piece.” She went on to share that initially this piece was very hard from a technique and stamina perspective and that she was proud of the progress she made. When asked about her musical progress over the course of the concert cycle, Kiara believed this work was responsible for her improving her overall stamina and range.

Matthew did not regard this piece as challenging from a technical perspective. However, he felt like he grew in his ability to be musically patient, to recognize the fusion between traditional concert band and jazz band harmonies, and to tell a story. Piper shared that the piece was not technically challenging for her, and that she may not have grown in any noticeably musical ways. She also explained that she wished Mr. A had done a little more work in helping them connect the affective components of the work to compositional qualities. She shared that she didn’t believe the ensemble had the chance to intentionally connect the story to specific musical elements; outside of connecting groups of three to religious significance. She wished Mr. A had led them through a deeper analysis of the score and how it connected to the affective knowledge they had gained over the course of the concert cycle.

I also asked Mr. A to consider which moment in the piece was most moving for him. He shared that the beginning of the work with two separate solo statements capture his belief that
there is still a great amount of work to be done for racial equality to be achieved in the United States. While there were elements later in the work that were triumphant, ultimately, the feeling that there was still progress to be made and our country’s struggle to make progress drew him to feel connected to the melancholy effect of the solos. I asked if any of his perspectives, attitudes, or beliefs had changed or been influenced by rehearsing and performing this work. He explained that while he personally hadn’t experienced any shifts, he enjoyed watching his students learn from the piece. He explained that other works of this nature that he’d done with groups didn’t have the same impact, as their stories were tied to events that happened in the Civil Rights era. The fact that this piece centered around an event that happened five years earlier made it all the more relevant and powerful for both him and the students.

**Mr. A’s Perception of the Dangers of Affective Learning**

Mr. A shared how he believes that the arts are where affective learning began, and that teacher-conductors cannot be effective if they aren’t addressing their students’ affective needs intentionally. He stood firm in his belief that art is subjective and must remain open to interpretation and opinion. He expressed great frustration with the artists, teachers, and musicians who “approach music objectively and try to quantify everything and put it in a box,” and become so focused on conformity that they lose sight of the individuality that exists in art, even in ensemble settings.

My job is to awaken and develop every kid’s sense of ownership, opinion, and then teach them how to contribute to a group interpretation…but they all collectively contribute to it. It’s not me imposing my iron fist on the ensemble…

This comment led me to ask if he believed affective teaching had the potential to be oppressive to students in any way. He shared that if a teacher was actively working to get students to think a
particular way, there would be significant danger of oppression. He acknowledged that this issue is one of the greatest challenges of teaching, and often a slippery slope in classrooms.

You want kids to become good people and to develop good values. That’s where it’s kind of a slippery slope. You want to push them in the right direction, but you can’t make them go there. They have to do it themselves, and you have to give them the freedom to make mistakes and make their own choices…

Summary

Each student identified specific emotions that they associated with the music. While early in the study students were less able to connect those emotions with their role as a performer, they achieved an ‘affective clarity’ toward the end of their experience with the piece. Meaning that they could interpret different emotions throughout the piece and deliberately embody those emotions through performance practice.

The depth of affective learning might best be understood by the amount of meaning created by the students. Piper, for example, vocalized many more affective connections than Kiara and Matthew. That said, it is possible that any participant could have experienced the affective in ways they cannot verbally express. This speaks to the “nebulous” nature of affective learning and the challenge in measuring it. Students are likely best served when teachers focus on providing enriching affective experiences, instead of worrying about the quantity of outcomes.

While I recognize that measuring the affective is impossible, I do acknowledge the ways in which affective engagement might enhance skill and knowledge development. Each student explained that they believed the performed the work better because they were interested in the piece’s historical context and affective domain. Once again, it is challenging to measure whether
or not skill and knowledge learning was actually enhanced by affective experiences. The fact that
students expressed a connection with the music and believed they performed the work at a high
level might be all the evidence needed to justify affective experiences.

Mr. A indirectly comments briefly on the possibility of affective learning as a force of the
hidden curriculum or socialization. He recognizes that he has biases about the way that students
should interact with the world and that this is a great danger in education. He appears to counter
this by facilitating conversations where differences in student opinions and life experiences are
positively valued.

**Race and Equity Talk**

Considering how the affective qualities *Of Our New Day Begun* are born out of
experiences of White supremacy, racial terror, and racism, I asked what Mr. A’s approach was
regarding race and equity talk in his class. For students to engage with the affective qualities of
this work it seemed they would need to explicitly engage with the deep emotional experiences
the piece presents. He responded by explaining that he doesn’t believe he has the ability or skills
necessary to dive deeply into these topics, but what remained important to him was that students
engage with outside people who have different experiences than their own and that they
internally question and consider what diversity and race relations look like in American society
today as they learn and perform great music.

It informs the performance. I mean, that’s really what the whole lesson is about. It would
be a complete disservice to play this piece without understanding: 1) just the horrific
event itself; and 2) how it connects to their own lives. So I think the diversity work that
we’re doing might provide more questions than answers, and a lot of our diversity work
does that because of what we’ve talked about. Our school is so monoculture, they don’t
really understand it, but we have to ask the questions and we have to get kids thinking. So in my classroom it’s all aimed at how does it make the music better; how does it inform our performance?

At the beginning of the study I asked what each student thought of the discussions about diversity in their school. Kiara explained that she identifies as a racial/ethnic minority and shared that she is a member of one of the school’s Racial Affinity Groups, which was one portion of a larger Racial Affinity Coalition. As a result of her involvement in the RAC she believed she was highly aware of the strategic initiative’s equity strand and its impact on school culture. When asked about her thoughts regarding music teachers’ increased inclusion of underrepresented composers in the classroom, Kiara responded:

I think it’s good and I think it educates students who may not have a lot of knowledge on the topic of these underrepresented composers and musicians…because I think that when you see these people, they’re all so talented and you could know this much more than just knowing all of these other composers.

Matthew’s understanding of his school’s equity efforts appeared more limited. He shared that he was aware that a few other band pieces that had been performed as a part of this initiative. When asked why he thought pieces by underrepresented composers were being played, he hesitantly said,

We’re doing it because most composers we play, usually…yeah…[long pause] (I encourage him to finish his statement)… they’re usually White…There’s not a lot of, um, what’s the word?… [long pause] (Me – “people of color?”) …people of color…There’s not a lot of diversity at all. So I think…this project is important to us, especially…[long
pause] …learning about other cultures. That’s very important. It’s like different points of view on the world in a way.

At the outset Piper was dubious about the project and shared that the discussions grounded in the equity initiative were often “really manufactured in a way, like almost forced…it doesn’t seem like the most genuine thing.” She explained that diversity often felt like a buzzword that people in her “super homogenous school” loved to throw around. When it came to making music in band class she shared that diversity does seem “a little odd to bring up,” but went on to note that exploring such a topic might result in students being more open-minded and working to actively seek out the opinions of people with different life experiences than their own. After the class discussion about diversity in families, Piper shared the following reflection:

The whole conversation just felt really contrived and stilted and uncomfortable…I have a lot of respect for Mr. A sharing his personal story. I just, I don’t know, perhaps it’s that it’s just too early on with the piece or it just seems out of place because I do think that this idea of having these conversations is very new in the music department…so I think it’s just, people aren’t used to having that in the middle of the year and it feels a bit odd that it’s coming up all of a sudden, I guess.

She explained that the class periods that explored Thomas’s background and the context for the piece seemed more effective because they were “a little more grounded in the music.” In addition, she shared that the discussions about diversity in families in a “very heavily Caucasian” ensemble were uncomfortable. Piper did acknowledge positive value in culturally conscious learning in the classroom, and that while its difficult, she doesn’t think her school has an alternative.
I think it’s good to go that way, and I think the main issue when you’re looking at this is there is no alternative to not talk about race and not talk about diversity. That is so insular and so damaging because it only enforces these ignorant ideas and prejudices that people have, and you cannot do that as a school, as a community; doesn’t work. So it is important to discuss. So I’m proud in the instances where the school doesn’t shy away from it and legitimately makes an effort to have these conversations…props to the teachers and classes that are approaching it. I’m excited to see how it evolves.

While the school was actively working to address race and equity issues, Hess (2017) explained that the use of euphemisms can mask substantial issues. In analyzing euphemisms at this site, participants often refer to “diversity” when what is implied is a number of concepts like racism, White supremacy, people of color, and Whiteness. There were times when diversity truly meant diversity, but often it was used as a “buzzword,” to quote Piper, to mask more challenging topics. Another example is the use of Caucasian to talk about White people. This term has been abandoned as a catch-all term for White people, and is typically used by people who are uncomfortable saying White.

A few examples of terminal naivety, or the idea that a person gives themselves permission to avoid engaging with systemic challenges, existed in the study. The most notable was Mr. A’s suggestion that other content areas might be more well equipped to take on race and equity work. This belief is dangerous in that it has the potential to give teachers license to remain silent and not engage in explicit race and equity talk. Another example is the idea that race and equity talk is done for the primary purpose of improving the musical experience. While this is an important outcome of race and equity talk, embedded in this notion is the idea that school musicians play music for music’s sake, which ignores the social forces that situate music and
positions additional learning on the periphery. Matthew demonstrated a stark moment of terminal naivety when describing how *Of Our New Day Begun* might not be as interesting to him as it would be for students of color. He did eventually reconcile this comment by talking vaguely about the importance for him engaging with this piece.

The classroom context for this study was one unavoidably grounded in Whiteness. The student demographic was majority White, the teacher was White, and the ensemble itself exists as a Eurocentric structure. This often manifested itself in students speaking vaguely about race and equity or in their apprehension or fear to verbalize thoughts in class and interviews. Whiteness further inhibited the experiences of students of color, as Kiara noted how she often has to hide her identity out of fear of being judged by her White peers.

Mr. A viewed his role in discussions about race as one that would stir internal dialogue in students about their perceptions of the world. While I recognize Mr. A’s position and can empathize with the feeling of apprehension regarding social justice taking priority over music learning, I do wonder if explicit social justice learning can walk hand in hand with music learning.

*Mirrors, Windows, and Sliding Glass Doors*

Bishop (1990) suggested the lens of “mirrors, windows, and sliding glass doors” to understand how children’s literature was representative of Black children. This concept can be extended to other works of art like *Of Our New Day Begun*. Mirrors are experiences with art that reflect our experience and identity back to us. Windows show us the experiences and identity of another. Sliding glass doors allow us to more intimately interact with the experiences and identities shown on the other side of the window.
Mirrors

While Mr. A did not dive deep into explicit race and equity talk, many students did experience moments when they saw their Whiteness reflected back at them as they prepared the piece. After Mr. A shared about his family in the family diversity class a number of students representing varying racial or ethnical groups shared about diversity in their families. As each White student spoke they acknowledged their limited experience with persons of a race different from their own. Mr. A asked the class if anyone felt uncomfortable with the conversation. One student shared that they were only uncomfortable because they didn’t have any experiences to share, due to their environment and position as a White person.

In interviews, the student-participants expressed varied levels of fear associated with their interactions with mirrors. I noticed in my discussion with Matthew about the value of playing works by underrepresented composers, that he did not speak as freely as he had about other topics as evidenced by his long pauses and need for encouragement from me to finish statements. Piper shared that during class discussions she assumed that many of her White colleagues remained silent out of fear that they would be judged for what they say, or for the lack of knowledge they had about diversity.

As I asked Matthew about his experiences with the piece he speculated about what value the study and performance of *Of Our New Day Begun* might have for students of color, particularly Black or African-American students. He describes their mirrors in his response and points directly to a sharp racial divide.

I mean, they’re learning about their own culture. It’s definitely more like, um, I’d say it’s like more not im-…like not (more) important for them. I feel like it’d be much more effective for them, but I feel like, I don’t know…I mean it’s important to, um, like learn
about other cultures, but we, we [White students] might just not be as interested in it ‘cause it’s just not like, us, I guess…Like I’d be like much, like, what’s a good metaphor? Like I’d be much more interested in learning about the history of America than the history of Australia.

Matthew’s Whiteness seemed to give him the impression that the material would be less interesting or important, and that he and other non-Black students could disassociate themselves from the work.

Piper also spoke to this topic but with a different tone. She explained that for Black and African American students who might play an Omar Thomas work, the experience of authentic representation could positively impact their present and future opportunities. Performing a work by Thomas could inspire a student to become an artist like him, but it could also help students feel more comfortable, acknowledged, and ‘seen’ in their school setting. She further speculated that it might be possible for students of color to interpret the equity initiative as either an isolating or empowering program, and that they might feel especially isolated if they become tokenized or assumed to be the full representation of an entire culture by the teacher or class.

Mr. A expressed that fear existed around whether or not students would “feel more connected to himself, to the piece, and to music making.”

I don’t think you ever reach a point in your career where you’ve been in the classroom long enough that you’re like…‘it’s all going to be calm and cool and there won’t be anything uncomfortable about this,’ because a part of the thing that I remember from my diversity training is…it’s going to get messy before it gets better.

Mr. A was not hesitant to engage with his own mirrors and windows, but did express some fear about how students would engage with the content.
As Kiara talked about her experience in the family diversity class, she explained that she wasn’t typically comfortable talking about her family life, but hearing others share allowed her to feel less insecure, “it makes me feel like I’m not the only one.” She explained that she often acts differently around her White friends than she does around her friends who are also persons of color.

I filter more [of] what I can say just because if I say certain things people will be offended… if I act a certain way, people just won’t understand because most of my friends are White, but I act differently around my White friends than I do around my POC friends…most of my White friends; they come from a very different place than I do, and their background is very different, and obviously everyone’s story is different, but when it comes to culture-wise…if I go to their house…my parents would not let me do like, certain things…but in terms of like, people of color, their parents [are] similar to mine in a way. So I feel more comfortable.

Kiara identified that in this band class, her primary worry was that she would be judged or pitied because of her culture and lifestyle. For students like Kiara, fear exists around sharing what they see in their mirrors with those who might not understand.

As Kiara reflected on the power of representation, she explained how mirrors existed for her as both a female and person of color.

Everything started with like classical music. That’s where *Flourish [for Winds]*—those were all like old White men and it’s like everyone’s heard of like all these pieces from Mozart and Beethoven and Bach. However, when everyone else started composing, up until now, like melodies [could] get boring. However, people of color or female composers, they’ll think of new things but they just won’t be represented enough…
She shared that she thought it was important that the equity coordinator who presented on, *Lift Every Voice and Sing*, was an African American woman because she was someone who had “experience in the arena of experiencing racism or just being a person of color.” While Kiara cannot completely connect with an African American mirror, she is able to connect with experiences of racism and a member of a racial minority, though not Black.

In addition to the mirrors represented above Kiara expressed another in our discussion about the class period where students explored the historical context surrounding the tragedy. As a student who is closely connected to her faith community and with a father who is a pastor, Kiara was particularly engaged and impacted by the history of the shooting. While she could not fully understand the tragedy she felt connected to the victims given their Christian identities.

It was very scary to think about the event. Well obviously a shooting will always be scary, but I think when Mr. A was explaining that like the shooter attended the Bible study beforehand, that was—and like he said—that was the scariest part for him. It was the same for me as well, because I come from like a religious family. My dad's a pastor. I just can't imagine if my dad was in that situation and then someone walked in and the shooter was like, ‘oh, like I almost didn't do it ‘cause they were so nice to me,’ which is also really sad, and really scary to think about.

The mirror Kiara experienced here is related to the fear of as space she perceives as safe being targeted for acts of hate, and the potential loss of a loved one.

**Windows**

In our early interviews I asked Kiara what it meant that Mr. A had programmed a work by an underrepresented composer. She explained that the study of this piece might serve as a window into other perspectives.
I think it’s good and I think it educates students who may not have a lot of knowledge on the topic of these underrepresented composers and musicians…because I think that when you see these people—they’re all so talented—and you could know this much more than just knowing all of these other composers.

When Matthew was asked about what the programming of underrepresented composers meant, he hesitantly spoke about how it was important for his majority White band to be experiencing the creative work of people from different cultural backgrounds, and that understanding different points of view was of value. I then asked him how exploring the composer’s background may or may not be important for him personally or musically. While he stated that he believes composer history might be important, at the time of that interview he did not believe that this contextual knowledge had the potential to affect his musical performance. Matthew acknowledges the window, but stands far back from it as he doesn’t yet recognize or value what he learns from looking through it.

Like Matthew, Piper was not convinced that learning about the composer was musically useful. Piper explained that “in some ways” she would rather be focusing on music-making than learning about the background of the composer or piece.

Generally, I have a bit of a predisposition to be like, I want to roll my eyes and I want to be on my phone or be talking to friends and doing something other than paying attention to this non music-making process…

However, she acknowledged that if the context they’re being given is going to help them connect to the music, she has appreciation for these exploratory activities. I proceeded to ask Piper what value existed for a majority White band that was playing the music of an underrepresented composer. She shared that, on one hand, she believes music exists as a universal art form, and for
that reason believed that race, religion, socioeconomic class, etc. shouldn’t matter. However, she also explained that because music is often emotional, personal, and a form of storytelling that reflects the perspective of the composer, she believed it was important to play music from a wide range of composers. These two ideas stand in contradiction.

There’s two parts to it. If we’re just playing music by composers who are from varying backgrounds that in and of itself doesn’t really do anything because it’s just music and we’re playing music, but when there’s a specific targeted message of ‘we are playing from composers of different backgrounds,’ I think that’s where you cross into the realm of like, ‘oh, it’s a teaching moment’ where you can teach about like, it’s important to be learning from people from different backgrounds and it’s important to actively seek those.

Piper’s perspective is that intentionally exploring what makes the music of underrepresented composers unique is what makes looking through cultural windows valuable. Simply playing music by these composers and expecting students to recognize their windows, mirrors, and sliding glass doors on their own appeared to her to be unlikely.

In discussing Matthew’s thoughts later on in the study, he explained that he believed that the class discussion on diversity in families was “interesting and cool” because he realized that diversity exists in places where he might not always expect it, in this case, Mr. A’s family. In addition, when discussing the history of the shooting he shared that he was not aware of the event this piece was based on before he started rehearsing it. He acknowledged that in his town he rarely sees “the ugliness of the real world” and that the rehearsal and performance of this work may have opened him and other band members up to points of view and experiences that they were previously unfamiliar with. I asked what implications this had for Matthew going
forward. He paused, and shared that taking his family and circumstances for granted was something he would now fight against more intentionally. Matthew’s sentiments here demonstrate a small amount of evolution from his thoughts at the beginning of the study. While he hadn’t yet connected how the historical context impacts his musical performance, he was able to state how learning about the work was impacting his perceptions of himself and his environment.

When asked to connect what occurred in the historical lesson to those in previous class periods, Piper shared the following,

The shooter is a White supremacist, it’s a racially based crime. It’s a racially based shooting, and that immediately ties into this idea of diversity because it’s just indicative of our culture, and in the U.S. there is so much racism and we have such a deep and dark history with racism, and taking advantage of a place like a church that is supposed to be safe, and supposed to be a place of community is really challenging. The fact that the church as so much historical significance behind it is also really powerful, and shows that this was incredibly premeditated and intentional. That’s especially saddening because it’s supposed inflict pain on a certain group of people.

I asked Piper what the direct implications were for her.

We see the extremes of it. We see extremist occurrences like, um, racially based, just shooting…but I guess it’s important to recognize that like, there’s a scale of racism and a scale of prejudice, and these things manifest themselves in different ways; to the degree of a shooting. Most of the time that’s not how things happen…obviously racism is prevalent and it’s something that we need to deal with as a society to prevent stuff like this from happening.
I asked her to elaborate on the concept of the ‘scale of racism’ that she described. She shared that she was referencing the fact that racism occurs in both hidden and very clear ways, either through microaggressions, hate crimes, or in some other form.

The experiences of Matthew and Piper described above are representative of windows into both tragedy and the realities for many people of color in America. Where Piper’s understanding of racial prejudice appears to be deeper than that of Matthew, I would position her as standing close to the metaphorical window, allowing her to have a fuller view of what she is being shown. Matthew’s limited understanding of racial prejudice places him farther away from the window, thus limiting his ability to bear witness to the experience being had on the other side. Kiara’s experiences as a racial minority who has been victim to microaggressions and other forms of racism do position her in front of a mirror, but she still views Black experiences and the shooting through a window. She demonstrated this in part by sharing that she appreciated having the opportunity to perform a work by a Black composer who had a different experience and musical style than what she’s used to.

**Sliding Glass Doors**

As Bishop’s metaphorical framework was intended for fiction books, the concept of sliding glass doors—“readers have only to walk through in imagination to become part of whatever world has been created and recreated by the author”—may look different for literature or music that speaks to specific lived experiences. *Of Our New Day Begun* was not a programmatic musical account of the event, however, Thomas did aim to honor the victims and their grieving process through musical elements that represent Black church music tradition. His choice to incorporate these traditions offered the students the opportunity to further their
encounter by interacting and engaging with important cultural artifacts. Each experience drew the students farther in to the Black perspective being shared.

*Lift Every Voice and Sing – Unlocking and Opening the Door*

Widely recognized as the Black or Negro National Anthem, *Lift Every Voice and Sing* serves as both the musical anchor for Thomas’s work. Midway into the piece the performers are called on to stomp, clap, and sing the song, a musical tribute to Black church music traditions. To assist the students in their knowledge about the song and to render a closer, more accurate performance, Mr. A brought in the school’s equity coordinator to speak about the song’s history. Given his professional relationship with the coordinator, an African American woman, Mr. A knew she could serve as an expert about the history of the song.

Matthew explained that this lesson taught him that the song was about unity and was a call to not discriminate against people because of their race. When I asked if that’s what was explained to him by the equity coordinator, he told me that this is what he inferred from the lesson based on his prior learning experiences related to the oppression of Black and African American people in America. I asked how this experience might have impacted how he performed the work.

It definitely gave more meaning to the song. It was, it’s not just playing notes on the page. We’re representing the whole community. We have to play with respect. I think it’s a motivation to definitely learn the piece better technically, and just put more of your passion in it, I thought.

In addition, to affirming that learning the song’s history and importance to the Black community as helpful, Piper explained that having an African American woman share about this history made the experience more “real and concrete” before the performance. She also shared
that in the weeks leading up to the performance she attended a film festival and saw a short film about a tuba player’s upbringing as a young Black person in Baltimore. She explained that, as she watched the film, she was reminded of Of Our New Day Begun, and that she could approach her music with deeper cultural understanding.

In asking how learning about this tubist’s experiences or that of the guest speaker is different than having Mr. A talk to the class about race and Black culture, Piper explained that while Mr. A “has much authority as a musician to talk about music and music education, he has significantly less authority to talk about race issues because he’s White.” Similarly, Kiara also shared that she thought it was important that Mr. A brought in this presenter, because she was someone who had “experience in the arena of experiencing racism or just being a person of color.” Piper appreciated that Mr. A acknowledges this, and supplements his lack of Black cultural knowledge by seeking out people and resources who have the experiences he does not.

I would say that there’s a level of respect you need to have for music and for the people behind the music, and if you’re doing it with the intention of trying your very best to have conversations and trying your best to understand it yourself before sharing it with your students and trying your best to bring in conversations, then absolutely. It’s so important to explore new perspectives, but if you plan on doing it with a flippant attitude or you know, disregarding the cultural context, the historical context around it, then it’s pretty inappropriate to do—without appreciating, you know, how important it is and how meaningful it is for so many people.

Meeting Omar Thomas – Exploring, Hand in Hand

Just weeks after their performance at the music education conference, the band was set to perform the piece again for their home community. As a part of this performance experience Mr.
A invited Thomas to meet with the students and rehearse the piece on the day before the concert. While the concert itself was cancelled due to COVID-19 concerns, the band did have the opportunity to rehearse with Thomas.

To begin rehearsal, the students were offered an opportunity to ask Thomas questions either about himself or the piece. He opened up the conversation by thanking the ensemble for performing the piece and for honoring the Charleston Nine. He shared about the premiere of the work, the members of the church who attended, and his hope that the piece might continue to provide healing for those who continue to mourn.

A number of students had questions. One asked “what was the most difficult part of writing the piece?” Thomas shared that accepting the opportunity was most difficult, but once he began writing, he felt it was easy.

I know exactly what this piece will sound like. I’m going to use *Lift Every Voice and Sing*. I’m going to use the blues. I’m going to use gospel. There’s going to be stomping. There’s going to be clapping. Because the most important thing to me is that they listen to this piece and hear all of their experiences in every note. The last thing I wanted to do was write something completely esoteric and say ‘I promise this is about you.’ I wanted them to hear all of their experiences reflected in the music.

Another student asked what research Thomas had to do in preparation for his composition. He answered:

I didn’t have to do any research because I intersect with these people. I know all of this music. I grew up with this music. So it’s literally just me writing stuff I knew.

In both responses, Thomas demonstrates how he intended the composition to be a mirror for primarily the victims but also for himself. He described how different moments in the piece
represented different emotions or scenes. Thomas shared details about the unison final note, multiple fake endings, difficult horn parts in the first few measures, and how other musical elements all worked together to take the audience on a planned emotional journey.

Piper shared with the composer that, more than any other piece she’s performed, this one causes her to feel the most nervous. He asked why, and she answered that this was due to the obligation she felt to respect the piece and the victims through a great performance. She asked if he had any advice or words of encouragement.

Well I tell you what, we share that then. That’s something that I carry with me as well; a sense of responsibility when I’m conducting it, when I introduce it, there’s a weight. I say you should lean into that because that’s going to help ground you, and that’s going to help you make sense of everything that you’re about to do as a performer. So understand that that should be a part of the process. Embrace that and incorporate that into your performance of the piece. That’s true for nervousness in general. Anytime I’m nervous about anything, I just lean into it. I lean into it, and I turn it back around on itself, and I use it as positive energy instead because it has to happen, so you might as well just—it’s so counterproductive otherwise. So just like absorb it, and then turn it back around as positive energy. So absorb it as part of the process. Wow, I feel like I was just lecturing myself. [class laughs] That’s great advice for myself. I’ve had the conversation about every time we sit down to do something artistic we always have that phase where we feel like a fraud, imposter syndrome, and the only way to deal with that is to understand that that is part of the process…and this is true of everybody. I’ve had this conversation with John Mackey. I’ve had this conversation with Frank Ticheli. I’ve had this conversation with Maria Schneider. You know, it’s just like, you always feel like you don’t know what
you’re doing when you sit down to write, and you feel like the biggest failure and fraud, and it happens with every piece, but you just have to trust that given enough time you can get to the final bar line. You’ll figure it out. This is just part of the process, so lean into it.

In discussing how to approach the performance of this piece Thomas gave students direction on how to navigate their time with sliding glass doors. As students engaged with *Of Our New Day Begun* in intimate ways like meeting the composer, performing, or learning about *Lift Every Voice and Sing*, fear and nervousness should be anticipated. Thomas tells those who are nervous to “lean in” and embrace that discomfort. Mr. A’s statement regarding his nervousness, “…‘it’s all going to be calm and cool and there won’t be anything uncomfortable about this,’ because a part of the thing that I remember from my diversity training is…it’s going to get messy before it gets better,” reflects exactly what Thomas shared with the ensemble. One student, in a class shared this reflection about their time engaging with *Of Our New Day Begun*.

Although we had rehearsed *Of Our New Day Begun* countless times before, although we had solemnly discussed the context surrounding the piece before, and although we had already acknowledged a significant portion of Mr. Thomas’s musical decisions and their impacts, speaking with him just felt more real, I guess. I’m not sure I ever felt like I could play my part well enough; even a near flawless performance has flaws, and to me, the sheer magnitude of what we were doing always felt like it deserved better, the best. As Mr. Thomas was speaking about his own experience honoring the victims, I felt like I wasn't meant to be there - like there was some huge, prevalent thing that I would just never fully understand. And as much as I was sympathetic or wanted to be involved, it would always be too big for me to fully comprehend. How could I possibly understand how the victims’ families felt during Mr. Thomas's original performance, or how they
struggled, or how they forgave? The music, in performance, in structure, and in writing was more theirs than it would ever be mine. I guess, as silly as it sounds, I wrestled with the notion that I can never be completely empathetic. Ultimately, as much as I learn or analyze, there will always be a fundamental divide between my world and others'. Sometimes, perhaps the best I can do, perhaps all I can do is honor and respect that.

_The Performance – Walking Through_

The performance not only offered musicians the chance to become a part of the world Thomas had created, but to also bring audience members along with them. Each student expressed that leading up to the performance they felt they had an obligation to honor the victims through both a skillful and heart-filled performance of the work. For some like Piper, this manifested in nervousness, but for most there was a feeling of subtle pressure.

Piper walked me through each moment of the piece and shared her classmates’ sentiments regarding emotion, confidence, and the sense that “everyone was really giving it their all and really putting their heart and soul into it.” Piper stated that she believed she had a great personal performance and that afterward she heard that members of the audience were moved to tears.

I think that is just so special. It’s, I think, the ideal of what music is. You know, the highest standard of music in my opinion, is when you have some impact on people emotionally…when something translates just from music and notes to meaning and action…I think it’s one of the first times I’ve felt like the music I played had some greater impact, and so, at least personally I think it was one of the most important pieces I’ve ever played.
CHAPTER 6: DISCUSSION

This study explores the experiences and perspectives of one teacher and three of his students’ affective learning experiences in a suburban setting. It was designed to provide insight into the planning and facilitation process of affective learning in band, and to identify the outcomes and attitudes regarding this approach for the students. Previous research indicates that there was a substantial gap in understanding the experiences and practices of those participating in classrooms where affective learning occurs (Sindberg, 2007, Stewart, 2013). These studies indicated that while the participants utilized the Comprehensive Musicianship through Performance (CMP) model for teaching and learning, they often did not focus on, or completely discarded, affective components. Those who did neglect the affective portion of the curricular model often stated that time and high-performance expectations were their primary barrier.

Randall Allsup (2016) suggests that music classrooms in modern society should shift from spaces that are teacher-centered to student-centered, open forms. He encourages practitioners to reimagine ensemble learning as an opportunity for students to construct knowledge through the sharing of differing opinions and values. This may occur through dialogue, or through other creative approaches. Allsup’s open forms of learning can be realized in CMP, as it offers a general structure for open music learning that emphasizes self-actualization through affective outcomes. The extent to which that has been realized in one particular context has been the primary area of focus in this study.

This chapter reviews the study’s major elements. I revisit the purpose, research questions, and methodology introduced at the outset of the study. Then, I discuss my findings in relation to the research questions. I conclude this chapter by presenting recommendations for future research and a presentation of participants’ recommendations to practitioners.
The Research Questions

The purpose of this case study was to investigate one band teacher’s approach to affective teaching and his students’ experiences with affective learning. I conducted an instrumental case study at one suburban location with four participants. The teacher was selected by recommendation of University of Illinois faculty, and three students representing grades 10, 11, and 12 were recommended by the teacher. The study centered on participants’ experiences and descriptions of different components of the affective teaching and learning process. At the onset of the study I did not know what piece(s) Mr. A and his students would be studying. Due to Of Our New Day Begun’s ties to racial terror and the majority White classroom context, I felt it would be important to expand my four original research questions to include two additional ones that address anti-racism as it relates to affective learning.

1. How do music teachers plan, facilitate, and assess affective experiences?
   a. How does one music teacher plan, facilitate, and assess anti-racist affective experiences in a majority White classroom context?

2. What meaning do students assign to affective musical experiences?
   a. What meaning do students assign to anti-racist affective experiences?

3. How do students’ affective experiences transfer to performance and personal understandings?

4) What value do the teacher and their students perceive in affective experiences?

Data generation for this study included interviews and classroom observations. Data analysis proceeded through a process of open coding. Trustworthiness was sought primarily through triangulation, clarifying researcher bias, member checking, and peer debriefing.
This study was limited to the experiences and perspectives of one band teacher and three of his students across three grade levels: 10, 11 and 12. By reporting the perceptions of individuals engaged in this research, I do not imply that other individuals in similar circumstances share their perspectives. Further, this study’s findings cannot simply be extended to other educational contexts, such as teachers or students in urban or rural schools, etc. Attempts to transfer findings from this study to other settings would be misguided, however, this study presents implications for further research and practitioners and students in similar settings and may provide insight into fundamental aspects of affective teaching and learning.

**Research Question 1**

**How do teachers plan, facilitate, and assess affective experiences?**

Mr. A began with a broad lesson structure that outlined the affective topics of four class periods; 1) meet the composer; 2) meet the piece; 3) historical context of the tragedy; and 4) meet Mr. A’s family/diversity discussion. After the second lesson, he made the decision to switch the third and fourth lesson order to accommodate students’ needs. While these each occurred at the beginning of the concert cycle, Mr. A shared that he typically would place them later in the cycle when students are more comfortable with their music. After the concert, he planned a reflection class period that can also be considered an affective-based lesson. Each lesson was prepared for on a week by week basis, with resources, discussion questions, etc. determined in advance. Mr. A’s process did not include an extensive, written CMP plan.

Sindberg (2012) explains that CMP practice is highly individualized and that this is valued by the leaders of CMP. Which may appear paradoxical. On the one hand, this diverse way of interpreting and implementing instruction is exciting and electric; on the other hand, there is no standard
definition of CMP practice, other than the framework of the model as enacted by the
teacher. The framework delineates details regarding strategies, assessment, analysis, and
outcomes—but as the teaching plans are implemented, this demarcation dissolves. The
result is a musical experience that consists of performing with understanding. (p. 50)

The facilitation of these lessons occurred in the form of either video presentations, slide
presentations with narration from the teacher, full group sharing, or full group discussion.
Throughout the study, Mr. A emphasized his commitment to student-centered instruction and his
role as a facilitator of classroom experiences. Student-centered instruction in affective lessons
meant providing a platform for students to share and discuss their various experiences with their
classmates and teacher. Students were never forced to share, however Mr. A had intentionally
fostered a culture where students knew their input had positive value. While fear was a barrier in
discussing diversity for some students, many did share about their family background after Mr. A
had practiced vulnerability in talking about his own.

Assessment occurred informally through in-class student responses and performance
quality. At the conclusion of the concert cycle Mr. A collected one formal assessment via Google
Forms that asked about students’ experiences with the piece and their affective learning. Mr. A’s
intended outcome was broad intentionally. His goals were that students would actively explore
what diversity means, looks like in their own lives, and what implications performing *Of Our
New Day Begun* had for their understanding of diversity. It was not his intent to force his
perspective on students, but rather to prompt them to ask themselves questions about their own
understanding. Variation in affective outcomes for students was expected and valued.
1a. How does one music teacher plan, facilitate, and assess anti-racist affective experiences in a majority White classroom context?

Mr. A planned multiple lessons that would engage students in the topic of “diversity.” In many cases this meant true diversity, however, at times it was a euphemism that implied discussion about race, racism, discrimination, and systemic inequities. He did not plan to engage students in explicit race and equity talk, as Hess (2017) would define it. While anti-racist themes were embedded in what he had planned, they were not explicit.

Mr. A’s facilitation of these experiences was largely grounded in group discussion. He engaged in the most explicit forms of anti-racism when he verbally acknowledged systemic inequities and racism he had seen in his life. His comments about his feeling that the U.S. had been taking steps backward in equity and regarding the racism Muslims often experience in America stand out. While Mr. A often participated in some explicit race talk, the students did not engage as freely. This is likely due to the anticipation of judgement that both Piper and Kiara had acknowledged.

Mr. A recognized that he did not carry the cultural knowledge and experience that would be required to teach the piece to its full affective potential. In the class discussion about “diversity,” he acknowledged his position as a White male to the class. He did not elaborate on what implications his Whiteness might have, however. In addition, he sought out the perspectives of those who were more closely connected with the culture being explored. This occurred in three particular lessons: 1) the students’ viewing of an Omar Thomas interview about his personal background and the work; 2) by inviting in a fellow faculty member who was more closely connected to Lift Every Voice and Sing to discuss its history and context with students; and 3) Thomas’s visit and question and answer with the ensemble.
While he discussed some of his perspectives of race-relations in America with the class, he made an effort to make sure he didn’t press his own opinions on his students. When he acknowledged his feelings about the U.S. taking steps backward he reiterated to his students that this was his perspective and that students were entitled to their own. Overall, his goal remained to get students to ask themselves internal questions about race. He did not believe he was equipped to take students into complex conversations on these topics, or that he could do so in his classroom and community context. Assessment occurred in the same way it is written about in the section addressing research question one.

Research Question 2

What meaning do students assign to affective experiences?

Each student described affective experiences as opportunities to develop a deeper understanding of the repertoire and how it should be performed. As many of the affective elements of this piece were tied to race, affective responses are best discussed in the context of the succeeding research question.

2a. What meaning do students assign to anti-racist affective experiences?

Students assigned various meanings to anti-racist affective experiences. Piper described tension in her experiences with lessons that weren’t directly tied to compositional qualities, but acknowledged that it was still important opportunities to learn about other peoples’ experience. She acknowledged that she appreciated her school’s efforts to engage in race and equity talk, as she saw anti-racist work as essential. Matthew acknowledged the importance of engaging with different perspectives, but did not experience tension in affective elements not being explicitly tied to the music. Kiara discussed how these lessons were an opportunity for students of color to see themselves reflected in their music. Alignment existed in that each student described these
lessons as both mirrors and windows, but placed varied emphasis on which applied more closely to them. For Piper and Matthew, the lessons were windows into anti-racist experiences with which they were unfamiliar and mirrors that reflected their Whiteness. For Kiara, the lessons were both mirrors and windows into Black experiences and her own as a person of color.

**Research Question 3**

*How do students’ affective experiences transfer to performance and personal understandings?*

All participants displayed alignment in the experience of affective lessons transferring to a positive performance experience. Mr. A described the ensemble’s performance as musically and emotionally strong and attributed their additional success in this piece’s performance to the time they committed to affective learning. Each student indicated that they experienced individual and ensemble musical success in their performance of this piece. Like Mr. A, they attributed a large portion of their musical success to the affective lessons they experienced. Kiara and Matthew were able to describe ways in which they had grown musically as a result of performing this work, even though all three students admitted that the piece was not technically difficult for them. Kiara cited improved stamina and range, while Matthew shared that he felt like he grew in his ability to be musically patient, to recognize the fusion between traditional concert band and jazz band harmonies, and to tell a story. Kiara also explained that she believed that this work’s style was different than most of the other pieces she performs. She appreciated having the opportunity to perform a work by a Black composer who had a different experience and musical style than what she had previously performed.

Each student described a strong emotional experience in their performance of the work. Piper found personal growth in her ability to appreciate music’s ability to have a tangible effect
on people and not just sound nice. She deepened her knowledge and respect for *Lift Every Voice and Sing* and the meaning it carries within Black America and found further value in having conversations about “diversity.” She also noticed that she has a tendency to share her opinions often, and that she might benefit from listening and asking questions more often (learned through the act of having discussions in class). She explained, “I think I grew less as a musician and more as a person through all the things that were more tangentially connected to music.”

Matthew shared that he was not aware of the historical event this piece was based on before he started rehearsing it, and acknowledged that in his community he rarely sees “the ugliness of the real world” and that the rehearsal and performance of this work may have opened him and other band members up to points of view and experiences that they were previously unfamiliar with. I asked what implications this had for Matthew going forward, and he shared that he would “not [take] his family and circumstances for granted.”

While Kiara did not cite specific areas of personal growth, she believed that performing this piece stripped the ensemble of some of the competitiveness that can exist in band. She explained that instead of the focus being on notes, it shifted to honoring the victims of the tragedy through a great performance of this work.

**Research Question 4**

*What value or lack thereof do the teacher and their students perceive in affective experiences?*

Each participant ascribed positive value to their affective experiences with *Of Our New Day Begun* and related affective learning experiences. A deeper understanding of the historical and cultural context of the music was ultimately cited as the primary source of enhanced performance quality and experience across all participants. Mr. A shared that he believed they
performed the work more passionately than anything else on the program. “I can feel the energy that we generate and exchange and produce and it’s like, it’s palpable…the students felt a great sense of responsibility to perform at their absolute best. Truly, it was an emotionally charged performance.”

To summarize how students spoke about the performance, they: 1) felt connected with the other members of their ensemble during the performance as a result of traveling and spending the weekend together; 2) would like to do a piece like Of Our New Day Begun again and found the experience of working on the piece to be a positive experience; 3) thought the performance was particularly focused and emotion-filled; 4) thought the performance was their best (ensemble and/or individual) to date; 5) didn’t feel shame when they made mistakes; 6) felt responsibility to perform the work at a high level; 7) genuinely enjoyed singing, even though they don’t usually in band; 8) associated the performance with a sense of shamelessness, pride, and confidence; 9) appreciated that they had a long period of time to develop the piece, as that led to a stronger and more natural performance; and 10) they found the performance to feel authentic.

Challenging CMP Practitioners – Open Outcomes and Explicit Race and Equity Talk

In an effort to satisfy both the neoliberal agenda that calls for measurable outcomes and call for open forms of music learning promulgated by music educators, CMP appears to be situated between these two philosophical positions. While identifying what skill, knowledge, and affective outcomes exist for our students can be of great pedagogical value, educators readily acknowledge the fact that there are many unanticipated outcomes that can be of great value to the learner. This can be particularly true for affective learning, where lessons often explore personal, emotional, and spiritual spaces. The desire to have specific outcomes that can be shown to various program stakeholders is understandable, but in the effort to be intentional about what is
taught, it is important not to lose sight of the nebulous, beautiful, and unquantifiable essence of music.

In addition to not confining student learning to a small number of concrete outcomes, educators might intentionally create “open” or “organic” outcomes and allow for, celebrate, and foster the multiplicity of unexpected learning that may occur. “Open” does not necessarily mean undefined or without boundaries. The teacher can still situate affective learning within a particular moment of a musical work or elements of it. I imagine “open” outcomes as allowing for the possibility for a student to co-create or modify one proposed by the teacher. For example, a teacher might begin by not explicitly defining an affective outcome, but by providing experiences in which students interact with the many affective qualities of the work. The teacher could later facilitate an experience where students generate their own affective statements about the piece. These statements (expressed verbally, written, through musical composition, etc.) could serve as the affective outcomes for that piece. If desired, the teacher could then synthesize students’ individual affective statements and shape a group affective outcome that guides further learning. Not only is this a student-centered approach that is responsive to students’ various identities and experiences, but it allows room for students to operate outside of the confines of a teacher-created outcome. Individual interpretation is encouraged, individual outcomes are acknowledged, and those individual outcomes are collected by the teacher to create a team outcome.

In the designing of affective learning experiences, it is critical to consider the ways in which the forces of socialization and the potential for a hidden curriculum can influence teaching and learning. Affective learning has the potential to create harm when it reinforces a singular way of being and existing in the world. This might be inevitable as affective learning, by its
nature, is entangled with socialization and a moral/ethical consensus. I call back on the both/and, dialectical approach to socialization and reality of the hidden curriculum that states that schools are spaces of both domination and resistance. In what ways does the repertoire our bands perform leave space for the analysis of existing dominant forces and the ability to act in resistance? In what ways does our pedagogy affirm dominant structures and/or allow room for resistance?

Given the inevitability of domination and resistance, Hess’s (2017) anti-racist practices and Bishop’s (1990) analysis of art as “mirrors, windows, and sliding glass doors” can be useful tools for teachers and students, providing a means to notice and name the forces of socialization and oppression in affective teaching and learning. As CMP provides educators with a planning structure that can help in identifying layers of political and historical context a piece may be tied to, Hess recommends that educators work to actively tie course content to the political realm. This form of anti-racist work is not exercised lightly, and requires the teacher to have strong relationships with their students, to be knowledgeable about political and social context, and to have the tools to engage students in a meaningful, respectful conversation. When these conversations occur Hess’s second recommendation is utilizing explicit equity talk. This means avoiding euphemisms, and naming systems of oppression for what they are in front of our students and welcoming them to do the same. While music learning is of profound importance, so too is assisting our students in identifying the systemic forces that shape the lives of every individual.

The metaphor of art serving as “mirrors, windows, and sliding glass doors” provides a way for educators to consider the dominant and counternarratives that exist in our society. When affective experiences are developed with this framework in mind, students are afforded the
means to explicitly name what they see, and deep revelations about personal identity and systemic forces have space to reveal themselves. However, when these lenses are clouded by euphemisms, terminal naivety, and Whiteness, harmful narratives can be reinforced in the individual. I acknowledge the many challenges that exist for anti-racist practice in music education, but I am encouraged that the space for this work might exist in the affective domain of music teaching and learning.

**Recommendations for Practitioners**

**Planning Tools and Experts**

I asked Mr. A if he had any advice for teachers who might be thinking about diving into affective learning in music classrooms. He recommended that they consider tying their affective practice to a model like CMP, as it can assist in organizing their planning process and in tying affective concepts to skill and knowledge-based goals. In addition, he recommended that teachers who are new to affective teaching spend time observing in the classrooms of more experienced teachers.

*I don’t have time…*

I asked Mr. A what he would say to teachers who say they don’t have time for affective teaching. He explained that first, the more he’s done it, the more it has become second nature to him both in planning and practice. He didn’t believe he had spent an exorbitant amount of time developing plans or facilitating them in class. He described it as “opening my awareness to more possibilities in the classroom…” Mr. A equated Steven Covey’s ‘fast is slow, slow is fast’ concept, with what can happen in band classrooms. In his mind ensembles who “spoon-feed” their students all the answers work fast, but the overall payoff and resulting learning is slow and, he would argue, less effective. With affective learning embedded, he sees band classrooms as
having the feeling of moving slower, but with the musical and personal payoff for students being far faster and effective as they transfer to other musical and personal realms. His statement to those who say they don’t have time is “it’s a fallacy.” Ultimately, he sees this as a question of values, and that the teachers who say they don’t have time are usually those who are focused on teaching repertoire instead of students.

**Respect for Culture, Respect for the Music**

Piper, she shared the following about respecting the cultural context of music:

I would say that there’s a level of respect you need to have for music and for the people behind the music, and if you’re doing it with the intention of trying your very best to have conversations and trying your best to understand it yourself before sharing it with your students and trying your best to bring in conversations, then absolutely. It’s so important to explore new perspectives, but if you plan on doing it with a flippant attitude or you know, disregarding the cultural context, the historical context around it, then it’s pretty inappropriate to do—without appreciating, you know, how important it is and how meaningful it is for so many people.

I asked Piper what recommendations she might have for directors who choose to take on a piece of this nature. She explained that while teachers might be concerned about what students are thinking internally or how they might react to the content, they need to recognize that the discomfort for students might manifest itself in them being silly or seeming disinterested, but that if you’re bringing meaningful affective learning experiences, “it’ll all come together.” In addition, she believed it was important for directors to be open and honest about what they are and are not an expert. In Mr. A’s case, this meant acknowledging his Whiteness. After the
teacher acknowledges the ways in which they aren’t an expert, they should work to fill that gap with anything they can; speakers, student perspectives (without tokenizing), articles, videos, etc.

And then, I think going back to what I was saying earlier; knowing when it’s important as a music and band director to share and when it’s important to take a step back and let students share and discuss…

Kiara shared this sentiment as she explained that it would be important for the teacher to know their boundaries as someone who cannot truly understand the full experience of someone else, but that they should still explore the event that happened with the group and acknowledge the effect it had.

**Empathy and Patience**

Piper explained that in these discussions, especially in a school context like her own, the teacher needs to have empathy and patience for the students who don’t initially engage in discussion or who decide to participate in ways that are particularly divisive. “Instead of getting angry at that, to try and use it as a teachable moment, and to try to funnel it into something positive or change the perspective,” she shared. She continued by explaining that beginning these discussions with a focus on empathy might be particularly helpful, as it might allow students to see the human story in each perspective or experience, and then to help students explore how the human story often looks different across racial, socioeconomic, religious, political, etc. boundaries.

**Pacing**

I posed the same prompt to Matthew that I did to Kiara regarding a director who is considering doing a piece like this in their classroom. Matthew responded,
I would tell them that even though they’re nervous, they should go after it because music is not all about just playing your instrument; just practicing non-stop. If you’re passionate about something, you care about something, even if you don’t know if you’re playing it better and you’ll have more interest in it.

When I asked about specific classroom practice for teachers who start to design these experiences, he explained that he believed it was necessary to have verbal discussions about these topics in the way that Mr. A facilitated, but to make sure the conversation doesn’t drag on too long or become un-engaging.

**Recommendations for Future Research**

Given that this study functioned as a case study of one particular context, further research is needed to determine how affective learning manifests across a variety of contexts at the same point in time. Consideration for how affective learning experiences vary and align across various identity-based distinctions; gender, race, socio-economic status, sexuality, etc., would also be of great value. Given the nebulous nature of affective learning and its manifestations, additional caution should be taken when developing cross-case analysis.

As Mr. A represents the perspective of one particular veteran teacher’s experience, it is worth evaluating how affective teaching varies and aligns across different levels of both experience in the field and experience with affective learning, as these two concepts do not always align. Further, due to Sindberg’s (2012) acknowledgement of wide variation in teachers’ CMP practice, further analysis of the specific ways in which they vary and impact student learning is worthwhile.

Longitudinal research would assist the profession in determining the effectiveness of affective teaching and learning over time. While it is understood that affective experiences vary
widely, how these experiences transfer, compound, and intersect over time might help us further understand the efficacy of affective experiences in music classrooms.
REFERENCES


APPENDIX A: IRB APPROVAL

Notice of Approval: New Submission

November 6, 2019

Principal Investigator: Jeananne Nichols
CC: David Lofy
Protocol Title: Is the affective effective? – a Comprehensive Musicianship through Performance case study
Protocol Number: 20251
Funding Source: Unfunded
Review Type: Expedited 6, 7
Approved Subparts: D
Status: Active
Risk Determination: No more than minimal risk
Approval Date: November 6, 2019
Closure Date: November 5, 2024

This letter authorizes the use of human subjects in the above protocol. The University of Illinois at Urbana-Champaign Institutional Review Board (IRB) has reviewed and approved the research study as described.

The Principal Investigator of this study is responsible for:

- Conducting research in a manner consistent with the requirements of the University and federal regulations found at 45 CFR 46.
- Using the approved consent documents, with the footer, from this approved package.
- Requesting approval from the IRB prior to implementing modifications.
- Notifying OPRS of any problems involving human subjects, including unanticipated events, participant complaints, or protocol deviations.
- Notifying OPRS of the completion of the study.
APPENDIX B: SAMPLE INVITATION EMAIL

Greetings [Teacher name],

I'm David Lofy, a Master of Music Education candidate at the University of Illinois. The Illinois faculty have had extraordinary amounts of praise to share about you and your program. More specifically, they've noted that you've been a leader in Comprehensive Musicianship through Performance in the state of Illinois. That said, I'm very interested in seeking out your participation in the study I'm conducting for my Master's thesis.

The abstract for this study reads:

'The purpose of this case study is to investigate the experiences of band students and teachers who are experiencing the use of affective curricular elements within the Comprehensive Musicianship through Performance model. This study is guided by the following questions: How do the teaching practices of band teachers effect the affective experiences of students? In what ways do students experience affective connections to music in band class? How do students perceive experiences related to affective connections to music? What value or lack thereof do students and teachers perceive in affective development through music? Participants will include six students in grades 10-12 at two high schools in TBD locations and one band director from each location. Data collected in October, November, and December will include individual and group interviews, along with classroom observations and field notes. Analysis revealed these core themes: (a) TBD; (b) TBD; (c) TBD.'

If this study is of interest to you I'd love to carry on further conversation about yours (and your students') involvement this Fall.

Thank you in advance for your careful consideration. I hope we have the chance to connect on this further in the future.

Wishing you and your students all the best this school year,

David
APPENDIX C: TEACHER CONSENT

Social Behavioral Research Consent Form

Teacher Consent

Mirrors, Windows, and Glass Sliding Doors: A Case Study of Teaching and Learning for Affective Outcomes in Comprehensive Musicianship for Band

David Lofy

You are being asked to participate in a voluntary research study. The purpose of this study is to investigate one band teacher and their students' experiences with affective curricular elements. Participating in this study will involve five classroom observations and four one-on-one interviews. Your participation will last for approximately one hour during each researcher visit. There are no risks related to this research. Benefits related to this research include the opportunity to utilize the insight gained from the study to enhance your teaching, if applicable.

Principal Investigator Name and Title: Dr. Jeananne Nichols
Department and Institution: Music Education at Illinois
Contact Information:

Co-Investigator/Student Investigator: David Lofy

Why am I being asked?
You are being asked to be a participant in a research study about your experiences with the affective elements of Comprehensive Musicianship through Performance. The purpose of this research is to investigate one band teacher and their students' experiences with affective curricular elements. You have been asked to participate in this research because of your reputation as a veteran CMP music teacher. Approximately four participants will be involved in this research at the University of Illinois at Urbana-Champaign.

Your participation in this research is voluntary. Your decision whether or not to participate will not affect your current or future dealings with the University of Illinois at Urbana-Champaign. If you decide to participate, you are free to withdraw at any time without affecting that relationship.

What procedures are involved?
The study procedures are a series of four one-on-one interviews and five classroom observations conducted by the study's co-investigator. Each interview and observation will be audio recorded by the researcher. This research will be performed at your school of employment. You will need to come to band class at your regularly scheduled time. Each of those visits will last approximately one hour.

What are the potential risks and discomforts?
There are no potential risks/discomforts.

Are there benefits to participating in the research?
Benefits related to this research include the opportunity to utilize the insight gained from the study to enhance your teaching, if applicable.

What other options are there?
You have the option to not participate in this study.
Will my study-related information be kept confidential?
We will use all reasonable efforts to keep your personal information confidential, but we cannot guarantee absolute confidentiality. When this research is discussed or published, no one will know that you were in the study. But, when required by law or university policy, identifying information (including your signed consent form) may be seen or copied by: a) The Institutional Review Board that approves research studies; b) The Office for Protection of Research Subjects and other university departments that oversee human subjects research; or c) University and state auditors responsible for oversight of research.

Will I be reimbursed for any expenses or paid for my participation in this research?
You will not be offered payment for being in this study.

Can I withdraw or be removed from the study?
If you decide to participate, you are free to withdraw your consent and discontinue participation at any time. The researchers also have the right to stop your participation in this study without your consent if they believe it is in your best interests or if you were to object to any future changes that may be made in the study plan.

Will data collected from me be used for any other research?
Your information will not be used or distributed for future use, even if identifiers are removed.

Who should I contact if I have questions?
Contact the researchers Dr. Jeananne Nichols and David Lofy at [redacted] or [redacted] if you have any questions about this study or your part in it, or if you have concerns or complaints about the research.

What are my rights as a research subject?
If you have any questions about your rights as a participant in this study, please contact the University of Illinois at Urbana-Champaign Office for the Protection of Research Subjects at 217-333-2670 or irb@illinois.edu.

I have read the above information. I have been given an opportunity to ask questions and my questions have been answered to my satisfaction. I agree to participate in this research. I will be given a copy of this signed and dated form.

______________________________   ______________________________
Signature                                                                 Date

______________________________
Printed Name

______________________________   ______________________________
Signature of Person Obtaining Consent                                                                 Date (must be same as subject’s)

______________________________
Printed Name of Person Obtaining Consent
APPENDIX D: FORMAL INVITATION TO PARTICIPATE – TEACHER

Good Afternoon [Teacher Name],

Thanks again for meeting with me after band last Friday. I'm looking forward to the opportunity to learn from you and your students over the next few months.

I mentioned that there would be two forms that needed to be completed before you can participate in the research study. I've attached both of those in this email. You will need to complete the ‘Participant_Consent.pdf’ form. This can be returned to me via email or in person during my next visit. I will provide a copy of the forms with my added signature once you’ve sent them in.

Let me know if you have any questions, concerns, etc. about the information contained in this email or the forms.

Wishing you and your family a great week.
David
APPENDIX E: FORMAL INVITATION TO PARTICIPATE – STUDENT

Good Afternoon [Student Name],

Thanks again for meeting with me after band last Friday. I'm looking forward to the opportunity to learn from you, your classmates, and [teacher name] over the next few months.

Before I dive into logistical info, I want to take a brief moment to greet and introduce myself to your parent(s)/guardian(s).

--
To [Student] Family:

Hello - I'm David Lofy, a Master of Music Education candidate at the University of Illinois. [Student] may have already filled you in, but I’m conducting my Master’s thesis research at [School] with particular focus on [teacher] band program, due to its reputation as a uniquely progressive music education model. I’m seeking to work side by side with [teacher] and three students across different grade levels, and [student] has been identified as one of the potential three. Many of the ‘why/what/where/when’ questions are answered in the consent form, but know that I’m happy to answer any questions you have about the study and [student] potential involvement as we move ahead.

Thank you for considering [their] participation!

--
I mentioned that there would be two forms that needed to be completed before you can participate in the research study. I’ve attached both of those in this email. Please review these forms with your family. -- You will need to complete the ‘Minor_Asent.pdf’ form, and a parent/guardian will need to complete the ‘Parental_Consent.pdf’. These can both be returned to me via email or in person during my next visit. I will provide a copy of the forms with my added signature once you’ve sent them in.

Let me know if you have any questions, concerns, etc. about the information contained in this email or the forms.

Wishing you and your family a great week.

David
APPENDIX F: SCHOOL DISTRICT APPROVAL

Fri 9/20/2019 11:19 AM
Lofy, David Matthew:

Hi David,

The research committee approved your research request. Please connect with [redacted] to discuss your next steps with him.

Best,
APPENDIX G: TEACHER INTERVIEW PROTOCOL

Background Information

How long have you been teaching band?

How long have you been teaching at this school?

How much CMP training have you received?

Why do you teach band?

What value or lack thereof do you find in CMP-based band lessons?

Possible questions guided by research questions:

How do the teaching practices of band teachers attempt to foster affective experiences?

- How is CMP integrated into your curriculum?
- How much time do you dedicate to each skill, knowledge, and affective outcomes?
- How do you attempt to foster affective experiences?
- What are some of the biggest barriers to affective learning in band?
- In an ideal teaching scenario (all the resources you could ever need), how would your CMP teaching change?

In what ways do students experience affective connections to music in band class?

- What do you believe your students would share about your teaching of affective components?

How do students perceive experiences related to affective connections to music?

- When teaching affective components, what is it you hope students learn/take away?
- When teaching affective components, what do you believe students learn/take away?

What value or lack thereof do students and teachers perceive in affective development through music?

- Describe what affective teaching does for the ensemble.
- Describe what affective teaching does for individual students.
- Describe why affective teaching is or is not valuable.
APPENDIX H: STUDENT INTERVIEW PROTOCOL

Background Information

How long have you been participating in band (total time in years)?

How many years have you been in high school band, specifically?

Why do you participate in band?

Possible questions guided by research questions:

How do the teaching practices of band teachers attempt to foster affective experiences?

- Questions specific to teacher-subjects.

In what ways do students experience affective connections to music in band class?

- What are some highlights from band class today?
- How does your teacher help you learn more about the music you’re working on (outside of notes and rhythms)?
- Could you share about ‘insert affective (specific to class period)’ component of band class?

How do students perceive experiences related to affective connections to music?

- What do you believe your teacher is hoping you learn when (they) are teaching you about the history/context of a piece of music?
- When your teacher is helping you learn more about the history/context of a piece, how does it/does it not help you connect to the music?
- How does learning the history/context of a piece not help/help you grow as a person?
- How does feeling connected to the music not help/help you grow as a person?

What value or lack thereof do students and teachers perceive in affective development through music?

- Describe what learning the history/context of the piece does for the ensemble.
- Describe what learning the history/context of the piece does for you.
- Describe why these types of band lessons are or are not valuable.
APPENDIX I: OBSERVATION PROTOCOL

Date ___________

Class Period ___________

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<tr>
<th>Time</th>
<th>Event/Action</th>
<th>Observer Interpretation</th>
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Definitions:

Time – Time of day recorded, used to represent ordering of events.

Event/Action – The item being recorded. May be a quote from a student, a particular instructional technique, or anything else the researcher feels might be noteworthy.

Interpretation – Researcher’s initial thoughts or ponderings about the event to be revisited in interviews or explored further.
APPENDIX J: PARENT/GUARDIAN CONSENT FORM

Parental Consent Form

Mirrors, Windows, and Glass Sliding Doors: A Case Study of Teaching and Learning for Affective Outcomes in Comprehensive Musicianship for Band

Your child is being asked to participate in a voluntary research study. The purpose of this study is to investigate one band teacher and their students' experiences with affective [socio-emotional] curricular elements. Participating in this study will involve four one-on-one interviews and five observations, and your child's participation will last for approximately 30 minutes during each visit by the researcher. There are no risks related to this research. Benefits related to this research include a more meaningful experience in band as teachers will have the opportunity to utilize the information gathered in the study to improve their teaching.

Principal Investigator Name and Title: Dr. Jeananne Nichols  
Department and Institution: Music Education at the University of Illinois  
Contact Information: [redacted]

Co-Investigator/Student Investigator: David Lofy

Why is your child being asked?
Your child is being asked to be a participant in a research study about their experiences as a student in band. The purpose of this research is to investigate one band teacher and their students' experiences with affective [socio-emotional] curricular elements. Your child has been asked to participate in this research per their teacher's recommendation. Approximately four participants will be involved in this study at the University of Illinois at Urbana-Champaign.

Your child’s participation in this research is voluntary. Your and your child’s decision whether or not to participate will not affect your or your child's current or future dealings with the University of Illinois at Urbana-Champaign. If you decide your child can participate, you or your child are free to withdraw at any time without affecting that relationship.

What procedures are involved?
The study procedures are a series of four one-on-one interviews and five classroom observations conducted by the study's co-investigator. Both interviews and observations will be audio recorded by the researcher. This research will be performed at the student's high school. Your child will need to come to the study site four times over the next four months. Each of those visits will last approximately 30 minutes.

What are the potential risks and discomforts?
There are no potential risks/discomforts.

Are there benefits to participating in the research?
Benefits related to this research include a more meaningful experience in band as teachers will have the opportunity to utilize the information gathered in the study to improve their teaching.
What other options are there?
Your child has the option to not participate in this study.

Will my child’s study-related information be kept confidential?
We will use all reasonable efforts to keep your child’s personal information confidential, but we cannot guarantee absolute confidentiality. When this research is discussed or published, no one will know that your child was in the study. But, when required by law or university policy, identifying information (including your signed consent form) may be seen or copied by: a) The Institutional Review Board that approves research studies; b) The Office for Protection of Research Subjects and other university departments that oversee human subjects research; or c) University and state auditors responsible for oversight of research.

Will we be reimbursed for any expenses or paid for participation in this research?
You will not be offered payment for being in this study.

Can my child withdraw or be removed from the study?
If you and your child decide to participate, you are free to withdraw consent for your child and discontinue participation at any time. Your child can also choose to stop participating in the study. The researchers also have the right to stop your child’s participation in this study without your consent if they believe it is in your child’s best interests, you were to object to any future changes that may be made in the study plan.

Will data collected from my child be used for any other research?
Your child’s information will not be used or distributed for future use, even if identifiers are removed.

Who should I contact if I have questions?
Contact the researchers Dr. Jeananne Nichols or David Lofy at __________________________ or __________________________ if you have any questions about this study or your child’s part in it, or if you have concerns or complaints about the research.

What are my child’s rights as a research subject?
If you have any questions about your child’s rights as a participant in this study, please contact the University of Illinois at Urbana-Champaign Office for the Protection of Research Subjects at 217-333-2670 or lrb@illinois.edu.

I have read the above information. I have been given an opportunity to ask questions and my questions have been answered to my satisfaction. I agree to let my child __________________________________________ be in the research study described above. I will be given a copy of this signed and dated form.

__________________________ __________________________
Signature Date

__________________________
Printed Name

__________________________ __________________________
Signature of Person Obtaining Consent Date (must be same as subject’s)

Printed Name of Person Obtaining Consent
APPENDIX K: MINOR/STUDENT ASSENT FORM

Minor Assent – Written

Mirrors, Windows, and Glass Sliding Doors: A Case Study of Teaching and Learning for Affective Outcomes in Comprehensive Musicianship for Band
David Lofty

Why is this research being done?
In this study, I want to find out more about your experiences in band class. More specifically, I’m interested in learning about how it does or does not affect your personal growth.

What will happen if I join the study?
If it is okay with you and you agree to join this study, you will be observed by me during band class five times and interviewed four times. I will audio record these observations and interviews.

How long will the research last?
Your participation in this research will last from my first visit in November, 2019 through my final visit in February, 2020.

Why am I being asked to take part in a research study?
A research study is done to find a better way to treat people or to understand how things work. You are being asked to take part in this research study because your teacher believes that you are an active contributor to your band’s culture and you are a sophomore/junior/or senior.

Is there any way being in this study could be bad for me?
No.

What should I know about being in a research study?
You do not have to be in this study if you do not want to. It is up to you. You can choose to participate now and change your mind later if you want, or you can say no right now. It is your decision to make. You can also ask all the questions you want before you decide.

What else do I need to know?
If you agree to be part of this study, you will not receive compensation.

What happens to the information collected for the research?
Efforts will be made to limit the use of your personal information, including study records, to people who have a need to see the information. Your name and other identifiable information about you will never be published or presented as part of the research.

Who can I talk to?
If you have any questions about the research, talk to the research team at [Redacted] or [Redacted] If you would like to talk to someone who is not involved in the research, you can call the University of Illinois at Urbana-Champaign’s Office for the Protection of Research Subjects at 217-333-2670 or irb@illinois.edu.
I have read the above information. I have been given an opportunity to ask questions and my questions have been answered to my satisfaction. I agree to participate in this research. I will be given a copy of this signed and dated form.

_________________________________  __________________________
Signature                                                                      Date

_________________________________
Printed Name

_________________________________  __________________________
Signature of Person Obtaining Consent                                          Date (must be same as subject’s)

_________________________________
Printed Name of Person Obtaining Consent