

Music Education in Low Socio-economic Communities in Winnipeg:
An Exploratory Case Study

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Abstract

This study was designed to better understand K-6 school music programs located in low socio-economic communities in Winnipeg. I also sought to uncover the pedagogical approaches that music teachers working in inner city schools use with their students generally as well as with students who may also experience trauma. An exploratory case study approach was employed. Multiple forms of data were gathered from participating music teachers. Nineteen of the 25 music teachers comprising the target population for this study completed an anonymous online survey, which translates to a 76% participation rate. Six of these teachers also agreed to participate in a semi-structured interview focusing on the pedagogical approaches they use in their music programs.

Survey findings revealed that most of the music teachers participating in this study taught music programs for students in grades 1-6. Music teachers reported that their teaching spaces were sufficiently equipped with musical instruments appropriate for use with elementary level students. Teachers communicated that their students perform publicly both at school and in the local community. They reported to be offering extracurricular music programs for students and belonging to professional music education organizations. Participating music teacher had been teaching for more than 10 years or less than three years in their current positions. Thematic analysis of the interview transcripts resulted in three categories and several sub-categories: relationships (student and professional), pedagogical approaches (teaching strategies, high expectations, play, cultural relevance), and the learning environment (classroom management strategies and teacher behaviour). These themes are discussed and illustrated using the voices of teachers who share their perspectives on how these elements contribute to the success of their music programs.

Based on the results of this study, it is suggested that professional development opportunities be designed for K-6 music teachers working in low socio-economic school communities that highlight key findings of the study, offer lessons from the related literature, and provide workshop experiences on pedagogical music practices that hold promise for working effectively with diverse students participating in school music programs in low socio-economic school communities. There is need for emphasis on providing culturally relevant music pedagogies and materials. In the future, an observational case study of three music programs in low socio-economic schools in Winnipeg could be conducted. Similar studies could be conducted with music teachers leading K-6 school music programs in rural areas in Manitoba or in other cities with demographics like Winnipeg.

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Dedication

To my students at M,

Without you this thesis would not exist.

You may have been my students,

but you have truly been my greatest teachers.

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Chapter One: Introduction and Overview

In this chapter, I discuss the focus of my research. I will identify my research topic and research questions. I offer a narrative account of my experiences teaching music in inner city schools as a way of revealing my perspectives on the research topic. Finally, a definition of terms will be provided at the end of this chapter.

Focus of the Study

Music education is a powerful tool that has potential benefits academically, socially, and emotionally for students (Cheong-Clinch, 2009; Davis, 2010). Manitoba is known for its strong music and music education communities. It is also known equally for its high rate of child poverty (Frankel, 2016). Children living in poverty have a unique set of needs and challenges. Music educators need to be aware of how to effectively work with children affected by poverty especially because these children are more likely to experience trauma and chronic stress than their peers who do not live in poverty (O'Neill, Guenette, & Kitchenham, 2010). This situation suggests that for children who have been affected by poverty to benefit wholly from music education, they need access to both music programming and to music teachers who have been educated about children affected by poverty, chronic stress, and trauma. All children, regardless of the circumstances in which they live in should be able to have opportunities to access and benefit from music education.

Identifying My Research Topic

When I initially thought about what topic I wanted to research for my thesis study the only thought that constantly emerged within my mind was advocacy for music programming that serves children affected by poverty. Having worked in three of Winnipeg's lowest socio-economic neighbourhoods, as well as with incarcerated youth at the Manitoba Youth Centre for

the past 10 years in a variety of capacities, I have seen firsthand the need for strong advocates in the lives of children affected by poverty.

When I first started working in Winnipeg's West End neighbourhood I realized that the children I was working with were searching for an outlet for creativity. The children adored any programming that allowed them to express themselves through the arts. Not only did these children need an outlet, but they needed skills that allowed them to convey the messages embedded in their creative outputs. Music education had the potential to provide them with an outlet and the skills they needed. I began an outreach music program as part of the Spence Neighbourhood Association that provided recreational programming and community support services to children living in the West End. I worked with this organization for seven years to provide music education programming for children in the area to meet this need. During this work I began to understand through my observations and experiences that children need to have quality music programming, not only as an outlet for creativity, but also as a form of alternative expression and communication. The music programming allowed them to not only experience new instruments and types of music but also taught them the skills necessary to create their own music, to tell their own musical stories.

As I continued my career as a music educator and became a school music teacher in the north end of Winnipeg, I began to realize that to teach my students I was going to need more than just knowledge of music and a teaching degree. The behaviours and attention spans of my students presented me with situations I had not encountered before. I did not know why they were behaving in the ways they were or why lesson-to-lesson retention of music learning seemed to be so challenging for them. It was at this point that I realized I needed to know more about not only the circumstances my students lived in, but also about how those circumstances affected

their learning. I needed to acquire more knowledge about low socio-economic communities and, as I quickly discovered, more about the consequences of trauma. Once I had developed an understanding of how trauma and poverty affected my students' brains, development, and behaviour through professional development opportunities and professional readings, I felt significantly more equipped to teach them. It is through this realization that I came to this thesis topic.

In this exploratory case study, I propose to provide information about some of 1) the music programs that are being offered in elementary schools in low socio-economic communities in Winnipeg, and further insights into 2) the pedagogical practices that are reported to be used by the music teachers leading these programs. I am focusing on elementary schools because young children can suffer the greatest neurological and social emotional consequences when affected by poverty and the challenges that often come along with poverty such as neglect, trauma, and chronic stress (O'Neill et al., 2010). Trauma is a very real part of the lives of many students affected by poverty and therefore it will be a primary focus for this study.

Additionally, I have a more personal connection to this topic. As a young teenager although I did not experience poverty, I did experience trauma. Despite the challenging circumstances I was thrust into during that period of my life, I was also very fortunate to have been provided with a high-quality music education. This music education allowed me to learn skills I needed to sit at an instrument and write songs—songs that allowed me to convey the messages and meanings I was simply unable to express in any other language or emanative form. Knowing the impact that music has had in my own life and the power of being able to create music can give a person has made me passionate about music advocacy and programming for all children, but especially for those who would not otherwise have access to it. This personal

connection has helped me to understand the important role music can play in the lives of trauma affected children.

Telling My Story

For the past 10 years I have worked in music programs in schools that meet the criteria for inclusion in this study. These schools and the students I have had an opportunity to work with have been the inspiration for my research. Additionally, when I had opportunities to speak with other music teachers who worked in schools similar to mine that there seemed to be common challenges that we all faced. Through my teaching practice as well as professional conversations with colleagues I was inspired to learn more about how I could best meet the needs of my students.

I could relate tremendously to the music teachers I spoke with because as a new music teacher in a school located in a low socio-economic community I struggled to find ways to reach my students. The ways I had been taught music and taught to teach music were not working. My students were frustrated, I was frustrated and by December of my first year I felt like I was completely failing them. Luckily, I had a patient school principal and an experienced resource teacher.

These colleagues helped me to reframe the way I thought about music education. They explained to me that for some of my students, music class may be the ONLY place they were able to feel successful, the ONLY place they could feel good about themselves. They encouraged me to put students' feelings of success and belonging over curriculum. Through these conversations I realized that I needed to create lessons and activities that would give my students an immediate sense of success and joy before I worked with them on things like music theory.

Pacino Dolamore (2006) echoes the importance of making music first in music programs in communities with under-served students.

I began to plan my lessons to make music first. I was purposeful in my choice of instruments and activities to accomplish this. Some of my favorite instruments for this are handbells and tone chimes. These are instruments that always sound beautiful and the students love them. Instead of giving students individual pieces of sheet music I would write out the music on large pieces of staff paper but put letter names in place of music notes. I would then point to each note as the we played the song. In this way students were able to track and play their parts successfully without learning to read music.

By focusing on the music making the students felt good about themselves. The students learned that they needed to pay attention not only to the piece of music in front of them but also to what others around them were playing so they could anticipate their turn. They learned how to be part of an ensemble and how to rely on each other because they were all necessary and important for the song to work. Through this kind of music-making activity they were able to build better relationships with their peers (Faulkner, 2011). Jacobi (2012) talks about how music classrooms are wonderful places for students to learn social skills such as how to rely on each other and work as a team. I saw this happen time and time again in my classroom.

At this point I began to really rethink my purpose as a school music teacher. I knew that the junior and senior high schools that my students would eventually attend did not have music programs and that many of my students coming from other low socio-economic communities in Winnipeg or from reserves had never participated in music classes before. If I was going to potentially be the first and last music education experience my students had I wanted them to discover the joy of music as well as the other life skills that can be taught through it.

I looked at the curriculum and began seeing outcomes as not only music outcomes but life outcomes. I wanted to build my students confidence for public speaking through performance, to feel safe to share their ideas when we created class compositions or improvised, to be able to find a beat so they could clap along to a song at a concert, to be able to match pitch confidently so they could sing along at social gatherings, to feel safe enough in how they moved to music and might dance at a social. These were the things I wanted my students to take away first and foremost from my classes. I would still address the curriculum but with a new focus on life instead of just music. For students who showed a real talent and interest in music I would work with them on more advance skills in extracurricular music clubs, one on one tutoring, divisional music opportunities, and I would find them music education opportunities outside of the school through grants.

Once I shifted my thinking about the purpose of music education everything changed. My students became more engaged and so did I. My students and I were no longer frustrated with each other because instead of focusing solely on specific curricular outcomes, I was finding ways to show my students why music class mattered in their lives. I was finding ways to make music education make sense to them.

Accompanying this shift was the realization that I had to learn more about the needs of teaching students who had been impacted by trauma. As I began learning more about trauma and its impact on learning I came to understand not only my students better but also myself. As a young teenager my entire immediate family and I were involved in a tragic motor vehicle accident that changed our lives. I knew throughout my young adulthood that I reacted, learned, and felt things in a way that many of my peers didn't. It wasn't until I began to learn about trauma for the sake of my students that I began to understand the impact that trauma had on my

own life. Through this realization I was able to become a much better teacher for my students and even implement strategies that helped myself.

Importantly, I learned that structure and relationships were critical to success when teaching students impacted by trauma and both are necessary for developing strong classroom management. I learned that although all students need structure, students who have been impacted by trauma require more predictability than students who have not experienced trauma (Wright & Ryan, 2014). It is also important for this group of students to build a good relationship with their teacher (Erozkan, 2016, Foran, 2009; Statman-Weil, 2015).

To meet these needs, I put a class routine into place that I continue to use to this day. The routine is broken down into five parts. For each part of the routine the students successfully complete as a class they earn a point. If the class goes well those points earn them a music related game at the end of every class. If they have ten classes where they earn games they earn a reward. The content of the routine may change but the five steps are always the same. Through this predictability my students learned to trust me and to build relationships with me. They knew I was consistent in what I did and said. This predictability helped my students to feel safe with me. Wright and Ryan's (2014) research supports the use of such predictable routines to increase the feeling of safety for students in the classroom.

I found it challenging to build relationships with an entire school of students. Especially because I saw them for such short periods of time. To help build those relationships I would do my best to learn as much about my students as possible and to make myself available during recess as well as before school. I took attendance every day and when I called students names I would have them answer a simple question like "What's your favorite colour?" instead of just saying here. I would also get the students to ask me questions. In this way I began to get to know

them better and they got to know me. I would also have students take turns selecting our warm up songs and give input for future lesson topics. By incorporating their choices and ideas my students were able to see that I was listening to them.

An important part of listening to my students and meeting their needs was to incorporate Indigenous perspectives into my teaching. The importance of incorporating culturally relevant teaching materials is a theme that comes up frequently in the literature (Doherty, 2013; Frierson-Campbell, 2006; Fitzpatrick, 2011; Hess, Kindall-Smith, 2004; 2019; McAnally, 2013; Palmer, 2018; Wright, 2013). To incorporate Indigenous perspectives, I made a point of not only incorporating Indigenous music and artists but also teaching at least part of every single class in a circle. I would explain to the students how this fit into Indigenous pedagogical practices and why it was important we learned in this way.

Often this circle was used to practice singing or dancing. By being in a circle students learned to feel comfortable performing, singing, and dancing in front of each other. They also learned to rely on each other because even if I was leading a series of dance moves the students beside me couldn't necessarily see what I was doing and had to rely on their peers across the circle to show them. Just like the handbell activity the students were learning how to be a team and how to rely on each other.

Part of students learning to rely on each other was giving them performance opportunities. In the literature Hinckley (1995), Poquette Drews (2014), and Frierson-Campbell (2007) discuss the importance of performance opportunities for students. My school had never previously done public performances or participated in divisional music events. When I asked my principal about this I was told it was due to the behaviour of the students. I explained to him that I felt it was important students have something to work towards and that I felt if I had high

expectations of my students behaviorally and musically they would reach them. Many scholars including Baker (2012), Bernard (2010), Doherty (2013), Fitzpatrick (2011), McAnally (2013), Poquette Drews (2014) agree that having the same high standards for all students regardless of their socio-economic status is essential. I assured my principal that I would select an appropriate public performance opportunity where I felt the students would be successful. When I found a suitable opportunity, my principal agreed to let me try.

My first ever public performance with students from a school community with under-served students was a choir comprised of two grade 3 /4 classes who sang at the Millennium Library. The classroom teachers helped me by arranging their schedules so I could do rehearsals and by practicing with their students in class every day in the two weeks leading up the performance. The students successfully memorized words, music, and actions of 15 songs which they performed in the atrium of the library.

Doing fifteen songs back to back was hard but the students met the challenge presented to them. Several audience members commented on how our choir was the best one they had seen as part of the concert series. The students and I could not have been prouder. For the next six years, until the pandemic ended it we performed in this concert series and at other public venues. These performances became a goal, a target to reach, and every year the kids achieved these expectations. Parents began to go these performances as well. Their presence helped to build a sense of pride in our school community. After I switched schools I had a former student come to me and show me a picture taken at one of these performances. She told me she still looks back at it as one of the highlights of her elementary school years.

As I became a more confident and experienced music teacher, I began to take on more of a leadership role in my professional community. I began to help support divisional music events

and even created and ran one. I also began to mentor new music teachers. I found sharing my experiences and knowledge to be helpful not only for my mentees but also for me because it caused me to reflect on my practice. I learned a lot from one mentee in particular and have continued to stay in touch, sharing ideas and resources. Fiese and DeCarbo (1995) and Kindall-Smith (2004) discuss the importance of more experienced teachers supporting newer teachers who are working in schools located in low socio-economic communities. My hope is that the information shared in this study holds potential to help other music teachers working in low socio-economic schools to better meet the needs of their students, especially those who may also experience trauma.

Purpose and Contributions of the Study

The purpose of my exploratory case study is to provide a snapshot of what elementary school music education looks like for children living in low socio-economic communities in Winnipeg. It is important for researchers like me to take initial steps in providing information about the music programs in these schools. Morin's (2010) study of arts education in Manitoba schools described aspects of music education in the province, but findings were presented in aggregate form and did not specifically describe music programs in Winnipeg schools in low socio-economic communities. My study contributes to filling that gap by targeting this school demographic. Furthermore, it is very difficult to advance music programs for children in these communities and advocate for them if there is not a clear picture of the programs that do or do not exist, and the features of the ones that do. Information such as the findings contained in this study may be able to inform advocacy and advancement efforts. Generating information for advocacy and advancement of music programs in low socio-economic school communities offers a justification for conducting this study, and it will contribute to the collective literature on this

topic. Music educators may benefit from learning about what their colleagues working in low socio-economic school communities report about how they design music-learning experiences that serve students experiencing poverty and/or trauma.

While reviewing the related literature for my study I discovered that there is a gap addressing pedagogical approaches for trauma-affected children in Canadian school music classrooms. The research that does exist is primarily focused in the United States and looks more at music education for children living in poverty but not necessarily for children affected by trauma. Abrahams (2006), Baker (2012), Bernard (2010), and Doherty (2013) discuss trauma as being one of the factors that can make teaching music in low socio-economic environments challenging but rarely discusses specific pedagogical approaches for addressing trauma. The lack of connection in the literature is significant because many scholars agree that poverty can lead to chronic stress which is a form of trauma (Delaney-Black, et al., 2002; Henry et al., 2007; National Clearinghouse on Child Abuse and Neglect Information, 2001; O'Neill et al., 2010; Wolpow et al., 2009). My aim is to contribute to the literature on this topic for the local Winnipeg education context, as well as from a generalist music teacher's perspective at the elementary school level.

Research Questions

Two research questions provided the focus for my study:

1. What information do music teachers report about their elementary music programs located low socio-economic school communities in Winnipeg?
2. What information do music teachers report about their music programs located in low socio-economic school communities in Winnipeg? What do these music teacher participants report about the unique needs of students experiencing poverty who have

experienced trauma? How do they go about meeting these students needs in school music programs?

Definitions of Terms

The following operational definitions of terms used in my study are provided below so that meanings will be clear for readers.

Chronic stress. Chronic stress is stress that takes place over a long period. Stress can take the form of physical, mental, or emotional tension (Wolpow, Johnson, Hertel & Kincaid, 2009).

Poverty. Poverty in Canada is associated with a household income below the low income cut off. The low income cut off is when a family must spend more than 20% of their income on essential needs (Government of Canada, 2017).

Trauma. Trauma can take many forms including “sudden unexpected events, shocking in nature or death/threat to life or body integrity as well as subjective feelings of intense horror, terror or helplessness” (Aideuis, 2007, p. 547). Beyond that trauma can result from abuse (sexual, physical, and psychological), abandonment, witnessing violence, and chronic stresses including those associated with living poverty (Aideuis, 2007).

Chapter 2: Literature Review

In this chapter, I will discuss the literature surrounding music education in the province of Manitoba as well as the state of child poverty in the province. Information regarding music education in schools that serve low socio-economic communities, the characteristics that successful music teachers working in these schools possess, and strategies for implementing successful music programs that serve low socio-economic communities will be presented. And finally, strategies specific to teaching children affected by trauma will also be discussed.

Child Poverty, Racism and Trauma in Manitoba

Manitoba currently has the highest rate of child poverty in Canada with 29% of children living in poverty. This number translates to 85,110 children in the province living below the low income cut off line (Frankel, 2016). Manitoba also has the highest rate of Indigenous child poverty in Canada. In Manitoba 79% of on-reserve and 39% of off reserve Indigenous children live in poverty (Frankel, 2016). Clearly there is a need for programming in Manitoba that is geared towards children who are living in these circumstances and the education system is on the front lines of providing services.

Poverty and Trauma

Children who grow up in areas of high poverty are more likely to be trauma-affected than their peers who grow up in communities that are not experiencing poverty (Holmes et al, 2015; O'Neill et al., 2010). Experiences of poverty can be traumatizing and can lead to chronic stress (Wolpow et al., 2009). The adverse childhood experiences (ACE; Starr Commonwealth, 2019) questionnaire is a tool frequently used to determine how many adverse experiences someone has had before the age of 18. This questionnaire includes questions about adverse experiences related

to poverty. Respondents who score highly on the ACE questionnaire are more likely to develop chronic physical and mental health problems compared to respondents who do not score highly.

Children who are experiencing poverty are at higher risk to experience trauma through encounters with Child and Family Services. Children experiencing trauma are more likely to have contact with Child and Family Services and to be in care (O'Neill et al., 2010). The 2016 Manitoba Child and Family Poverty Report Card (Frankel, 2016) states that “poor children are over-represented among maltreated children at a ratio of 3:1” (p. 15). The link between poverty and trauma must be acknowledged and addressed when working with children experiencing poverty.

Racism and Trauma

Winnipeg was infamously named “Canada’s most racist city” (p. 1) by McDonald in her 2015 *Macleans* article. The article lists many examples of racism and racist microaggressions faced by Indigenous people living in Winnipeg. These microaggressions can inflict trauma upon those who suffer them. Manitoba has the highest number of self-identified Indigenous people of all the provinces. Seventeen percent of Manitoba’s population identifies as Indigenous (Government of Canada, 2016). Of that population, 40% live in Winnipeg (Government of Canada, 2016). For Indigenous children, trauma can be complicated as they may be impacted by many forms of trauma including intergenerational trauma, chronic stress, and trauma related to racism (Helms et al., 2012).

Intergenerational trauma among Indigenous peoples in Canada has been caused through the Indian Act and the residential school system (Government of Manitoba, 2017). According to the Government of Manitoba’s 2017 document *Creating Racism-Free Schools through Crucial/Courageous Conversations on Race* the Indian Act originally defined “Indians as non-

persons under the law..., and to this day this reflects the dominant cultural beliefs of European superiority” (p. 7). The racism still faced by Indigenous peoples today in Manitoba is a serious issue that needs to be continually addressed.

Intergenerational trauma among Indigenous children has been documented in connection to the residential school system and despite reconciliation efforts, it will take a long time to heal (Fontaine, 2016; Truth and Reconciliation Commission, 2008). Carrington (2019) states that “multi-generations of First Nations people have been traumatized with very few positive interventions.... generation after generation of abuse, neglect, and trauma” (p. 87). She adds that many positive interventions are needed to truly help people affected by the residential school system and the systemic racism in Canada. Additionally, racism and discrimination towards Indigenous peoples is still an ongoing issue today in Canadian society (Fontaine, 2016; Truth and Reconciliation Commission, 2008).

Experiencing racism as a form of trauma is something that Indigenous students may face. Helms et al. (2012) assert that “racism/ethnoviolence trauma must be analogous to other types of acknowledged traumatic events or actions” (p. 68). They suggest that there are three ways that racism can create trauma for an individual: Individuals can experience a “cataclysmic racial or cultural event” (p. 68) that involves the possibility of serious harm or death, individuals can witness such an event, or individuals can experience “racial and cultural microaggressions” (p. 68).

Music Education in Manitoba

A study of arts education in Manitoba schools (Morin, 2010) reported that a high value is placed on arts education with music being most highly valued. Most schools were found to have

well equipped music rooms and most of the extracurricular arts programming offered focused on music.

Music education historically and currently has held an important place in the school curriculum in Manitoba. According to Waldie (1992), the first recorded school music programs were launched in the mid-1870s, being offered by the Protestant Schools of Manitoba. By 1919 music programs were being offered for credit in the publicly funded school system with the first instrumental program being offered in 1920. There has been an unbroken tradition of music in the public-school system of Manitoba since that time. Waldie reported that even during extremely challenging times such as the Great Depression and World War II music education persisted and continued to be an important part of school culture in Manitoba. The professional music education associations in the province continue to advocate for not only the importance of music education, but also for the professional development of music educators (Waldie, 1992). These associations are an integral part of Manitoba's music education culture and the continued advocacy for maintaining that culture.

The K-8 Music curricular framework document in Manitoba provides clear essential learning areas and outcomes for music programming in the province (Manitoba Education and Training, 2011). The document is relatively current and was written in collaboration with music educators working in the field. Curriculum writers clearly stated the benefits of music education and why music education is an important part of a child's school experience (Manitoba Education and Training, 2011). The fact that a comprehensive music curriculum policy was renewed in 2011 and that arts education learning outcomes are mandated for students in Kindergarten to Grade 8 in Manitoba is also indicative of the importance of music education in the province.

Music Education in Schools Serving Low Socio-Economic Communities

The literature surrounding music education in schools serving low socio-economic communities seems to be primarily American based although there is some literature from other parts of the world. Hess (2019) and Skidmore (2016) discuss Canadian perspectives while McFerran and Crooke (2014), Faulkner (2011), and Cheong-Clinch (2009) represent Australian perspectives. The most prominent work on this topic is Carol Frierson-Campbell's (2006) edited two-volume work, *Teaching Music in the Urban Classroom* which focuses on the American context.

Frierson-Campbell (2006a) specifically emphasizes the importance of cultural responsiveness in the urban music classroom. Gay (2002) defines culturally responsive teaching as “using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively” (p. 106). In the introduction to *Teaching Music in the Urban Classroom* by Frierson-Campbell (2006a) she states that culturally responsive teaching is particularly challenging for music educators who are typically middle class teaching in urban classrooms. She speaks to the challenges facing music educators who work in urban environments, but apply more suburban approaches. The more typical pedagogical approaches and materials they use are often not successful in an urban music classroom. It is difficult for students who live in extremely challenging circumstances to see how classical music, for example, is relevant to their lives.

One particular story from Frierson-Campbell's introduction really struck me as I have had a similar experience in my work. Frierson-Campbell (2006a) speaks about walking through the halls of a school the day after a student was murdered off campus in a fight. She describes the emotion, the police presence, and discusses how the students struggled to cope with the loss of

their peer. She also depicted how the violence occurring in the community was affecting the students and staff within the building.

The other scholars from *Teaching Music in the Urban Classroom*, are writing particularly from an American perspective, discuss music teaching strategies for students affected by poverty and ways to run music programs in schools that serve these students. American scholars contributing ideas on the topic, such as Hinckley (1995) and Poquette Drews (2014), briefly touch on the effect poverty has on the lives of children affected by it.

Poquette Drews (2014) specifically talks about the lack of musical experiences that children experiencing poverty may have and why it is important for music teachers to provide as many music experiences as possible to students. These experiences build their knowledge of the world and can also help to build confidence. Experiences include the opportunity to perform for the wider community and attending concerts put on by others. Poquette Drews (2014) also provides some ideas for classroom management and classroom expectations. Hinckley (1995) discusses briefly at the beginning of her paper the economic and social challenges that urban music students and urban schools may face. She goes on to discuss why music is important for students in urban environments as well as best practices which includes classroom management for music teachers working in these environments.

These music education researchers do provide some strategies for teachers working in environments where students are experiencing poverty, but they do not make direct connections between appropriate music teaching strategies and the reason children living in these environments might need them. Issues such as trauma and chronic stress greatly affect how a music teacher should be approaching their teaching.

While research by Frierson-Campbell (2006a), Hinckley (1995), and Poquette Drews (2014) has some relevance for the Canadian music classroom, music educators in a Canadian context find themselves in a different context. This poses an opportunity for Canadian researchers to add to the literature.

Social Justice and Music Education

It is important to look at the role social justice can play in music education when researching music education for students who are experiencing poverty and trauma. Palmer (2018) discusses the importance of social justice in music education stating, “Social justice in education requires addressing economic disparities, issues in policy, and social rights that affect our students” (p. 23). Music teachers working in underserved communities are able to help students not only learn about social injustice through music but also to help them find their voices. Music teachers are in a position where they can teach in a way that as Palmer suggests is “valuing diversity, endorsing equity and fairness across society, and challenging injustice” (p. 23).

Teaching and music making are political acts (Hess, 2019; O’Conner, 2016). Teachers need to be aware of their influence and make choices that will best support their students and social justice. The ideas of equity, diversity, and inclusion are encompassed within an education for social justice agenda. A common theme in the literature is for teachers to find ways to make their classrooms and their materials representative of their students (Hess, 2017, 2019; Kindall-Smith, et al., 2011; Palmer, 2018; Wright, 2013). Hess (2017) and Kindall-Smith, et al. (2011) suggest that teachers should utilize repertoire and materials that represent the cultures of their students (Frierson-Campbell, 2006). Hess (2017) asserts that students need to feel like their

culture and lives are represented in music classrooms. This representation helps students to feel comfortable, included, and safe in that space.

It is important that music teachers cover topics regarding social justice. These topics can include issues such as racism, sexism, ableism, and so on. Teachers do however need to be aware that discussing these topics may bring trauma to the surface for their students (O’Conner, 2016; Palmer, 2018). Another possible approach is through improvisation and non-Western music making; students may find their voices to share feelings and thoughts about hard topics (Wright 2013).

Music teachers working in a school with students experiencing poverty need to incorporate social justice topics into their classrooms to meet the needs of their students. There are several themes involved in teaching for social justice that also support students who have experienced trauma. These themes include building a safe classroom, building relationships, and the use of culturally relevant materials (Frierson-Campbell, 2006a; O’Neill, et al., 2010).

Guidelines for Successful Music Education in Low Socio-Economic Communities

The literature I reviewed for this literature review consisted of academic journals, articles, and books from the United States of America, Canada, the United Kingdom and Australia. Through the literature I reviewed I was able to identify common themes related to effective music teaching for students experiencing poverty, as well as indicators that constitute success for a music program that serves these students. These themes are also relevant to the topic of teacher recruitment and music programs that serve students experiencing poverty. I begin with a detailed discussion of the common characteristics of music teaching in programs that are in low socio-economic communities. These characteristics also have implications for guiding practice.

Relationships

Many music education researchers agree that successful music teachers who work in high needs areas must build positive relationships with their students (Baker, 2012; Bernard, 2010; Doherty, 2013; Fiese & DeCarbo, 1995; Fitzpatrick, 2011; Hinckley, 1995; McAnally, 2013). Students needed to know that their teachers cared about them. Bernard (2010) notes that “all kids want to be loved, they want to be heard, and they want to be respected” (p. 57). Teachers in Doherty’s (2013) study reported that their students did best when they believed that their teachers cared about them. McAnally (2013) discusses the importance of students feeling safe and valued in a music classroom. Ensuring students know that their music teacher believes in their ability to learn and create is also essential to learning.

Scholars also discuss the importance of other types of relationships that contribute to building successful school music programs. Fiese and DeCarbo (1995), Fitzpatrick (2011), Hinckley (1995), Kindall-Smith (2004), and McAnally (2013) all speak to the importance of relationships between teachers within a school, community members, parents, and administration for music programs to be successful. These relationships can contribute to the success of a music program because they allow for networking opportunities and for the larger community to financially support their music programs. For a music program to be successful, a music teacher cannot be working in isolation. Support for music programming must come from many people and places if a program is to succeed.

Doherty (2013), Fiese and DeCarbo (1995), Kindall-Smith (2004), and Renfro (2003) point out the difficulties surrounding recruitment of music teachers to schools that serve students who live in low socio-economic communities. In order to address this difficulty, they suggest more music teachers need to be given opportunities during preservice learning to gain practicum

experience in these settings and then they need to be mentored once they first take on teaching assignments in these school settings. Being mentored allows new teachers to build relationships with more experienced teachers. These professional relationships are important for knowledge sharing (Fiese & DeCarbo, 1995; Kindall-Smith, 2004).

Frierson-Campbell (2007) and Palmer (2018) state that in order to better prepare future teachers for working with students who are experiencing poverty and adversity they need to be better educated on social justice issues while they are still in university. Continued education on this topic is also important once a teacher is in the field (Palmer, 2018). Additionally, there appears to be a need for more school-university partnerships in music teacher education and subsequent induction programs once music teachers first enter the field in schools that serve students being affected by poverty (Fiese & DeCarbo, 1995; Kindall-Smith, 2004).

High Standards

Researchers converge around the idea that having high standards for all students is important. Collectively, Abril (2006), Bernard (2010), Doherty (2013), Fitzpatrick (2011), Hinkley (1995), Kindall-Smith (2004), and Poquette Drews (2014) agree that teachers working in underserved communities should maintain the same high standards for students they would while working in schools in more advantaged areas. Porcino Dolamore (2006) adds to the idea that advanced students need to be challenged so that their needs are met. Students who are playing at a level that is ahead of their peers should be given the opportunity to do more challenging music so that they are able to continue building their skills. It is essential to believe in the ability of students if they are to achieve and achieve at high levels. Teachers need to focus on what their students can do and not what they cannot (McAnally, 2013).

Porcino Dolamore (2006) discusses six points that music teachers should follow to create and maintain high standards in their music classrooms. Teachers need to be organized with their lesson plans and materials. Students are encouraged to “internalize music” and additionally teachers are to aide them in memorizing it. Porcino Delamore also emphasizes the importance of goal setting and the appropriate use of assessments to help track student progress. Finally, successful music teachers reduce the need for disciplining students by creating behavioural interventions.

Opportunities

The notion of providing opportunities for students experiencing poverty was identified in studies conducted by Hinckley (1995), McAnally (2013), Poquette Drews (2014), and Procino Dolomore (2006). One opportunity identified was to expose students to as many different types of music and musical experiences as possible. Yet another is developing students’ abilities to perform for the public. Other music experiences offered could include field trips to concerts and the use of technology in music teaching and learning (McAnally, 2013; Poquette Drews, 2014; Procino Dolomore, 2006). McAnally (2013) further discussed the importance of refraining from making assumptions about what students may or may not like. Poquette Drews (2014) discusses the importance of allowing students to play instruments and get to know “their” voices. Without the opportunity to play different instruments in an instrumental class, students will not have the chance to decide if playing a particular instrument is something they would like to pursue or not.

Frierson-Campbell (2007), Hinckley (1995), and Poquette Drews (2014) argue for the importance of performance opportunities for students as it provides them with the chance to develop a music identity and confidence. Performances allow students to showcase their music skills and talents with the community. Porquette Drews suggests that students should be able to

see themselves as leaders in the community through music. Hess (2019) theorizes that students who are given responsibility in the music classroom can feel a sense of pride and leadership and more connected to the community.

Culturally Relevant Curriculum Materials

It is evident in the literature that teaching culturally relevant material appears to be a key component to successful music teaching in schools that serve students experiencing poverty (Doherty, 2013; Fitzpatrick, 2011; Frierson-Campbell, 2006; Hess, 2019; Kindall-Smith, 2004; McAnally, 2013; Palmer, 2018; Wright, 2013). Students should be exposed to and taught music that reflects their own cultural backgrounds (Doherty, 2013). Doherty expanded on this idea by highlighting the importance of incorporating “traditional” Western European classical music with music from student’s own backgrounds. When students experience these musical practices in the same setting they are being shown that all types of music are valued and important (Doherty, 2013). Additionally, for Canadian music educators the integration of Indigenous perspectives is very important. The Truth and Reconciliation Commission look at education as being as essential part of the truth and reconciliation process. Music teachers need to include Indigenous perspectives in their lessons in order to address the calls to action identified by the commission (Toulouse, 2018).

Researchers also discuss the importance of teaching students by using culturally relevant pedagogy. Frierson-Campbell (2006) speaks about how music teachers in communities experiencing poverty often feel disconnected from their students and hence their students feel disconnected from them. She talks about how pedagogical strategies and materials that work in other communities do not always work in low socio-economic communities and that this can be frustrating for teachers and students. She also acknowledges that teaching in a culturally relevant

way and with culturally relevant materials for students can make teachers uncomfortable. She does emphasize that regardless of discomfort, it is still important that it be done.

McAnally (2013) explains that culturally relevant pedagogy used by teachers is also about being critical about the bias or misunderstandings they may have about students and their circumstances, and means that teachers should get to know their students in a more in-depth way (McAnally, 2013). The use of culturally relevant pedagogy is useful in not only being responsive to students' needs, but also to get to know them better. In order to incorporate culturally relevant pedagogy in music classes the music teacher must take responsibility for finding materials, music, instruments, and content that relates to students' cultural identities. It may be necessary to look to experts from cultures that represent their student to teach some of this material.

Teaching Strategies

In the literature, there is some discussion of the specific teaching strategies that music teachers working in schools in underserved communities employ. Poquette Drews (2014) discusses the importance of having routines and expectations laid out clearly for students. The use of a chart that tracks progress can be used to keep students on track during practices worked well as a strategy during rehearsals. Pacino Dolamore (2006) believes that successful music teachers working in schools in underserved communities focus on having students make music first. Classrooms should be competition free and should include student input. Furthermore, this scholar suggests that teachers also give students the chance to shine and recognize fears that students may have regarding performing. Abrahams (2006) speaks to the importance of differentiation for students and utilizing a variety of strategies to teach diverse students. The use of visuals, group work, and kinesthetic approaches give students many ways to learn important

musical concepts. Traditional Indigenous pedagogy includes “observation, hands on activities, risk taking, reflection, and problem solving” (Toulouse, 2018). These are all pedagogical approaches that are used in the teaching of western music. It is important for teachers to acknowledge the connection. By making students aware of the connection to their own culture students may feel deeper connection to a teachers’ lesson. The discussion of Indigenous perspectives is an essential part of incorporating the calls to action from the Truth and Reconciliation Commission.

McAnally (2013) discusses the benefits of allowing students to mentor each other through tutoring. McAnally also pointed out the importance of having a stress-free environment in the music room where students can explore music at their own pace. It is also essential that teachers respond to mistakes made by students in appropriate, caring ways. McAnally (2006) goes onto suggest that successful music teachers who work in schools in underserved communities know that they must model desired behaviour for students and not make assumptions that students already know what behaviour is expected of them. These teachers should also do their best to stay calm at all costs and avoid getting into power struggles with students (McAnally, 2006; Pocino Dolamore, 2006).

Jacobi (2012) discusses how the music room is an ideal place for students to learn social interactions and to practice social skills. In the music room, students are constantly experiencing interdependence when they make music as part of an ensemble. Students need to be able to work independently on their own music making in order to create music as a group. Jacobi specifically talks about teachers being able to model effective social interactions and allowing students to copy them. This approach fits seamlessly into how music is often taught: model and repeat. Jacobi suggests that learning these skills can help reduce inappropriate or disruptive behaviours.

These teaching strategies are echoed in the literature surrounding trauma affected children (Faulkner, 2011; Imari, 2016; Skidmore, 2016; Wright & Ryan, 2014).

Trauma, Stress, and the Benefits of Music Education

In this section, I discuss how music education provides the opportunity for aesthetic experience as well as the benefits both social emotionally and academically music education can have. In addition, the effects of trauma and chronic stress on the developing brain will be presented and finally, the potential benefits of music education specific to children who have been affected by trauma or chronic stress will be explored. Music education has many benefits.

Aesthetic Experience

Aesthetic experiences awaken senses and stir up feelings that are unreachable by other means. For children who live in underserved communities and/or have experienced trauma, aesthetic experiences can provide them not only an escape from their circumstances, but another way to make sense of them (Berghoff et al., 2005). Individuals will engage with music in ways that are unique to themselves. The arts allow individuals to create their own meanings based on personal experiences, which can lead to personal exploration (Berghoff et al., 2005). The ability to create music and engage with music allows for the expression of thoughts, feelings, and memories for which there are no words. Music education provides opportunities necessary to achieve this kind of engagement and creation.

Academic Benefits

Many academics and researchers including Bygrave (1995), Foran (2009), Jonides (2008), and Skidmore (2016) agree that there seems to be a connection between intensive music experiences and child learning and development in a variety of areas. Music education is believed to have many benefits, including an increase in cognitive functioning (Spelke, 2008).

Bygrave (1995), Foran (2009), and Skidmore (2016) suggest that music has been shown to help regulate emotions, form and recall memories, and aid in language and literacy development. Specifically, the patterns, rhymes, rhythms, and repetition found in music can help children develop language and literacy skills (Bygrave, 1995). High level music training has also been linked with the ability to manipulate information that is stored in long term memory and improve geometric reasoning skills (Foran, 2009; Neville et al., 2008). Jonides' (2008) study shows that highly trained musicians not only had better verbal memory than their non-musician peers, but also they were able to learn more quickly through rote rehearsal. Another study showed that young children exposed to regular music activities showed significant improvement in attention span, nonverbal IQ, and numeracy/spatial cognition (Neville et al., 2008). For students facing academic challenges due to trauma music can provide additional support in their academic growth.

Chronic Stress and Effects on Brain Development

Children who have experienced neglect, trauma, or chronic stress can have great difficulties learning (Diseth, 2005). One of the results of trauma, including neglect and chronic stress, can be physical changes to the brain. Synapses that need to form may not and areas of the brain that focus on survival may stay chronically activated. In extreme cases children who have experienced significant abuse can have as much as 7% less cerebral volume than peers who have not experienced severe abuse (Delaney-Black et al., 2002; Diseth, 2005; O'Neill et al., 2010). The changes to the brain are due to the repeated release of stress hormones. These hormones prevent the cell division necessary for proper brain development (Diseth, 2005).

Specific parts of the brain can be affected when exposed to chronic stress, neglect, and trauma. The amygdala, which processes incoming information and attaches emotion to that

information, can begin to associate things that should not be stressful with stress when it is over stimulated. This association can result in major behavioural changes. These behaviours may include hyperarousal which is an extreme state of anxiety, general anxiety, aggression, ADHD, and general impulsivity (Diseth, 2005; Henry et al., 2007; Odegaard, 2017; O'Neill et al., 2010). In conjunction with the change to the amygdala, the hippocampus which helps to process new information, can be negatively affected. The hippocampus is involved with memory and learning and hence if it is affected, these cognitive functions may become compromised. Additionally, when the hippocampus is reduced in size it is unable to help control the emotional response of the amygdala which causes non-threatening stimuli such as smells, sights, and sounds to become perceived as threats (Diseth, 2005; Henry et al., 2007; Wolpow et al., 2009). As a result, learning becomes very difficult for children who have been maltreated or have grown up under chronically stressful conditions (Delaney-Black et al., 2002; Henry et al., 2007; National Clearinghouse on Child Abuse and Neglect Information, 2001; O'Neill et al., 2010; Wolpow et al., 2009).

For these children living with chronic stress, neglect, and trauma who may be living in low socio-economic conditions, music could provide some aide in learning. As previously stated, music can aid in cognitive function and learning. According to Levitin (2006), listening to music stimulates a significant portion of the brain. When music is created or the brain interacts with music through something like beat keeping, it has been shown to stimulate even more of the brain (Levitin, 2006). Because of the positive impact music has on the brain it seems that children who have neurological changes because of neglect, trauma, or chronic stress could benefit greatly from music education, especially if music is being used in conjunction with other curricular areas (Foran, 2009).

Social Emotional Benefits

From a socio-emotional perspective, music has been found to potentially have tremendous benefits. Cheong-Clinch (2009), Foran (2009), Schrader and Wendland (2012), and Skidmore (2016) conducted research providing evidence that music can help calm and regulate emotion. The creation and consumption of music can also be a method for trauma-affected children to explore and express emotions in a safe way (Cheong-Clinch, 2009; Schrader & Wendland, 2012; Skidmore, 2016). Learning to regulate and express emotion is a long process for children affected by trauma, but it can be done, and music education can aid in this process (Foran, 2009).

Socially, music can help children connect to each other and form relationships (Cheong-Clinch, 2009; Imari, 2016; Schrader & Wendland, 2012). Music can help students who have difficulty communicating verbally feel less isolated, as they are able to connect with others in a nonverbal way. Students who do not possess the language skills to communicate verbally with others may be able to express themselves through sound in a music classroom (Imari, 2016; Schrader & Wendland, 2012).

Skidmore (2016) looks at music classes in elementary schools specifically as places where students can feel belonging through structured group interactions. Skidmore states that music programs can also be places where students can safely explore emotions through music making activities. The music making activity, “Feelings Symphony” is a good example of this kind of exploration. Davis (2010) applies the activity with children transitioning back to school after a tornado. In this activity students are asked to choose instruments that represent the event of the tornado. Students are then able to put the sounds together to represent the experience and discuss it. Similarly, Imari (2016) suggests that music can be used as a method for developing

the skills necessary for cooperation and communication both linked to social emotional development.

Music in some cultures is used for socio-emotional healing. People who have lived through trauma can look to music as a calming element as well as to a way to express their experiences. In some Indigenous cultures drumming is used to help build community and to heal (Faulkner, 2011; Foran, 2009). Faulkner (2011) points out that those participants of the DRUMBEAT Program who had experienced trauma found that hitting a drum could be a way for them to release stress physically using a safe method. Another powerful strategy for healing that can come from music is through singing. Schrader and Wendland (2012) found that some victims of sexual abuse and exploitation had difficulty using their voices. Singing seemed to be an effective way for abused victims to explore the use of their voices and become comfortable with them again.

As mentioned earlier, chronic stress and trauma can create changes in the brain, which can affect a child's ability to function academically. These same neurological changes can also affect children socially and emotionally. Children who have experienced chronic stress, neglect, and trauma are significantly more likely to have noticeable delays in their social emotional development throughout their childhood. These children are also much more likely to have issues with attachment, which can affect learning and relationship building (Erozkan, 2016; O'Neill et al., 2010; Statman-Weil, 2015; Wright & Ryan, 2014).

A secure attachment to a caregiver allows children to explore and learn knowing that they have the safety of returning to their caregiver. Without a strongly developed attachment to a caregiver, children can struggle to connect with others and can have difficulty managing emotions because children learn how to handle difficult situations and emotions primarily from

their primary care givers (Erozkan, 2016; O'Neill et al., 2010; Statman-Weil, 2015). In a school setting, this lack of attachment can lead to difficulties in both learning and self-regulation (Statman-Weil, 2015). This can be a particularly challenging for a music specialist as music specialists only see students for small amounts of time during a school cycle. The lack of secure attachment can make building a relationship with the music specialist difficult and can lead to behavioural difficulties in music class.

Levitin (2006) notes that listening to music, as viewed by some scholars, has a positive impact on the brain by triggering the production of the hormone dopamine, which causes the brain to feel good. Children who have emotional or learning challenges may be able to find success through music in a way they do not in other areas of their lives. Music can also be a bridge for better communication and relationship building (Cheong-Clinch, 2009). All teachers need to be able to support students who have been affected by trauma, neglect, and chronic stress. Learning how to teach students who have been affected by traumatic events or situations is of critical importance if these children are to succeed in school.

Strategies for Teaching Children Affected by Trauma

Children affected by trauma, chronic stress, and neglect face challenges that other children do not. The physical changes to the brains of these children make feeling safe, building positive relationships, and learning a struggle. In order to best serve students presenting with these challenges, teachers need to have a solid understanding of not only what trauma is and how it affects the brain but how to best work with students who have been affected by it. Scholars such as Wright and Ryan (2014), O'Neill et al. (2010), Wolpov et al. (2009), and Kincaid (2011) concur that teachers need to know about trauma and the way it affects children in order to teach their trauma-affected students. These children need specialized learning environments, teaching

methodologies, and teachers who understand them so that they can have the best chance for success.

Relationships

One idea that scholars such as Bergin and Bergin (2009), Bernard (2010), O'Neill et al. (2010), Statman-Weil (2015), and Wolpow et al. (2011) agree on is that children affected by chronic stress, neglect and trauma need to have safe, caring adults around them. Caring adults help children to learn to build healthy relationships and to trust again. Once a child can feel comfortable and safe in a classroom then the learning can begin (Bergin & Bergin, 2009; Bernard, 2010; O'Neill et al., 2010; Statman-Weil, 2015; Wolpow et al., 2011). Students with attachment issues related to trauma may build new attachments with their teachers (Erozkan, 2016). The way these teachers behave will inform the students' behaviour as they are learning how to self-regulate, build relationships, and trust based on the attachments with their teachers (Foran, 2009; Statman-Weil, 2015).

Music teachers provide students with the opportunity to build trusting and safe relationships with an adult outside of the homeroom classroom. By creating several trusting and safe attachments to teachers, children can begin to learn how to build positive relationships. These relationships are essential for student success. Bergen and Bergen (2009) state that the relationships between students and teachers can contribute not only to general school success, but also to increasing the graduation rates of trauma-affected children. In the case of music teachers, they can see students over the course of several years which gives them the chance to build strong relationships with students which can help students experience success.

However, relationships with teachers are not the only important relationships for trauma-affected children to develop. Trauma-affected children need to be given many opportunities to

build relationships with their peers. Faulkner (2011), Skidmore (2016), Wright and Ryan (2014), and Imari (2016) agree that traumatized children need opportunities to work cooperatively with other children in a structured setting. Teachers may need to model what cooperative work and play look like for traumatized children and should be patient as it can take a long time to develop the requisite skills to interact with others (Foran, 2009; Wolpow, et al., 2011; Wright & Ryan, 2014).

A common theme in the literature surveyed is the importance of community building within the school for trauma-affected children. Collectively, Doherty (2013), Faulkner (2011), McAnally (2013), McFerran and Crooke (2014), and Skidmore (2016) agree that community building is an essential part of the school experience for these children. Music classes provide excellent opportunities for community building as students are required to work and play with others. Through successes in the music classroom, they can feel more bonded to their peers (Faulkner, 2011). Additionally, Faulkner talks about the importance of providing students with the skills in a music classroom so that they are able to leave their home classroom and still take part in music with other groups of people, hence expanding their sense of community and belonging.

Learning Environment

Students affected by trauma learn best in places that they perceive as safe. Students need to feel they are in safe classrooms with caring adults (Holmes et al., 2015). Classroom teachers should do their best to be free of things that may trigger traumatic responses such as loud noises, violence, or screaming (Wright & Ryan, 2014). Students will also feel a sense of safety when classroom activities are predictable and there is consistency. Routines are very important and should be reviewed with students frequently. Rules and the reasons for the rules should also be

revisited often (Wright & Ryan, 2014). If a student is feeling stressed and uncomfortable in their classroom environment, their ability to learn may be affected (Foran, 2009). Hence, teachers need to take extra steps to ensure that students feel comfortable and safe in class.

For music teachers, creating an environment that will help traumatized children feel safe can be a challenge. The very nature of teaching the subject is noisy and more often, loud. Music teachers need to be aware of the effect noise can have on their students and the fact that these sounds could be overwhelming or cause traumatic triggers for some students (Wright & Ryan, 2014). Another major challenge for music teachers when working with traumatized children is the fact their classes will always begin after a transition. To help make these transitions easier, music teachers must keep strict routines and make music classes as predictable as possible. This approach can greatly increase a student's feeling of safety and security in a classroom (Wright & Ryan, 2014). Music can be a great opportunity for students affected by trauma to learn and build relationships, but they need to be comfortable in the music classroom in order for those things to happen (Foran, 2009).

Teaching Strategies

Teaching children affected by trauma, neglect, and chronic stress goes beyond building relationships and creating safe learning environments. As previously stated, the brains of these children may not function or even look like those of peers who have not endured trauma, neglect, and chronic stress. In order for these children to learn, teachers need to use a variety of methods.

Processing large amounts of information is often difficult for trauma-affected children (O'Neill et al., 2010). A way to combat this is by breaking information into small chunks and giving the information a clear purpose. The use of chunking will increase students' chances for success at learning new things (O'Neill, et al., 2010). The use of a variety of media to teach

information can also help students learn. Using the visual arts, movement, play, and of course, music can aide in the learning process (Foran, 2009). The use of music to learn new concepts is valuable due to the repetition found in music and the “catchiness” of it. Music teachers can integrate other subject matter like “math” songs during music classes to help reinforce what students are learning in their classrooms (Foran, 2009; Skidmore, 2016). Background music can also be used during work periods for the purposes of relaxation if the music has no dissonant notes and has a predictable rhythm to it (Foran, 2009). Additional ways to help students affected by trauma might include the repetition of information, rules, and routines in conjunction with having high standards (Wolpow et al., 2009).

Some of the most difficult times during the school day for trauma-affected students are the transitions from one activity to the next. As previously stated, having predictability and routine are key for decreasing student stress and encouraging success. One way to make transitions more predictable and less stressful can be the use of music. Teachers can use calm music to signal a transition for students and then play the music during transitions (Foran, 2009). This type of music will cue students in a gentle way a transition is going to happen and give them time to process it.

It is important for music teachers to acknowledge that some of the behaviour seen during the transitions may be trauma-based and then use appropriate responses to those students’ actions. Trauma-based behaviours often help children survive trauma and they should not be shamed for displaying them (Wright & Ryan, 2014). Wright and Ryan give the example of a child who is afraid and quiet whenever a new adult comes into the classroom. They suggest talking to the child about how it is okay to be cautious of strangers and that it can take some time before becoming comfortable with them. Furthermore, they suggest responding in this way, and

allowing the child some non-participation time instead of forcing the child to participate before they are ready.

A common theme recurring in the literature is the importance of play. Adieus (2007), Foran (2009), and Imari (2016) suggest that play is an essential part of learning for children who have been affected by trauma, neglect, and chronic stress. Play allows children to learn social skills and interact in positive ways with others. Additionally, when working with a student who has difficulties with behaviours, using play as a way of presenting ideas can aid with transitions and guiding the child to make positive choices (Aideuis, 2007).

Improvisation in music was found by researchers to have great benefit for students with difficult backgrounds (Faulkner, 2011). Improvisation can be like play in the sense that students are making their own choices and creating what they think sounds best. Ensuring that students have enough knowledge of an instrument and musical theory allows them to be successful improvisers, but also work with a variety of musicians both in and out of a classroom setting (Faulkner, 2011).

Music educators who keep the strategies previously discussed in mind when creating lessons and classroom routines when they are working with children affected by trauma, neglect, and chronic stress will help to meet the needs of those students. By incorporating teaching strategies that hold promise for allowing students to be successful, the students impacted by trauma may not only learn more but also negative behaviours could be lessened. In addition, perhaps most importantly, children may feel safer in the music room.

Conclusion

Music education is of utmost importance for children impacted by poverty, trauma, neglect, and chronic stress. Research shows the potential benefits of music and music education

in both the social-emotional and academic realms. This knowledge will continue to help both music educators, advocates for music education, and trauma affected children.

Despite the potentially significant benefits of music education for these children, those benefits will be unfelt if music teachers are unable to teach in a way that meets the unique needs of their students. Teachers need to be trauma-informed as well as have the ability to incorporate trauma friendly strategies into their classrooms.

Music teachers in Manitoba need to be well-equipped to meet the challenges of teaching students who are affected by poverty because of its association with trauma. Manitoba has an extremely high rate of child poverty and schools and music teachers need to be knowledgeable about working with these children who may also be impacted by trauma. The literature largely does not speak to the challenges faced by Indigenous children specific to music education and many of the articles are not set in a Canadian context. Music educators should have access to information that allows them to provide the best learning environment for children who live in challenging circumstances and allow them the greatest benefit from music education.

Chapter 3: Research Design

In this chapter, I focus on the overall design of this research study by first stating the problem and purpose. I then discuss the theory that underpins my methodology, and the exploratory case study approach I used to conduct my inquiry. I explain why the approach is appropriate for my research questions. Data sources, generation, and analysis strategies are outlined, and relevant ethical issues are addressed. Finally, the strengths and the limitations of the research design are identified.

Statement of Problem

Students who come from economically disadvantaged circumstances often face many challenges. As stated in the literature review, music education holds potential to help these students academically, socially, and emotionally. Students who grow up in low socio-economic communities are more likely to be trauma-affected than students who grow up in more economically advantaged communities (Holmes et al., 2015; O'Neill et al., 2010). In this study, I sought to better understand and gather information about the school music programs located in low socio-economic communities in Winnipeg, Canada and the ways music teachers report to support students who attend schools in these communities. Winnipeg, Canada was the location of the study because of its high rate of children experiencing poverty. Furthermore, I report on some of the music programs implemented in low socio-economic school communities in Winnipeg, Canada. My aims were to provide information about some of 1) the music programs that are being offered in elementary schools in low socio-economic communities in Winnipeg, and further insights into 2) the pedagogical practices that are reported to be used by the music teachers leading these programs, especially for students who may be impacted by poverty, trauma, and chronic stress. By providing information about these programs and strategies I offer

some insight into the teaching strategies and program features that the music teacher participants report to work well for these students.

Purpose and Objectives of the Study

The purpose of this study was to provide a snapshot of what music education looks like for students attending schools in low socio-economic communities in Winnipeg, Manitoba. This snapshot is intended to provide a more comprehensive understanding of these music programs and the music teaching approaches that are being used in schools that are located in these communities in Winnipeg. I learned what music teachers report about the teaching strategies that they currently use to teach students living in these communities. I also learned how some of the strategies used by Winnipeg teachers to teach students affected by trauma reflect the ones used by teachers elsewhere as reported in the literature in their efforts.. Additionally, I gained knowledge of how many schools in low socio-economic communities in Winnipeg have music programs and developed descriptions of those programs.

Research Questions

The following two research questions provided the focus of my study.

1. What information do music teachers report about their elementary music programs located low socio-economic school communities in Winnipeg?
2. What information do music teachers report about their music programs located in low socio-economic school communities in Winnipeg? What do these music teacher participants report about the unique needs of students experiencing poverty who have experienced trauma? How do they go about meeting these students needs in school music programs?

Theories Underpinning the Study

Theoretically, this study is grounded in pragmatism. When using the pragmatic world view, the main concern when it comes to research is finding out “what works” (Creswell & Poth 2018, p. 26). As Dewey (1997) states “all principles by themselves are abstract. They become concrete only in the consequences, which result from their application” (p. 20). The important aspect of pragmatic research is the identification of a practical problem that is being studied (Creswell & Poth, 2018). Pragmatism acknowledges that there are many different realities that are based on the experiences of an individual or group (Guba & Lincoln, 1994). In this study, the information gathered focused on the realities of music programs for children who live in low socio-economic communities. The goal of this research was to find a “consensus construction that is more informed and sophisticated than... predecessor constructions” (Guba & Lincoln, 1994, p. 111).

Additionally, pragmatic researchers employ “multiple methods of data collection to best answer the research question” (Creswell & Poth, 2018, p. 27). Drawing from this theory, I used an exploratory case study approach using multiple modes of data collection to answer my research questions (Creswell & Poth, 2018).

Case Study Approach

I drew from the case study methodologists Merriam (2009) and Yin (2014). According to Merriam (2009), qualitative studies “focus on meaning, understanding and process” (p. 38) and employ “purposeful sampling, data collection via interviews... as well as data analysis with findings that are richly descriptive and presented as themes/categories” (p. 38). Moreover, Merriam states that a qualitative case study is an “in-depth analysis of a bounded system” (p. 38). Yin (2014) attests that case studies are inquiries used to study concrete phenomena in real world

contexts. They are used when research questions are focusing on how or why something happens, when the researcher is not in control of events and if the focus of the study is contemporary and not historical (Yin, 2014).

An exploratory case study is used to answer how and what questions. These questions are used to explore a phenomenon and gain information about it (Yin, 2014). A case study was appropriate for the research I conducted for several reasons. As previously stated, the phenomenon I aimed to understand is the school music programs in elementary schools located in low socio-economic communities in Winnipeg. Additionally, this study was bounded, which is another defining feature of a case study (Creswell & Poth, 2018; Merriam, 2009). Bounding essentially means that the study will be “defined and described within certain perimeters” (Creswell & Poth, 2018, p. 97). As Merriam (2009) states “The overall purpose is to understand... the unit of analysis a bounded system, a case” (p. 23). The bounding is the decision of what is being studied. Merriam describes this as fencing in what is to be studied. The focus of a case study can be anything from an individual person to a program to a community (Merriam, 2009).

In order to assess if a study is bounded Merriam (2009) suggests looking at how “finite the data collection would be” (p. 41). For example, she states that if there is not a finite end to how many people could be interviewed then the study is not bounded. The study I conducted meets this criterion because it sought to understand more about specific K-6 school music programs bound by a single geographical location, within a single city in Manitoba.

The programs included in the study I conducted were in school communities that fit the specific criteria for the study; these were the parameters that further defined the study. The criteria to be included in the study were:

- elementary schools (grades K-6),
- elementary schools located in Winnipeg, and
- elementary schools that primarily serve students who are experiencing poverty which may be accompanied by trauma.

The outcome of the study is a case report (music programs serving students living in low socio-economic communities in Winnipeg) along with a range of themes and categories I identified while studying the case (Merriam, 2009).

Case studies use several different sources of data, which can include qualitative interviews and surveys that report findings with numbers (Yin, 2014). Merriam (2009) states that “any and all methods of gathering data... can be used in a case study” (p. 42). To respond to my research questions, I utilized both online surveys and FaceTime interviews. An important limitation of this exploratory case study is the use of just these two sources of data. Due to the Covid-19 pandemic and associated health restrictions, I was unable to do follow-up visitations at school sites and observations of teachers’ practices in their classrooms. Observational data would have allowed me to confirm if what teachers had reported to me in interviews seemed to be working in practice, but such confirmation was not possible during the pandemic.

I developed a survey tool to gather information about the music programs of interest. To respond to my research questions, I collected specific data to answer the following of questions:

- Who teaches music (classroom teacher or specialist)?
- What equipment/instruments are available for the programs?
- What technology is available for the music program?
- Are performances a part of the program? If so, how many occur over the year? What type? School community or larger community?

- How many instructional minutes are scheduled for music each cycle?
- Is there a designated classroom space to teach music in the school?
- What grade levels take part in music education?
- Is the teacher part of a music teachers' association?
- Does the school/division offer music extracurricular programs?

Once surveys were complete, I conducted semi-structured interviews with individual music teachers who identified themselves as wanting to be interviewed. The qualitative data collected was appropriate for my case study because I sought to answer questions that were more exploratory and give me a better sense about music teachers' practices. Through the interviews, I aimed to uncover the pedagogical approaches used by the teachers who work in these music programs. The use of multiple methods of data collection offers the benefit of providing a fuller picture of a case than one method alone (Wisdom & Creswell, 2013).

Ethical Considerations

In conducting this study, I adhered to the ethical protocols required by the University of Manitoba's Research Ethics Board overseeing education research. For four of the school divisions a letter of informed consent was sent via email to the board offices. This letter outlined the study, the objectives, the survey length, and the rights of the participants. These four school divisions chose to forward the letter of informed consent and the survey information via email to the teachers of programs that met criteria for the study themselves. If the music teachers choose to complete the survey this indicated informed consent. All information was kept confidential and anonymous, which was achieved using a web survey that did not collect any identifying information from participants.

One school division did not respond to my request to do research when I sent out my initial letters. I amended my ethics protocol to allow me to use my personal professional network to reach out to teachers in that school division directly. I used my personal email to send the letter of informed consent and the survey information to teachers who worked in schools that met criteria for the study. If the music teachers choose to complete the survey this action indicated informed consent. All information was kept confidential and anonymous, again by using a web survey that did not collect any identifying information from participants.

A concern was that Winnipeg is a moderately sized city and the music education community is a close knit one. To ensure anonymity, no information that could identify a specific school, division, or teacher has been used in this document. Anecdotes used have all identifying information obscured, altered, and/or deleted.

The second part of the study involved conducting semi-structured interviews. Music teachers who took part in the online survey were asked at the end of the survey if they would like to take part in an interview. Teachers who indicated they would like to participate in an interview were asked to provide an email address they could be contacted at to set up the interview. Participants volunteering received a letter of informed consent and had the opportunity to withdraw from the study at any point. If participants had chosen to withdraw, their data would not have been used, but this did not happen in this study. When transcribing the audio-recorded interviews, the transcriptionist was required to sign a confidentiality agreement before performing this task. Pseudonyms were chosen by the teacher participants and these false names were used to protect their identities.

Data Storage

All data collected was securely stored in a password protected and encrypted computer and external hard drive. Electronic files of research data were kept using password protected files on a memory stick which was stored in a locked cabinet in my home office. All data in all forms were disposed by shredding and deleting files after all data were analyzed and conclusions reached, and the thesis defense was completed by December 31, 2022.

Music Teacher Participants

The participants invited into both parts of this study consisted of music teachers from grades K-6 schools that were identified as serving low socio-economic communities. I identified some of the schools eligible to participate by creating a list of public schools in Winnipeg serving low socio-economic communities. Music teachers serving these schools were recruited for completing the survey. Some school division administrators chose to self-identify which schools and music teachers they felt fit the study and sent the study information directly to these schools on their own. As already indicated, music teachers who completed the survey were asked to indicate if they would like to be contacted for an interview. It should be noted that schools offering instruction in English and French Immersion were included.

Research Context

The research context for this study is music programs in K-6 schools that serve low socio-economic communities in Winnipeg. All Winnipeg school divisions were included in the study. The programs studied serve students in elementary schools with students ranging in age from 4 to 12. Music teachers who were interviewed or took part in the survey as a part of this study taught at a school that met the criteria for age and socio-economic demographic.

Data Sources, Tools, and Generation Procedures

In this section I discuss the sources of data used for my research; this includes how sampling was done. Tools and procedures used to generate the data are also discussed. Data analysis methods used are included in this section along with criteria for ensuring validity.

Data Sources and Data Generation Tools

Data were generated for this study through anonymous survey responses and semi-structured interviews with music teachers. Semi-structured interviews were conducted over FaceTime. Music teacher participants were asked the interview questions listed in appendix B. If teachers wished to expand on an answer or if I required clarification, follow up questions were asked. Surveys were sent to all elementary schools in Winnipeg that serve low socio-economic communities. These schools were identified by reviewing census data.

Data garnered from the surveys were analyzed using descriptive statistics in the form of frequencies and percentages. To answer the question “What information do music teachers report about their elementary music programs” included for example, the number of instructional hours per school cycle and the types of music media used in the program. The survey was beneficial because in addition to generating data describing music programs in Winnipeg that serve students living in low socio-economic neighborhoods, it also allowed me to identify respondents for the interviews. Respondents, at the end of the survey, were asked if they would like to be contacted for an interview, and if so, they entered their contact information. This contact information was not connected to their survey data.

Sampling

The sampling of teachers for this study was purposeful (McMillan, 2016). Purposeful sampling is the practice of selecting participants who are already known to have rich knowledge

of the information that the researcher is hoping to learn about (Palinkas et al., 2015). During the first part of my study, I distributed surveys purposively to all teachers in Winnipeg who teach in music programs that serve low socio-economic communities. The core criterion for this study was: music programs implemented in public schools located in communities with under-served students Winnipeg, Manitoba. In this case study, only music teachers who met the criterion were surveyed. Six respondents who met the criteria, volunteered for interviews, and all were interviewed.

Research Tools and Procedures

I designed the *Music Education in Low Socio-economic Communities in Winnipeg Survey Protocol* (see Appendix A) and the *Music Education in Low Socio-economic Communities in Winnipeg Interview Protocol* (see Appendix B) for use in this study. In designing these two tools, I reviewed instruments developed for other similar studies and used them to shape and inform the development of my survey and interview protocol for this case study. More specifically, the tools used to inform the instruments for this study was the survey used in a study of arts education in Manitoba schools (Morin, 2010) and the survey instrument used in another study focusing on the status of public-school music education in the province of Manitoba (Waldie, 1992). Interview questions aligned with the research questions and were designed to explore investigative themes in greater depth.

The first data collection approach used was an online survey. I collected descriptive data through fixed items linked to my research questions. The fixed items offered music teachers response options. There were some open-ended questions included on the survey which generated qualitative data (See Appendix A).

The second data collection approach used in this study consisted of semi-structured interviews (See Appendix B) conducted individually with music teachers working in schools with underserved student communities (McMillan, 2016). Teachers were interviewed using a protocol that was designed to last for approximately one hour. I aimed to interview teachers working in English and French Immersion music programs, however, interviews were conducted in English.

Interviews focused on music teachers' experiences working in schools with students experiencing poverty. To ensure reliability, I utilized the "respondent validation strategy" (Merriam, 2009, p. 217). Interviews were recorded and transcribed. Respondents had the opportunity to read the transcripts and tell me if they felt that their responses were accurately and adequately represented. During the validation process, interviewees had the opportunity to make changes or corrections to their interview transcript (Merriam, 2009).

Once the music teacher participants agreed to an interview, interviews were scheduled. Participants chose a confidential meeting space, date, and time to be interviewed. Participants chose to do interviews via FaceTime. All interviews were audio recorded for transcription and data analysis. The interviews lasted between thirty minutes and one hour.

The Researcher's Perspective

I have worked as a music teacher in schools that met the criteria for participation in this study. As a result, I felt it was important to share my perspective. To do this I wrote a section in Chapter 1 titled *Telling My Story* as well as a section in Chapter 5 titled *My Learning Journey*. These two sections provide my perspective.

Data Analysis

The online survey data were analyzed using descriptive statistics. I first calculated the frequencies for each response option and the distribution of those frequencies. I then calculated the percentage of the total for each option. Finally, I summarized the data and presented it using bar graphs or pie charts.

The qualitative data collected from both the open-ended question on the survey and interviews were analyzed for themes. I identified themes through my interpretation of the data and used them to create a picture of school music education for students in low socio-economic communities in Winnipeg as well as what teaching approaches were reported being used and how those may or may not be promising practices for trauma-affected children.

The first step of analyzing the qualitative data was reading and coding the interview transcripts and qualitative parts of the survey. Merriam (2009) suggests that researchers should analyze data close to when it is collected rather than waiting for all data to be collected. Early analysis is recommended because researchers can remember the interviews and interactions with the participants better. This process also keeps the researcher from becoming overwhelmed and allows for themes to be generated through interpretation as more data is collected. As I reviewed the transcripts, I blocked off portions of the text, and then assigned a code in the form of a word or short phrase which was used as a label to capture the essence or meaning of that portion of the transcript. Codes had distinct descriptions that were recorded in a codebook at this time as well (Creswell & Poth, 2018).

While reviewing the interview transcripts or written responses to open ended survey questions, notes were taken to categorize and then record any themes or ideas that surfaced (Creswell & Poth, 2018). Questions were used to guide the review of the data: What is it? Why,

when, how, and by who was it produced? and What meaning does it convey? (Grbich, 2013). These questions allowed me to become more familiar with the data which helped with the generation of themes.

After reading and coding were completed, codes were categorized, and themes were generated (Creswell & Poth, 2018). Creswell and Poth (2018) recommend five to seven general themes for a study. Merriam, (2009) also suggested limiting themes. The themes in my study were generated as coding and categorization occurred. The next step was to create a representation of the data. In this study, I created tables to summarize the analyzed data and present the findings (Creswell & Poth, 2018). The data was then used to write the description of the case.

I compared my interview findings with findings from the literature review. This critical analysis of the interview data allowed me to identify what things music teachers interviewed for the study are not doing that the literature indicates they should be. This comparison allowed me to identify possible recommendations from the study.

Criteria for Ensuring Validity

Creswell and Poth (2018) recommend that multiple validation strategies be used within a study to ensure validity. In this study, the following strategies were used: 1) clarifying my positionality as a researcher and 2) practicing triangulation using data from my literature review, surveys, and interviews to confirm my findings. Offering a narrative account of my experiences was important as I worked as a music teacher in a school that meets the criterion for several years. It is important that the reader is aware of my experiences and perspectives as they may influence the way I approach the study and interpret findings (Creswell & Poth, 2018).

Additionally, there are criteria for evaluating a case study. According to Creswell and Poth (2018) these evaluative criteria include: identifying the case, presenting a rationale for why the case is being studied, a detailed description of the case, identifying and describing themes found in the case, reporting on the case analysis including generalizations and assertions, and discussing the author's position in the study.

I aimed to address these criteria in my case study. In doing so, I ensured that the case was clearly bounded and that there was a strong rationale offered for studying this case. Yin (2014) asserts that case studies should have a significance in either public interest or in practical or policy use. This case report identifies the practical strategies for teaching music to students who have been impacted by trauma and describes what the music programs that serve these students are like as reported by music teachers. This study was bounded geographically by the programs in Winnipeg.

A case report was created using findings from the surveys and interviews shared by music teacher participants and comparing these findings with themes uncovered in the literature. Throughout the research process, I remained open to learning from others, and tried to keep my perspectives in check.

Strengths and Limitations of the Case Study Approach

Case study research offers both strengths and limitations. One strength of case study research is that it can provide a large volume of information and that information can lead to an increased understanding of the case and suggest ideas for future research (McLeod, 2019; Merriam, 2009). A case study “offers insights and illuminates meanings that expand the readers experiences. These insights can ... help structure future research” (Merriam, 2009, p. 51). Case studies can help further research in their fields (Merriam, 2009). For this study specifically, the

strength of the case study is that the information gathered by both the interviews and surveys created a more robust picture of practical strategies for teaching music to students who have been impacted by trauma. I also described what music programs that serve these students in schools serving low socio-economic communities and children affected by trauma looks like by using the case study approach.

A limitation of case study research is researcher bias and the amount of time it takes to conduct a case study (McLeod, 2019). Additionally, case studies can be too long to read for practical use (Merriam, 2009). If a case study is too long for “policy makers and practitioners” (Merriam, 2009, p. 51), the length may limit the number of people it reaches. Researcher bias is also a concern (Merriam, 2009). For this study, specifically the researcher bias was addressed by discussing and engaging in a reflexive process about my position as a music teacher who works in schools that meet criteria for this study. By revealing my position and perspectives on the topic, I tried to mitigate this limitation. Another limitation of this case study is that teacher self-reporting was used. Follow up classroom observations could be conducted to further confirm the self-reported data to address this limitation, but in this study, no classroom observations were completed.

Chapter 4: Findings

In this chapter I discuss the findings resulting from an analysis of the data sets generated during my research. Data for this study were collected in two ways, through surveys and semi-structured qualitative interviews. Data generated from the surveys were analyzed using descriptive statistics in the form of frequencies and percentages. Data transcriptions resulting from the interviews were coded and categorized, and then themes were identified. All data were used to write a description of the case.

Participation Rates

Twenty-five K-6 music teachers working in low socio-economic school communities in Winnipeg were invited to participate in the study. Of these, 19 agreed to participate by completing the survey which translates into a 76% participation rate of the target music teacher population. Six of the 19 also volunteered to participate in an in-depth semi-structured interview. Respondents were recruited from five of the six metro Winnipeg school divisions. One school division declined to participate in the study and one school division did not respond to requests one way or the other. An amendment was made to the recruitment protocol which allowed for an alternative way to recruit teachers from the school division that did not respond.

Survey Findings

A researcher-designed survey was used to collect information about the music programs that met the criteria for this study. The criteria for inclusion in the study were:

- elementary schools (grades K-6)
- schools located in Winnipeg, and
- schools that primarily serve students who are experiencing poverty which may be accompanied by trauma

I created a Google form for the anonymous survey. A link to the form was sent to music teachers who worked in schools targeted for the study. The survey consisted of 14 questions which were primarily multiple choice and yes/no. There was one open-ended short answer question at the end of the survey. The survey questions were designed to respond to my first research question: What information do music teachers report about their elementary music programs located in low socio-economic school communities in Winnipeg? The information provided by the survey questions paint a picture of what music programs located in low socio-economic communities in Winnipeg, Manitoba look like. The findings for each question are presented in the following charts and related discussions.

Grade Levels

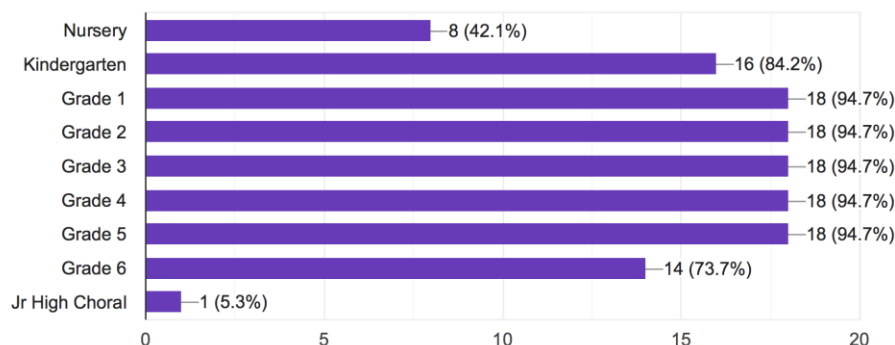
It can be seen by the data presented in Figure 1 below that almost all (18 of 19 or 95%) teachers surveyed taught students in grades 1-5. Fourteen of 19 (74%) respondents include grade 6 in their programs. One of the nineteen (5%) respondents taught junior high choral. The cause for differences in the grade levels taught by teachers could be because of the grade level ranges included in early years, middle years, and senior years schools in different school divisions. Additionally, the reason only eight teachers taught nursery is likely because only one school division in Winnipeg offers nursery programs.

In response to the research question, results indicate that most schools that met criteria for the study offer music programming for students from kindergarten to Grade 6—94.7% of programs were offered for grades 1-5; 84.2% included kindergarten; and 73.7% included grade 6.

Figure 1*Grade Levels*

1. Check all grade levels participating in your school music program? You may select all that apply.

19 responses



Note. Bar graph showing grade levels included in participants' school music programs.

Designated Music Space

Figure 2 located below displays findings for designated music spaces. All but one teacher, 18 of 19 respondents (94.7%), reported having a permanent designated music teaching space in their school. Four teachers reported that due to COVID-19 restrictions they are currently moving from classroom to classroom to teach or teaching in an alternative space. In response to this survey question the vast majority (95%) of music programs represented in this survey are offered by teachers who had their own designated spaces pre-pandemic. During the pandemic 73.7% of responding teachers still taught in designated music teaching spaces. To me this indicates the potential importance of music programs in schools that met criteria for the study. The fact that they not only have designated spaces but continued to have them during a pandemic show that schools valued protecting those programs and spaces even during a very challenging time to do so. It could also indicate that some schools had enough physical space and so there was no need to reassign the music teaching spaces during the pandemic. In the *Singing in*

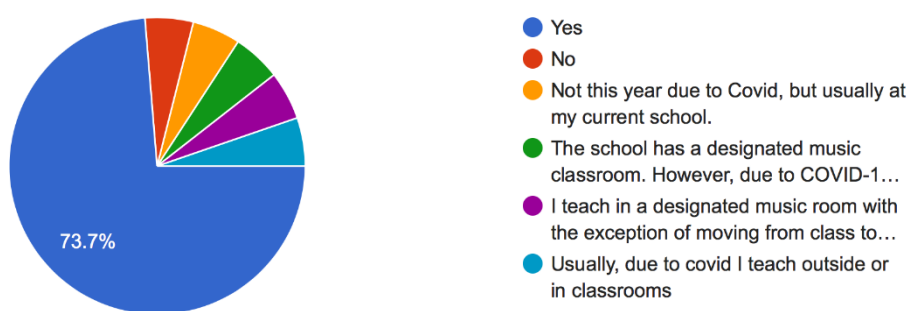
Canadian Schools: COVID-19 Impact Survey conducted by Morin (2021) it is revealed that only 27% of teachers surveyed across Canada were able to keep their music spaces during the pandemic. Music spaces were repurposed during the pandemic to allow for the social distancing requirements in schools.

Figure 2

Music Classroom Space

2. Do you teach music in a designated music classroom

19 responses



Note. Pie chart showing music classroom spaces.

Years in Current Position

As seen in Figure 3 below, 10 of 19 teachers completing the survey reported teaching for 10 or more years in their current position. Seven reported teaching three years or less in their current position and four reported teaching 4-6 years in their current position. No teachers reported teaching 7-9 years in their position.

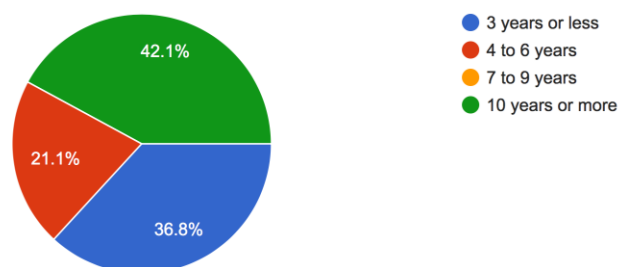
It is interesting that most respondents indicated they had either been in their current teaching positions for 10 or more years, 42.1% or had been in their teaching positions for three years or less, 36.8%. I am curious about the reasons for these findings. One experienced teacher who had been in his position for over 10 years stated, *“Originally, I used my own (electronic equipment and instruments) but I had very, very supportive admin and when I explained to them*

what I wanted to do they found the money.” This comment suggests that administrative support and adequate equipment for music programs might encourage teachers to stay in their positions over a longer term. It is also not uncommon for beginning teachers to be offered teaching positions in some of the most challenging inner city school contexts, which could account for the higher numbers of teachers participating in this study who are relatively new to the profession.

Figure 3

Years Teaching in Current Position

3. How many years have you taught in your current position?
19 responses



Note. Pie chart showing years taught in current position.

School Concerts and Community Based Performances

In Figure 4 below, 18 (95%) teachers reported that their students take part in school concerts, while one teacher indicated that their students do not. When it comes to performances outside of the school and in the community, the numbers were somewhat lower, as can be seen by the percentages reported in Figure 5. About three quarters (14) of music teachers participating in the study reported that their students perform in the community, but the remainder (5 or 26%) do not venture beyond the walls of the school to perform.

Music education researchers talk about the importance of public performance for students in underserved communities. Hinckley (1995), Poquette Drews (2014), and Frierson-

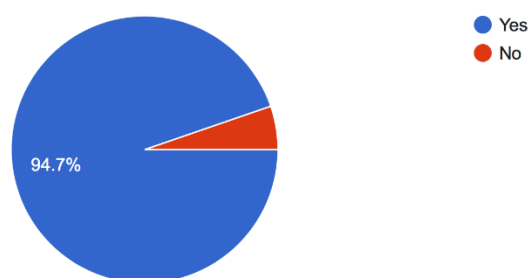
Campbell (2007) write specifically about the importance of giving students the opportunity to perform as a way for students to build confidence and musical identity. Hess (2019) and Poquette Drews (2014) discuss how performing in the community can help students to feel more connected to their communities and like leaders within in it. This idea is echoed in a response from one of the interviewees. When speaking about how her students benefited from Christmas caroling at personal care homes she said, “It’s huge for them. Anytime they can offer something they can do to help someone else. I personally, in my own life I think that it’s healing, and I imagine it makes them feel good too. It’s something that they can do to help someone and matter to someone.”

Figure 4

Participation in Performances at School

4. Do your students take part in performing in school concerts?

19 responses

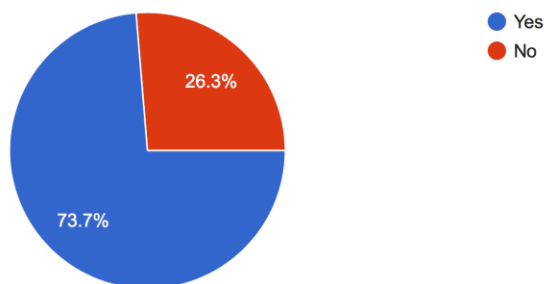


Note. Pie chart showing level of participation in concert performances at school.

Figure 5*Participation in Performances in the Community*

5. Do your students take part in community-based performances?

19 responses



Note. Pie chart showing level of participation in performances in the community.

Music Festivals

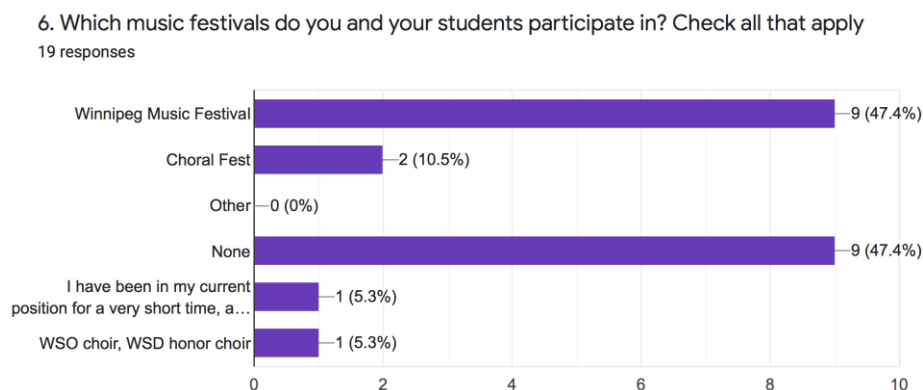
Eleven of the teachers surveyed (58%) responded that they and their students do take part in music festivals, nine in the Winnipeg Music Festival and two in Choral Fest. One teacher indicated that they participated with students in both the Winnipeg Symphony Orchestra and Winnipeg School Division Honor Choir performances. Nine (47%) teachers surveyed responded that they and their students did not take part in music festivals. One teacher was very new to the position and was unsure of which festivals the students had taken part in in the past.

It is interesting that although almost all teachers said their schools performed in school-based concerts (94.7%) not as many participated in community-based concerts (73.7%) and even fewer participated in music festivals (52.6%). Some respondents spoke about why they chose not to take part in music festivals during their interviews. Two of the six respondents spoke about feeling like they didn't have enough time to prepare for the festivals along with their other school and community concert commitments. It is also possible that teachers may feel that students

from underserved schools may not be able to compete with students from schools where they may have access to private music lessons in addition to their school music programs.

Figure 6

Participation in Music Festivals

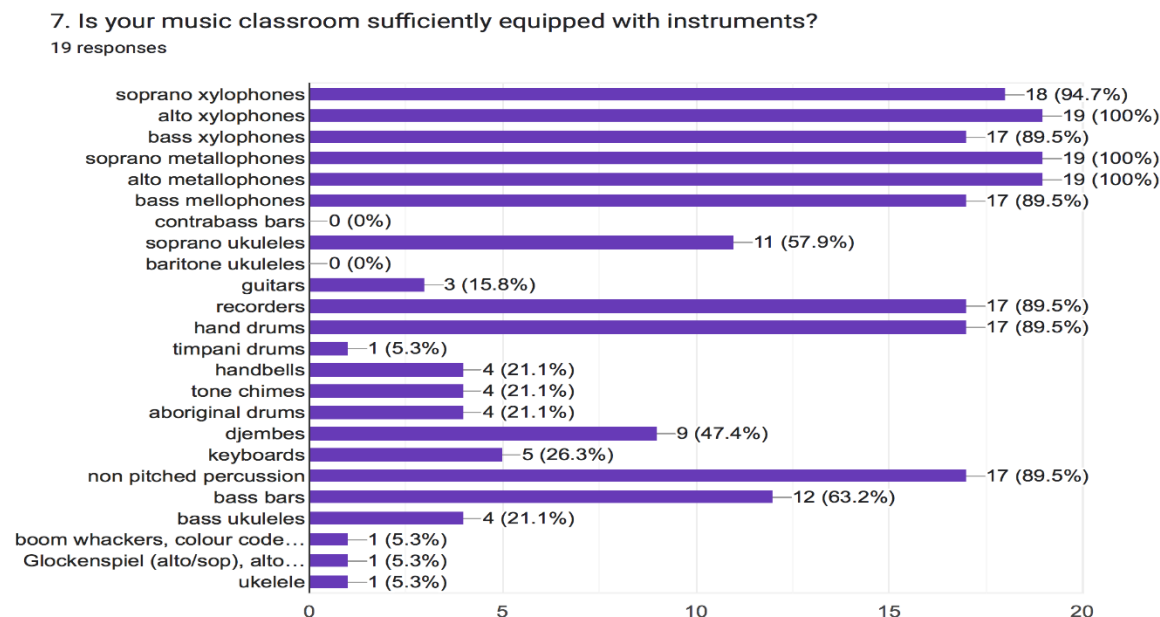


Note: Bar graph showing levels of participation in music festivals.

Classroom Instruments. All the teachers surveyed reported having xylophones and metallophones. Overall teachers reported having a variety of bass, soprano, and alto barred instruments (xylophones, metallophones). The majority or 89.4% reported having recorders, hand drums, and/or non-pitched percussion instruments. Fewer teachers but still more than half of the teachers reported having string instruments such as ukuleles: 57.8% (11 of 19) of teachers had soprano ukuleles and 21% (4 of 19) had baritone ukuleles; and 15.7% (3 of 19) reported having guitars. Less than half or 47.3% (9 of 19) of teachers had djembes; 26% (5 of 19) reported having keyboards; and 21% (4 of 19) teachers reported having handbells, tone chimes, and/or aboriginal drums. And finally, 5% (1 of 19) of teachers reported having boom whackers, colour coded handbells, glockenspiels (alto/soprano), alto recorders, tubano drums and timpani drums.

In the literature Poquette Drews (2014) discusses the importance of students having the opportunity to discover their creative voices by having the opportunity to try a variety of instruments. Additionally, access to instruments that are culturally relevant to students such as Indigenous drums can help some students to feel represented in their music classroom. A prevalent theme in the literature is the importance of using culturally relevant materials and pedagogies in music classrooms (Hess, 2017, 2019; Kindall-Smith et al., 2011; Palmer, 2018; Wright, 2013).

During the interviews respondents were not specifically asked about the musical instruments they had in their music programs, but teachers did mention the musical instruments they do have in their classrooms in the context of their responses to other interview questions. Three of the interview respondents talked about how certain musical instruments were integral to their programs. It took them many years and the support of their school administrators to get the instruments they felt that they required for their programs. A fourth teacher discussed applying for grants to get the instruments needed for her classroom and how students were included in that process. All interviewees felt their music classrooms were well-resourced with musical instruments needed to run their programs successfully.

Figure 7*Instrument Equipment*

Note: Bar graph showing the percentage of music classrooms that are equipped with classroom instruments generally used for K-6 music-making.

Instruments for Enhancing Programs

Fourteen of 19 (73.6%) teachers answered this question which indicates to me that five teachers feel that they have a well-equipped music classroom for K-6 teaching and learning. Of the 14 teachers who responded, 31.5% (6 of 19) wanted aboriginal drums and tone chimes to enhance their programs. Smaller numbers would like to get other instruments: 26.3% (5 of 19) of the teachers surveyed stated they would like djembes; 21% (4 of 19) baritone ukuleles; 15.7% (3 of 19) contrabass xylophone bars; and 10.5% (2 of 19) wanted handbells, keyboards, bass xylophones, and bass metallophones. Only 1 of 19 or 5% of teachers (1 of 19) requested

soprano/alto xylophones, metallophones, soprano ukuleles, guitars, recorders, hand drums, timpani drums, and non-pitched percussion.

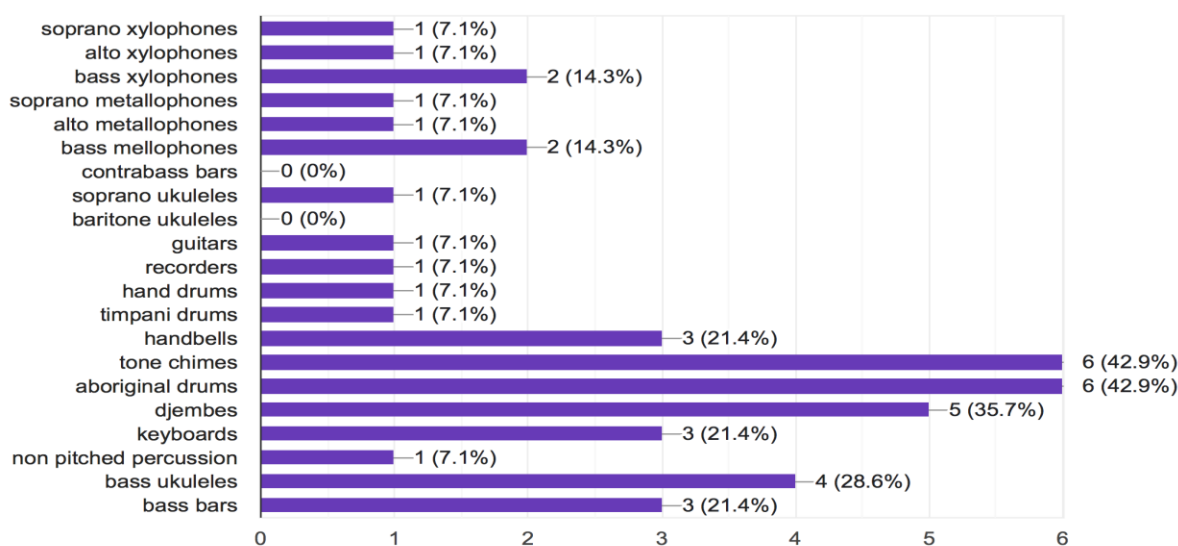
The fact that six of 19 (31%) respondents would like to have aboriginal drums as part of their program echoed the interview findings. During the interviews respondents spoke about wanting to do more music with Indigenous perspectives including drumming. The literature clearly states that the use of culturally relevant material is essential for the success of students affected by poverty (Doherty, 2013; Fitzpatrick, 2011; Frierson-Campbell, 2006; Hess, 2019; Kindall-Smith, 2004; McAnally, 2013; Palmer, 2018; Wright, 2013). It was encouraging to find that so many teachers want to have access to instruments like aboriginal drums (42.9%) and djembes (35.7%) that likely reflect the cultural backgrounds of some of their students.

Figure 8

Instruments Desired to Enhance Music Programs

8. Are there instruments that would enhance your program that you do not have but would like to?
Please check all that apply

14 responses



Note: Bar graph showing the percentage of music teacher participants desiring various instruments to enhance their programs.

Technology

The next two questions asked teachers if their music program was sufficiently equipped with technology and what technology tools they have already acquired. Teachers were asked about the technology available to them in their music programs because another study that explored the status of music programs in the province of Manitoba also asked inquired about technology in music programs (Morin, 2010). This question helps to paint a fuller picture of what music programs in low socio-economic communities look like. Ruthman and Mantie (2017) assert that technology enhances music programs and helps to keep music education relevant for students.

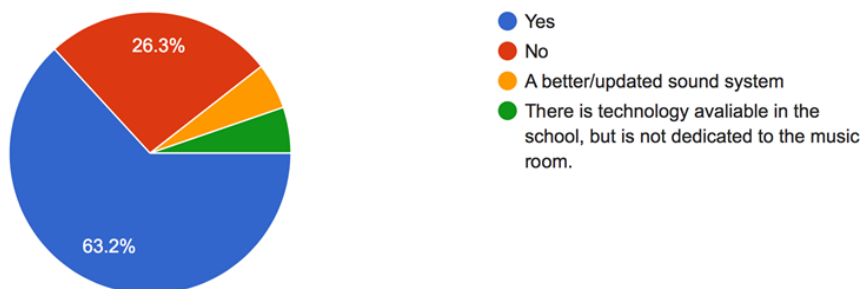
Twelve teachers stated that they felt their music program was sufficiently equipped with technology and audio-visual tools, while five teachers did not. One respondent indicated that they required a higher quality, updated sound system and one other stated there was technology available in the school but was not specifically dedicated to the music program.

When asked about the availability of technology tools in music classrooms, most teachers reported having projectors (94.7% or 18 of 19), laptops (89.4% or 17 of 19), and stereo systems (78.9% or 15 of 19). Just over half (52.6% or 10 of 19) have Smartboards for use within their programs. Less than half of the teachers reported having voice amplification units (47.3% or 9 of 19) units, document cameras (21% or 4 of 19), or laptops for students (15.7% or 3 of 19). Just 10.5% (2 of 19) reported having tablets for students and themselves, and only 5% (1 of 19) teachers had a Smart TV.

Figure 9*Sufficiency of Technology Equipment*

9. Do you feel your music program is sufficiently equipped with technology?

19 responses

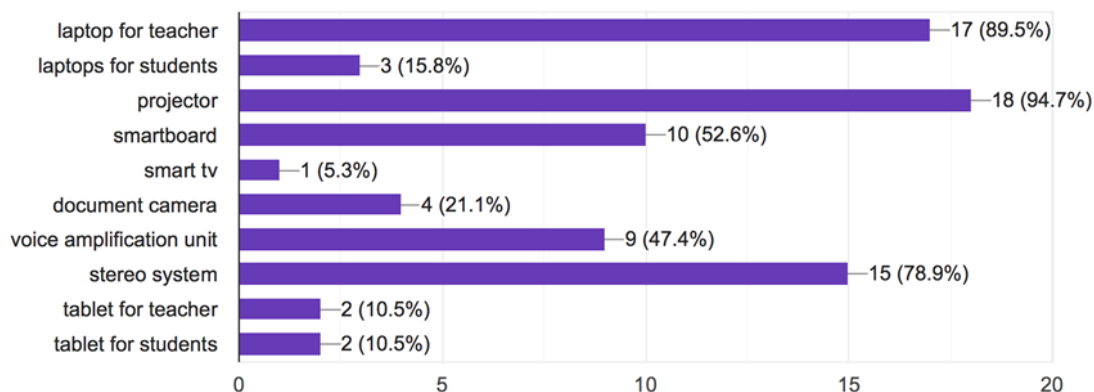


Note: Pie chart indicating if programs are sufficiently equipped with technology.

Figure 10*Technology Currently in Music Programs*

10. What technology do you currently have for your music program? Please check all that apply.

19 responses



Note: Bar graph showing the percentages of types of technology equipment that currently exist in music classroom.

Professional Organizations

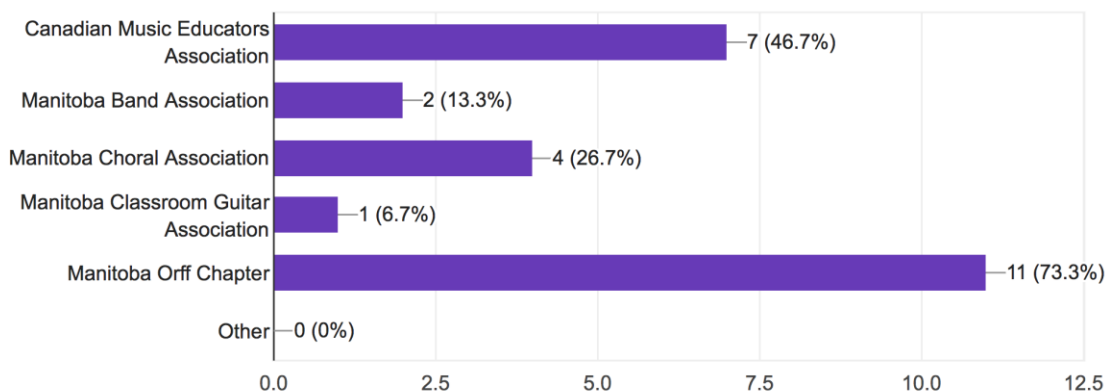
Five of 19 teachers (26%) answered the question about the music education organizations to which they belong. No teachers who answered the question stated they belong to no organizations which means that 15 out of the 19 teachers who responded to this survey do hold memberships in the Manitoba Music Educators' Association and its partner organizations. Most teachers who answered this question are also a part of the Manitoba Orff chapter with 11 out of 15 teachers indicating membership. Eleven of the teachers reported belonging to the Canadian Music Educators Association, four to the Manitoba Choral Association, two to the Manitoba Band Association, and one is connected to the Manitoba Classroom Guitar Association.

Scholars discuss the importance of maintaining professional connections for music teachers working in communities that are affected by poverty. Teachers need the opportunity to share ideas with one another and to learn from one another (Fiese & DeCarbo, 1995; Kindall-Smith, 2004). Professional music education organizations are one way for teachers to build those relationships. Many respondents (95%) stated that they are members of professional organizations. One interviewee who was not part of a professional organization found ways to connect with other music educators through school division-based professional development and her own professional relationships.

Figure 11*Memberships in Music Education Organizations*

11. What music education organizations do you hold membership? Check all that apply.

15 responses



Note. Bar graph showing participants' memberships in music education organizations.

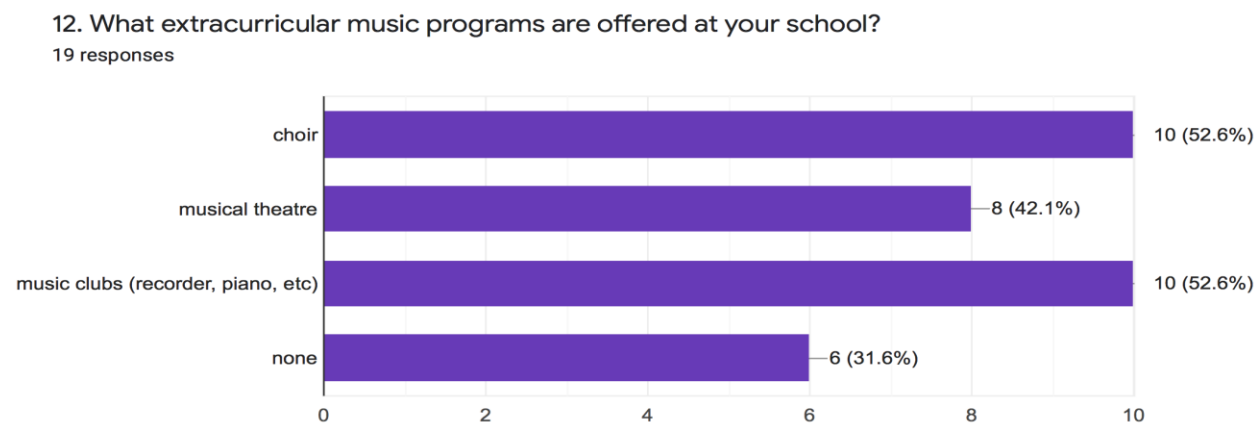
Extra-curricular and Divisional Extra-curricular. Survey question 12 asked teachers what extra-curricular programming was offered at their schools. Figure 12 summarizes the findings visually. Ten teachers responded (52%) that they had choirs and music clubs such as recorder and piano. Eight teachers (42%) responded that they had musical theatre as an extra-curricular activity. A minority (31%) of the teachers responded that they had no extra-curricular music activities.

Survey question 13 asked teachers if there were school division-wide extra-curricular activities offered at their schools. Eleven of the teachers responded that honour choir was offered, three musical theatre, and three indicated honour band (see Figure 13). One responded “other” but did not elaborate. In one case, the teacher responded that Winnipeg Symphony Orchestra *Adventures in Music* was offered as a divisional extra-curricular. Another one stated that they did not know what was offered previously because they were very new to the school.

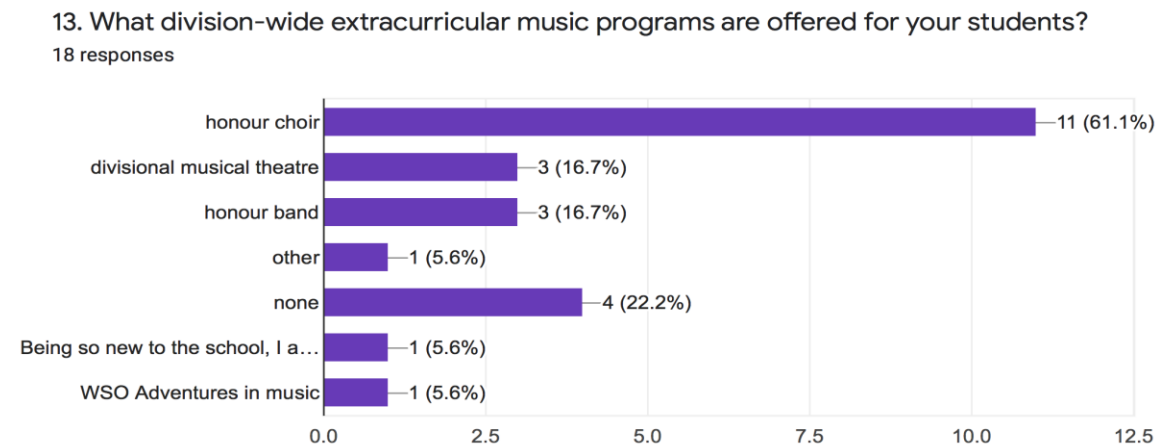
Four teachers answered “none”. Eighteen of 19 respondents answered this question which means that one respondent did not answer the question.

Extra-curricular activities provide students with opportunities to share their music making and give them additional music making experiences. Writers contributing to the literature support the importance of music learning enhancements for students. For example, Hinckley (1995), McAnally (2013), Poquette Drews (2014), and Procino Dolomere (2006) each discuss how such musical opportunities are integral to life at school for students in low socio-economic communities. The survey findings give readers an idea of what kinds of opportunities are being offered to these students in the Winnipeg schools

Figure 12 *Extra-curricular Music Program Offerings at School*



Note: Bar graph showing types of extra-curricular music program offerings at school.

Figure 13*Divisional Music Extra-Curricular Offerings*

Note: Bar graph showing the types of divisional extra-curricular offerings in music.

Additional Information About Teachers' Music Programs

The final question was open ended. The question was: *Please provide other comments about the features of your music program that you would like to share?* Three teachers responded to the open-ended question. Two of the teachers talked about changes in their teaching roles. One teacher stated that he/she was going to be transferring to a different position in his/her school because COVID-19 restrictions meant he/she was unable to teach music in the way it needed to be taught. Another teacher shared that the music position at their school has been changed to an integrated arts position.

The last teacher who answered this question explained the importance of what was referred to as “collaborative time” within the school music program schedule. In this case, two 30-minute teaching slots were allotted into his/her schedule for students from different classes to work together on music-making. This teacher provided the following account.

I love this flexibility to work with students and have extra ukulele time, have a guitar club, put together a school choir for classes that want to participate, ... in that time I can do whatever the kids are craving or needing musically. I truly think that EVERY school should have this extra time where students can work with other students from different classes to expand their ideas musically and create more of a community.

Other participants echoed this sentiment during the interviews. Two other teachers identified the importance of having students work together from other classes. All the teachers interviewed identified the need for students to have some input into what they do in music classes. Including student input into music classes is echoed in the literature by Pacino Dolamore (2006).

Music teachers' responses to the survey items allowed me to build a better understanding of music programs in low socio-economic school communities. The interviews provided some additional insights that were referred to in this section. Findings from the interviews will be presented in more detail in the next section.

Key Findings from Survey Data

Eleven key findings were generated from the survey data. These findings help to paint a picture of what music programs look like in low socio-economic communities in Winnipeg.

These findings are summarized below.

1. Most music programs included in this study include grades 1-6.
2. Most music programs included in this study have a designated music classroom.
3. Most teachers working in these programs reported that they been teaching for 10 years or more, or 3 years or less.

4. Many teachers offering these music programs reported to plan and implement school concerts with their students. Nearly three quarters of music teachers indicated they take part in community-based performances with their students.
5. Just over half the music teachers implementing the school music programs in this study reported to take part in music festivals with their students.
6. Music teachers outlined the equipment in their school music programs which included tone-barred instruments such as xylophones and metallophones. Most reported to be equipped with hand drums, recorders, and non-pitched percussion instruments.
7. Approximately 21% of music teachers' classrooms indicated their rooms were equipped with Aboriginal drums and almost half have djembes.
8. 42% of music teachers said they would like to add Aboriginal drums to their music equipment and 35% would like djembes.
9. 63% of music teachers felt they had sufficient technology equipment to work with in their music programs.
10. All but one music teacher reported that they are members of professional music education organizations.
11. Most music teachers indicated that they involve their students in division-based extracurricular music programs, and slightly less involve students in school-based extracurricular music programs.

Interview Findings

Interviews were conducted with participants who identified themselves as wanting to take part in an interview for this study. A total of six in-depth interviews were completed with the music teachers outlined in Table 1 below. Teachers answered the questions based on their teaching practices and experiences. I was unable to do follow-up observations in these teachers' classrooms due to the COVID-19 pandemic, so all information obtained from interviews is based only upon what teachers reported to be doing.

Interview questions were designed primarily to help answer my second line of research question although some of the music teachers' comments expanded upon information reported about music programs in the survey which relates more to my first research question. It can be recalled that my second line of research questions is: What information do music teachers report about their music programs located in low socio-economic school communities in Winnipeg? What do these music teacher participants report about the unique needs of students experiencing poverty who have experienced trauma? How do they go about meeting these students needs in school music programs?

Table 1*Teacher Participant Information*

Teacher's Name	Years of Experience	Grade Levels Taught	School Division	Date of Interview
Alex	10 years or more	Grades 1-6	A	March 26, 2022
Amy	10 years or more	Kindergarten-Grade 5	B	July 17, 2021
Bridget	10 years or more	Grades 1-6	A/D	August 23, 2021
Dale	10 years or more	Kindergarten-Grade 5	C	August 17, 2021
Elle	5-10 years	Nursery-Grade 6	B	March 25, 2022
Laura	5-10 years	Nursery-Grade 6	B	July 16, 2021

Student Background Information

All interview participants discussed students in their music programs as well as some of the challenges that certain students face. All participants reported that their classes were comprised of students from diverse cultural backgrounds. Two participants reported having primarily Indigenous students in their classes, two reported having approximately 50% refugee students and 50% Indigenous students, and two reported having a mix of students from a variety of cultural backgrounds including Indigenous and refugee students. Participants who reported having refugee students said that these students were from African and Middle Eastern cultures.

All participants knew that they had specific students in their classes who had experienced trauma because they were informed about these student's histories from colleagues. Although the teachers knew these students had been trauma affected, they did not know the details of what that trauma entailed. All teachers shared stories about these particular students and how the trauma impacted the student's behaviour.

Amy, Bridget, Dale, Elle, and Laura reported that the students they knew that had been affected by trauma had trouble with transitions. The teachers indicated that these students would have difficulty coming into the room. Furthermore, according to teachers, students would run around the room, touch instruments, bother other children, become defiant, and would sometimes become violent during these transitions. These teachers found that managing the behaviour could be challenging and all five reported asking for help from colleagues with planning for these students. Elle specifically reported having plans that she and resource teachers co-created to support students at these times. Elle also mentioned that she noticed that students who were impacted by trauma found loud noises during transitions to be particularly difficult and so she worked to reduce the amount of noise.

Both Alex and Bridget reported instances of students becoming physically or verbally aggressive towards them. Both teachers found this frightening and frustrating. Even though both Alex and Bridget said that they knew the students who had become violent with them were impacted by trauma it didn't make the experiences less upsetting and that they both required administrative assistance to deal with the situation. Regarding the situation Alex had this to say about the student, "I had one fellow that was having a hell of time, his home life was just wicked, and he had a temper. I found out that he somehow really connected to tape recorders and cassette tapes. I had an old cassette deck I never used. So, I brought it in with some cassette tapes and he

was like ahh. Somebody noticed, cared, heard. Things got better after that.” (Interview #6, March 26, 2022)

All participants reported on classroom management strategies that helped them to meet the needs of their students, particularly those who had been impacted by trauma. Wright and Ryan (2014) discussed the importance of classrooms having good routines and clear expectations to help students affected by trauma succeed in class. Participants elaborated on these aspects of their classroom management techniques.

Categories and Codes

After analyzing the qualitative data, I was able to develop three main categories from the interviews with participants—Relationships, Pedagogical Approaches, and Classroom Management. These categories illuminate the unique needs of students experiencing poverty and how those needs are being met as told to me by music teacher participants. As I continued to analyze the data, subcategories were identified for each major category which further explicates the specific needs of students delineated by music teachers and what they say they are doing to meet those needs in the music classroom. Categories and subcategories are recorded in Figure 14 below and will be explored further in this section of the chapter.

Table 2*Code List*

Category	Subcategory	Code
1 Relationships	1 Student Relationships	Learn about students Availability Community building
	2 Professional Relationships	Administrative support Professional community
2 Learning Environment	3 Classroom Management Strategies	Routine Greeting students at the door Seating plan Rules Instruments choice Communication
	4 Role of Teacher	Modeling behaviour
3 Pedagogical Approaches	5 Teaching Strategies	Student input Repetition Clear expectations Arts integration Visuals Making music first
	6 High Expectations	Opportunities Assessment
	7 Play	Games Storytelling Joy
	8 Cultural Relevance	Repertoire Instruments

Relationships

Relationships came up in all interviews and the literature as an important part of music education for students who have experienced trauma. Relationships between teachers and students as well as relationships between teachers and their colleagues/administrators were both noted as being essential to the success of a music program in both the literature and the interviews data. All participants discussed these relationships and the importance of them during their interviews. As I analyzed the data, I was able to identify two subcategories under the broader category of relationships. Those subcategories are student relationships and professional relationships. These subcategories and the codes used to represent related ideas will be discussed in the following section.

Student Relationships. Children who have experienced trauma may have difficulties with attachment which can impact their ability to learn and form relationships (Erozkan, 2016; O'Neill et al., 2010; Statman-Weil, 2015; Wright & Ryan, 2014). Music programs can provide these children with the opportunity to feel connected to not only their teacher but to each other through structured interactions (Skidmore, 2016). In one of my interview questions, (see appendix B) I specifically asked participants how they go about building relationships with students and what kind of relationships they want to have with students. Participants' answers to other questions also helped to clarify their relationships with students. There were three codes used to analyze interviewees' comments related to the subcategory of student relationships. The number of times these codes were used to label similar statements in the interview data is shown in the table below. Each will be discussed in turn.

Table 3

Frequency of Codes for Subcategory 1: Student Relationships

Codes	Frequencies
Learn about students	6
Availability	6
Community building	4

Learn about students. All participants spoke about the importance of learning about their students when it came to building relationships with them. Getting to know about students' interests and lives is essential to building relationships. Dale stated it wonderfully in her interview when she said, "If anything comes to mind for relationships, it's getting to know the child." It can be difficult for music teachers to get to know students because they see them for such short periods of time, but all participants detailed some of the strategies they used to gain knowledge of their learners.

To get to know students, participants said that they would take time to ask students about their interests during music class and five found ways to do so. Elle, Amy, Dale, Laura, and Alex indicated various ways they do this in their teaching practices. All five reported that they ask students to help select songs for the class to listen to or learn to sing. Elle told me that she makes a point of asking students when they start a music class if they need some mindfulness and then she lets them pick the strategy they would like to use. Laura stated that she "Always greets students at the door by name to build relationships. [I] ask them how they are doing." Laura said

she invites students to help her pick out books to sing at the beginning of every class. Dale described asking students about the instruments they enjoy most and that she tries to incorporate those instruments into her music stations. All teachers also talked about the importance of having time with students outside of regular music classes to get to know them.

Getting to know students was also be accomplished during extra-curricular music activities according to music teacher participants. Alex, Elle, Dale, Amy, and Bridget each reported that choir is great way to get to know students. Amy talked about how special she feels it is for students to be able to eat lunch together, and along with her, and how that time allowed her to build those solid relationships. Laura also discussed the importance of having food available for students when they need it and eating with them. Alex and Laura discussed how other extracurricular activities were important for them to build relationships with their students. Alex spoke about doing electronic music making groups with his students and how that process helped him to get to know them and build connections. Laura talked about guitar groups and how they helped her to spend more individualized time with students and celebrate their achievements when they learned something new on the guitar. Dale spoke about having catch up times with students who missed regular classes where she could work on skill building, specifically on recorder. She indicated that she feels these additional classes made a huge difference in not only the confidence levels of the students, but also her relationships with them.

To get to know their students' music teachers told me that they made a practice of noticing students and paying attention to them as unique individuals. Alex, Laura, and Elle stated that they make a point of connecting with students to let them know they noticed what they were doing in music class and to extend praise them. Elle put it well when she said, "I try to make sure I notice when they have achieved. I give them positive feedback often. Either publicly or quietly

depending on the student.” Alex also worded it well in his interview when he said, “Just the sheer fact you have something to discuss, a place to start building that relationship. It’s like noticing someone doing something and mentioning to them later that you noticed. Going over to them later in the day and saying “I saw what you were doing on the xylophone this morning. That was really neat.” Laura discussed how she would make sure she connected with certain students during the school day, either at recess or lunch to see how they were doing.

Availability. Availability was another important coded idea that I developed as I engaged in the process of analyzing the data. All participants reported in their interviews the importance of being available to their students outside of regularly scheduled music times. For all participants this meant having their room open during lunch hours, recesses, and before/after school. Having their rooms open meant the running of choirs and clubs in the cases of Alex, Amy, and Elle. For Bridget, Dale, and Laura it meant just having their door open so students could come and spend time in the music room if they wanted to.

In Bridget, Dale, and Laura’s interviews they described having their rooms open for clubs and choirs as well but also for students to come and spend time making music outside of structured club or class time. Both Bridget and Dale talked about the kids wanting the chance to be in the music room outside of structured time and how they felt that this was important it is for those students. Dale stated, “I would always have time for the kids to come in. Everybody comes because they want to be there.” She stated this in reference to having her room open for students to come and try out instruments and ideas they didn’t have time to try in class. She talked about how she would use that time to better get to know her students.

Bridget also had a very similar experience she said, “I’ve had my music room open... Just providing them with the opportunity to make music the way they want to make music. By

just having the open room kids can come in and play drums when maybe they can't play drums in class. And giving them that free space and watching them hang out." Bridget, Dale, and Laura all reported keeping their rooms open at lunch hours so that students can come and have a space they feel comfortable. It was their view that having time with the students outside of regular classes and clubs really helps them to build relationships with their students.

Community Building. Four of the teachers interviewed talked specifically about building community in their classrooms. Amy, Bridget, Dale, and Laura talked about how community building helps them in their practice. When Amy was talking about the importance of choir in her relationship building process, she stated that, "For some kids singing isn't their favourite thing and maybe they aren't that good at it, but they want that community. They want that feeling of belonging to something. They need to feel they belong somewhere." Laura talked about how doing dances and games a group helps her students feel like they are part of a class family.

Dale explained that she created that sense of community and belonging by having students take the lead on clubs. She indicated that she would let the kids pick clubs for things that interested them like dance, recorder, or yoga. Bridget also talked about how extra curriculums were important for building community in her interview when she said, "The kids who don't participate in the extra-curricular life of their school are the ones who get lost. It's the community building that is important." Bridget emphasized the importance of having music programming available to students. She talked about how kids need to find their niche and for some that place is music. From her perspective, it is very important that students can build community in music programs.

Professional Relationships. In the literature relationships between teachers and their colleagues and their administrators are discussed as being very important to the success of a music program (Fiese & DeCarbo, 1995); Fitzpatrick 2011; Hinckley 1995, Kindall-Smith 2004, and McAnally 2013). These relationships allow for networking, sharing ideas, and financial support. Additionally, mentorship can be very important to the success of new music teachers in programs located in low socio-economic school communities. As I analyzed the transcripts, I identified two subcategories for professional relationships. The frequency that these two subcategories were found is shown in the Table 4 below. Each theme will be discussed in the following paragraphs.

Table 4

Frequency of Codes for Subcategory 2: Professional Relationships

Codes	Frequency
Administrative support	6
Professional community	6

Administrative Support. All six respondents indicated that administrative support was essential to the success of their music programs. All respondents commented on the importance of having administrators who support them with the behaviours of challenging students. Laura shared how important it was for her administrator to guide her through a problem-solving conversation with a student who had hit her. Dale talked about how her administrator would come support her in her classroom with students with exceptionally challenging behaviours. Elle mentioned that her administrator and resource teachers worked as a team to come up with behaviour plans for challenging students and would support her with the implementation of those

plans. Alex and Bridget shared that their administrators had encouraged them to build relationships with challenging students and that they would support them if they had issues arise with those students. All respondents felt that being able to call on an administrator for help was important for them to feel supported in their programs.

In addition to supporting the teacher respondents with student behavioural concerns, teachers also reported that their supportive administrators allowed them either the time or financial resources to better run their programs. Alex spoke about having extremely supportive administrators who would find the finances for specialized music equipment he wished to purchase. This equipment was essential to the way he would run his music program. His administrator also supported him in bringing in guest musicians. Laura talked about how her administrator allowed her to have some enrichment periods in her program schedule so she could pull students out and do programs with students from a variety of classes to enhance their music learning. She also talked about her administrators support when it came to writing grants and getting new music equipment. Amy talked about her administrators supporting her in taking part in divisional initiatives such as honour choir and helping her to get new equipment.

Professional Community. Belonging to and taking part in a professional community of educators was something all respondents felt was extremely important to their success as music teachers in low socio-economic communities. They spoke about how important they felt it was for them to connect with and share ideas with other teachers who work in the same type of school environment. Elle said it well when she said, “PDs where we’ve gotten together... are the best. There are a lot of teachers dealing with the same kids and we can share activities that have worked with our kids. So beneficial.”

Alex, Elle, Amy, Dale, and Laura shared about having the ability to meet with other teachers in their school divisions helped them to share resources and lessons ideas. Alex spoke about how in his school division music educators meet once a month to share ideas and how extremely helpful he found these meetings. Elle, Amy, Laura, and Dale spoke about regular online meetings with other music educators and how those really helped them to learn new things and to share their own ideas.

Another part of professional communities is leadership. Alex spoke about how he would sometimes share his ideas at conferences and divisional meetings. He mentioned how when he would go to conferences he would come back and share what he had learned with other teachers in his division. He also makes himself available to help other teachers in the division who have questions about the teaching ideas he shared.

Laura talked about how important mentorship was to her as a new teacher in a low socio-economic community. Laura said “Going through the school division’s mentorship program was so helpful. I learned so much. Community and connecting with people are really important.” Laura felt that mentorship helped her to better understand her students’ needs as her mentor had also worked in programs located in inner city communities. Being able to run situations by her mentor really helped her to learn how to approach different challenges in her music classroom.

Learning Environment

The learning environment is a category that encompassed many related comments that surfaced across all interviews with music teacher participants. It was also a major theme that I identified within the literature. Students who have experienced trauma can have behavioural challenges that need to be appropriately addressed through their learning environment for those students to be successful. Holmes et al. (2015) discusses the importance of students who have

been affected by trauma feeling safe in their learning environments. For these children to feel safe they need to have an environment where the teacher uses very consistent routines and rules. The classroom must also be free from things that can trigger traumatic response such as screaming, violence, and loud noises (Wright & Ryan, 2014). As I analyzed what scholars wrote about, I was able to identify two subcategories under the category of relationships which are classroom management strategies and teacher behaviour. These subcategories and the connected coded ideas will be discussed in the following section.

Table 5

Frequency of Codes for Category 2: Learning Environment

Codes	Frequency
Classroom Management	6
Teacher Behaviour	4

Classroom Management. Many aspects of classroom management were discussed by scholars in their writings. Porcino Dolamore (2006) discuss the importance of teachers being organized in their teaching as well as the implementation of behavioural interventions. McAnally (2006) points out that the teachers need to know that students may not understand what behaviours are expected of them and that those expectations need to be taught and modeled by the teacher. Having consistent routines and clear rules help students to know what is expected of them. Rules and the rationale for the rules need to be reviewed frequently (Wright & Ryan, 2014). Wright and Ryan, -also discuss the importance of not shaming students for displaying trauma-based behaviours and instead acknowledging them and supporting the student through

them. Finally, McAnally, speaks to the importance of avoiding power struggles as part of successful classroom management. All interview participants discussed the classroom management techniques they found the most successful in their programs. The coded ideas that I identified as I analyzed the data, and their frequencies are recorded in Table 6 below and discussed in the following paragraphs.

Table 6

Frequency of Codes for Subcategory 3: Classroom Management

Codes	Frequency
Routine	6
Greeting students at the door	6
Seating plan	6
Rules	6
Instrument choice	3
Communication	3

Routine. Routine came up again and again in the interviews when teachers were asked interview question 9: *How do you create a positive music learning community for all students? What classroom management strategies work best? Please describe them.* All participants reported on their classroom routines as being the most important classroom management strategy. Participants discussed how they used routines for entering and exiting the classroom as well as to begin their classes. All participants described their routines as being unchanging throughout the course of the school year. Having set routines for their classrooms allows students to know what is coming next and ease anxieties surrounding the unknown. Students who have

been impacted by trauma can have a hard time with transitions and by keeping routines the same all year the transition to music class becomes easier for the students. Amy described her classroom routine in this way, “Depending on the grade, I have a warm-up activity that establishes the routines of the room. If it was pre-pandemic, lots of vocal singing, vocal warm-ups and then I would transition to a lesson using recorders or xylophones. It’s half an hour and it’s pretty packed but it’s consistent.”

Bridget, Elle, and Laura all shared using movement as a component of a warm-up routine for their students. Bridget discussed how her students would come in and do a brain dance activity before going to their assigned seats. Elle discussed doing some mindful movements and breathing with her students to transition them into her classroom while she played calming music. She would remind her students that it is important for musicians to breathe properly, so the breathing exercises served a dual purpose. Elle shared, “The transitions are always kept the same. They always do the exact same thing when they come in the room. Especially if a whole class has high anxiety we will do calming, self-regulation activities as a class.” Laura described her warm-up routine as one that involved her students doing stretches to movement and then having her students sit down to sing a book together.

All three talked about how having the same routine at the beginning of each class was essential to their success. The beginning of their class routines reportedly included elements that calm their students. Elle told me that what she thinks of when it comes to routine is “What does the class need to survive the transition?” I think that this is an important question for teachers to ask so they can best meet the needs of their students. Interestingly, half of the participants mentioned using calming or mindfulness strategies at the beginning of their classes that they could tie into the music curriculum in some way.

All respondents did report that singing was an important part of their classroom routine and the transition for students into music class. All teachers stated that singing was a part of the beginning of their classes, whether it was the very first thing after the transition into the music room or whether it came later in the class there was always some kind of singing.

Bridget discussed the importance of singing in her music programming. She also emphasized how important her warm-up routine with students was with singing. She said “The warm-up routine sets the focus for what you want to do. It’s not wasting time; it’s focusing attention on what we have to do so we can move forward. Every professional musician warms up for a reason.... Performing arts need to set their mind set so they can forget everything else and be creative.”

Alex spoke about the songs that he sings with his students as they enter and exit the classroom. Alex also discussed how uses solfege warm-ups with students after students go to their assigned seats. He also talked about having routines for exiting the class, “I had a routine at the end of the class as well. We had a song at the end of class as well. They would look forward to that. We would sing it as they were lining up. That was another thing, the stuff they liked and enjoyed they made sure we did.”

Amy and Bridget stated that they use vocal warm-ups as a part of their beginning of class routine. Elle said that in her classroom after her students have had some time to calm, they do a monthly song. Students are given up to five minutes of time to practice either singing or playing an assigned song of the month at beginning of class. She also talked about how she could use that practice time to assess individual students or check in on them. Finally, Laura reported that she sings books with her students at the beginning of class. Laura has a selection of picture books of popular songs that she has students choose from at the beginning of every class. The

students sing the selected book together as part of their class routine. Laura spoke very highly of the books when she said, “The books are magical. They are the best teaching strategy I have. It’s almost like the books go into a different area that calms them. I don’t know what it does, but it just calms them.”

Greeting Students at the Door. Greeting students at the door was mentioned during all interviews as being an important part of classroom management and routine. Amy and Dale spoke about using that time to get a sense of how the day was going for students. They also use the time to connect with the classroom teacher to see if there is any information they needed to know. Dale stated, “Meeting the teacher at the door to invite them in to share something with them. I loved that interaction, so it wasn’t just music and them. It was us teaching the same kids. That was super important. Meeting kids at the door is super important to greet them and to lay out expectations.” Alex, Bridget, Elle, and Laura reported that they use the greeting at the door as a way of building relationships but also helping students to enter the music room in a calm manner.

Seating Plan. The seating plan is another aspect of classroom management that was mentioned by all respondents. All respondents stated that seating plans helped them to learn the names of their students and manage challenging behaviours by separating certain students from each other. Alex had some good insight into seating plans when he stated that “students need to have a place in the room that is theirs” Alex stated that in addition to seating plans helping him learn student names and manage behaviours, he felt these plans also help students to feel safe.

Rules. Three of the six respondents spoke about creating class rules with their students. All respondents spoke about teaching students the classroom rules and having the expectation that students follow them. Alex was the only respondent who talked about using visuals charts to

remind students of classroom rules. He shared that he frequently referred to the charts when students were having a tough class. The charts would list the classroom rules that the students had created with him at the beginning of the school year. Alex shared how the rule creation took place, “We would have guidelines we would create and put them up on the wall and every year we would review these things. We would talk about any changes and what we wanted to do so we were all buying into it, and I would get them to agree that they are going to follow it. Then I could remind them that they made a contract and that you said you agreed to do this.”

Respondents spoke mostly about how their main concern for students in their classrooms was that everyone was safe and that if a student could not behave in a safe way, they would call for assistance. Alex and Elle both talked about students needing to have a respectful way to re-enter the classroom. Having students know that although they need to leave due to unsafe behaviour it did not mean they couldn’t return, there would always be a way for them to come back. Alex also spoke about students losing privileges with music stations which were earned through good behaviour. He would always work with students who had lost their music station privileges to ensure they could earn their way back to using the stations.

Instrument Choice. Three teachers acknowledged that the instruments that they choose to use in their classrooms can have an impact on student’s behavioural success. Elle talked about how she steers away from using recorders in her class because they can be very loud and chaotic when students are practicing. She shared how loud noises in her room can be triggering for some of her students who have been affected by trauma. Elle said, “A lot of trauma-affected kids in my experience are affected by noise so that’s another thing to consider. Everyone needs to be aware of this especially teaching music. Sometimes you can’t use loud instruments, you can’t use drums, you can’t give every kid an instrument at the same time. Just thinking outside the box,

what softer quieter things can you give the kids for the same experience without pushing those trauma-affected kids to their limit every time they are in your classroom.”

To support those students, Elle shared that she tries to keep noise levels under control. To do this she rarely uses recorders and when she does it is outside or with small groups in different locations around the school. She also used plastic ukuleles which she finds to have a softer sound than the non-plastic ones.

Alex and Dale talked about instrument selection in relation to student interest. They use high interest instruments, so students are more likely to be invested in their learning. When students are more engaged with their learning, they find that the behavioural issues are less. In addition, they talked about how if a student was presenting with challenging behaviours, the instruments could be used as part of a behaviour plan to help students be more successful in the music room.

Communication. Communication between music teachers and their colleagues as well as communication between music teachers and students’ parents were also themes that I outlined via the analysis of interview data. Bridget, Dale, and Elle spoke about the importance of working with colleagues to create student success plans. They shared that colleagues needed to be included in the planning process for their programs and that plans need to be communicated to them so they could best support students who presented with challenging behaviours. Elle specifically spoke about feeling like she was a part of her school team when it came to students exhibiting challenging behaviours. All three also spoke about communicating with students’ parents about behavioural concerns as well as when their children had been successful in music class.

Role of Teacher. Teacher behaviour is mentioned in the literature as a part of creating a positive learning environment for students who have experienced trauma. According to the literature, teachers play a central role in establishing a positive learning environment through their behaviour. Teacher behaviour is also an idea that surfaced in the participant interviews. McAnally (2006) discusses the importance of teachers modelling the behaviour they wish to see from the students. Jacobi (2012) writes about how teachers need to model effective social interactions, so students can copy them. By learning these social skills, Jacobi (2012) believes that inappropriate and disruptive behaviours occurring among students can be minimized. Four of the interview participants discussed teacher behaviour in their interviews. The coded idea and the frequency are recorded in Table 7 below and discussed in the following paragraphs.

Table 7

Frequency of Codes for Subcategory 4: Role of Teacher

Code	Frequency
Modeling Behaviour	4

Modeling Behaviour. Four teachers spoke about how they would model the behaviour they wished to see from the students. During interviews, modeling behaviour was described as teachers keeping calm, using a calm voice, and problem solving with students if a conflict arose. Teachers also indicated that they would be predictable and consistent in their actions. An example of this is when Dale would tell students if they ran out of time to finish their music learning stations, she would promise them that they could complete those stations next class. She would make a point of keeping her word so that her students knew that she could be trusted. Alex talked about having to explicitly teach students what behaviour he expected, “I realized I

didn't know at first that some of these kids just couldn't do it. They didn't know how. I expected [appropriate behaviour from] them but they had no training in this. I realized I must help train them to help them know what is socially acceptable and what is not and do it calmly."

Another method of modeling behaviour mentioned by the teachers is when teachers would model for students the appropriate way to sit during a performance or how to greet a peer at the door. Elle would even identify for students when she was feeling dysregulated during a transition and model for students a mindfulness strategy that could be used to regulate.

Pedagogical Approaches

Children who have been impacted by trauma, chronic stress, and neglect can have challenges with learning, building relationships, and social emotional regulation. It is essential that teachers who work with these children understand how to teach them effectively (Kincaid, 2011, O'Neill et al., 2010, Wolpow et al., 2009; Wright & Ryan, 2014). A variety of pedagogical approaches came up during interviews with participants. The subcategories and their frequencies are listed in Table 8 below and will be discussed in the next section.

Table 8

Frequency of Codes for Category 3: Pedagogical Approaches

Subcategories	Frequency
Teaching Strategies	6
High Expectations	6
Play	6
Cultural Relevance	4

Teaching Strategies

In the literature there were a variety of teaching strategies that were discussed. During my interviews with participants many strategies reported by teachers aligned with those discussed in the literature. There were three strategies that came up in the literature that did not come up in the interviews however. Those strategies are: having student utilize visual charts to track their progress, having students' mentor or tutor each other, and chunking information for students. The strategies that were reported by teachers were coded and their frequencies are listed in the table below and will be discussed in the following paragraphs.

Table 9
Frequency of Codes for Subcategory 5: Teaching Strategies

Codes	Frequency
Student input	6
Repetition	6
Clear expectations	6
Arts integration	6
Visuals	5
Make music first	3

Student Input. The importance of student input and the ability to be flexible enough while teaching to incorporate that input was reported by all six teachers during my conversations with them. Consistently participants discussed how inviting student input helped to guide their teaching.

Alex, Amy, Elle, and Laura mentioned how students guide their choice of repertoire. Alex and Elle spoke specifically about having students help them select music for Christmas

concerts, Christmas caroling, and festivals. Both noted that when students had the ability to help select the songs to sing the students were much more invested. Elle also noted that she felt her students were much more comfortable performing their song choices. Elle stated when talking about her voluntary caroling choir that the fact her students can choose music that is familiar to them ensures that performing is less scary and then students want to be there.

Alex reported that he would often not only get student input into which songs they would sing for concert and festivals but would even have his students help compose the songs. Alex talked about how excited his students were to help create and then perform a piece of music. He indicated that he noticed a much higher rate of student participation when they had this kind of input. Alex spoke about students having input through creativity and how it he felt it helped them engage. Alex stated, “There would be total chaos at times, but it would be musical chaos and I would expect them to work on that and contribute ideas. They were expected to come up with something, an idea to connect to put into this piece that we were all working on.”

Amy talked about how she would have students select songs to play during choir rehearsals. Amy also spoke about how excited students were to share their favorite songs that were parts of their culture. Not only did students’ song selections allow for Amy to get to know her students better but these songs also allowed students to get to know each other better.

Laura spoke about how her students would take turns selecting which song they warmed up with at the beginning of each class. Students loved the opportunity to choose songs that made them happy and like Amy felt that using this strategy allows her to get to know her students better and for them to get to know each other better.

Another way that teachers reported about students having input into music classes was through improvisation and sharing musical ideas with the class. Improvisation is very important

to Alex as he encourages all his students to share their musical ideas during class compositions. His expectation is that students will improvise at some point during class over the course of a year. He also makes it an expectation that at some point during the school year every student would contribute to a class composition.

Amy spoke passionately about how some of the best things that happened in her class were because of her students' contributions to pieces using the barred instruments such as xylophones. She spoke about giving her students the space to be creative and to share their ideas with others. Elle, Dale, and Laura also said they encourage their students to share their musical ideas and improvise during class songs.

The finding that teachers report that students are willing and able to share musical ideas with their classes and feel comfortable enough to improvise suggests that the classroom environment these teachers talk about creating is safe. For students to feel that level of safety teachers must work at building skills, confidence, and community in their classrooms.

Repetition. All participants mentioned how important they felt repetition is in their lessons. Repetition is also a teaching strategy discussed by scholars in the literature (Wolpow et al., 2009). All students can benefit from repetition of information but for trauma-impacted students this can be especially important (Wolpow et al., 2009). Dale spoke specifically about how important repetition of music was for her students. She feels that until you have sung a song repeatedly, you are unable to really feel it. Porcino Dolamore (2006) also discusses the importance of students memorizing and internalizing music.

For Alex, Elle, and Laura they found that repeating the same song at the beginning of each class helped students to not only memorize it but also helped to calm them. Elle and Bridget noted that their students learned well from repetition and that while students were practicing

independently it gave them the opportunity to assess or work with individual students. All teachers reported to use repetition as a means for learning. Dale spoke about repetition and how it helped students not only learn but build confidence, “ Repetition, repetition, repetition. Build kids up by starting with familiar material. Kids are okay with repetition. Until you have solo performed a piece three times it’s not really in your body.” Repetition seemed to be beneficial for not only learning but also calming students who have been affected by trauma.

Clear Expectations. Clear expectations for learning are mentioned in both the literature and by the participants during their interviews. Letting students know what is expected of them and then breaking down those expectations is essential to their learning. All participants discussed sharing their expectations for learning with their students.

Laura shared that she uses class goals to guide her lessons. She said, “I choose one thing from each chart for each grade each week. It makes me feel like I’m completing the curriculum and I talk to the student about what we’re working on, so they understand it as well. I put the goal on the board so they can see it.” According to Laura then, setting goals and displaying those for students serves as a guide for her lesson for the day or potentially for a unit of study.

All other participants indicated that they would verbally share with students what they expected for them to learn and how they would know if they were successful. Elle said that she tells her students the expectations for learning their monthly song and demonstrates what success for that song sounds like. Alex spoke about how he makes students aware of the expectations for class contributions and makes it clear what he is looking for. Amy, Bridget, and Dale also discussed laying out expectations for students for their learning.

Arts Integration. All participants discussed some form of arts integration during their interviews. Drama, dance, and visual arts all came up as methods teachers used to help students

understand music curricular outcomes. Some participants indicated that they used all three areas in their teaching and some only used one. All participants shared that they perceived student engagement to be higher when using additional art forms during their music classes.

Amy, Alex, Dale, Elle, and Laura shared that they used dance elements during their classes. Amy and Laura discussed using dance as a way of settling their students during the transition into music class. Alex and Dale shared that they had students create movements and dances to go along with songs they were singing. Alex even talked about performing some of these pieces at festivals. Elle talked about incorporating dance when teaching students about form in songs. She would have students create different movements that represented each different part of a rondo form song. She said, “I do a lot of learning music through dance... I’ll teach structure of song through movement. An example is rondo form.”

Elle spoke about how she also uses drama during her music teaching. She talked about some of the projects she had done where students act out songs while they sing them. One of her favourite projects integrated dance, drama, and music when her students created a miniature musical about garbage in the ocean.

I love combining the music with drama. They are more likely to learn songs if it fits in with them playing a role and acting it out. We will act something out and add a song to it. This year we did a pirate drama. We first learned pirate vocabulary and then we sang Wellerman (Tiktok sensation). They kids knew it really well. So, we broke it down and discussed what the words meant and what was happening and then we did a contextual drama. They as pirates on a ship had to solve a problem of encountering a giant mountain of litter in the ocean because the song is about catching a whale they couldn’t catch. So instead of whaling it was about a mountain of garbage. They as pirates with their pirate

vocabulary had to solve the problem of what to do with it. All the kids, even trauma affected kids were really into it.

Amy and Laura spoke about how they use visual arts in their music programs. Amy incorporated student art and their musical compositions in a video to help support students' social studies unit about the Arctic. She reported, "In social studies they were working on the north, so kids made pictures and we did a soundscape. We took pictures of their artwork and talked about the beginning middle and end of a piece of music along with storytelling." Laura has her students illustrate songs that are then made into class books that students can sing.

When speaking about incorporating other arts into their music programs all teachers spoke with passion. The projects that they said they were most proud of always included some element of other arts being integrated into their classrooms. It was interesting to see them light up the same way it sounds like their students do when using an integrated arts approach. Given that many of the teacher participants will have had training in the Orff approach, which employs on arts integration, this finding is not surprising.

Visuals. Five respondents talked about the use of visuals in their programs for the purposes of teaching. Amy and Bridget explained how they colour code their barred instruments and the music that goes with them so that students can play songs even if they are not yet able to read musical notation on staff lines.

Alex, Bridget, Elle, and Dale all talked about using visuals to help students learn rhythms using word-based rhythms. Dale also talked about how she has posters of different instruments and rhythms to get students interested in trying those things before they are introduced in her lessons, "I would have posters on the wall of notes and kids would get excited when I explained

we were going to learn our very first musical note, ta. They had been seeing it on the wall, so they knew about it.”

Elle likes to use visuals to enhance students learning of songs. She shared how she uses pictures to depict different parts of songs and to help students describe what they are hearing in certain parts of a song. An example of this would be getting students to put a picture on the board of a fairy to represent a section of a song that sounds soft and delicate.

Make Music First. Pacino Dolamore (2006) discusses the importance of having students make music first in low socio-economic school communities. Making music first is also a theme that came up in the interviews. One participant directly spoke about making music first in his interview and two participants indirectly mentioned aspects of making music first. One participant spoke about making music first as being part of his teaching philosophy where the other two participants mentioned things in their teaching that alluded to making music first.

Alex discussed how important it was for him to have students come in and immediately begin to create. His philosophy of teaching focuses on creativity. He feels that for students to engage with his music program they need to be able to start making music first and learn the music theory behind it second. Alex stated, “Forget about the notation. Forget about it. The notation came into being after they created something and we needed to figure out a way of recording what they did... Music, just play it, create it”

Alex spoke about how his students come into class and after their warm-ups going straight to music making stations where there would be some guidance but mostly are designed for students to explore and create. The focus on learning musical notation occurs after students are done creating and finding a way to record it. This approach was often used with rhythms and

invented notation. Alex shared how he sees huge success, engagement, and pride from students when they can focus on the creative aspect of music making instead of learning notation.

Bridget and Dale shared how they give students the chance to just explore when it comes to instruments. They felt that giving students the time and space to come in and create allows students to build community and develop their own musical voices. Bridget and Dale allowed for some of this exploration during their scheduled classes but also gave students the opportunity to come and try out ideas outside of class times. During this time of exploration, the focus was not on reading or writing notation, it was instead focused on creativity. Giving kids a chance to make music and feel successful before delving into the theory of it. Dale also shared how she makes use of stations. She not only has stations set up for students to use creatively in her class but also takes suggestions from students about what new stations to create.

High Expectations

High expectations emerged as a theme in the literature and during interviews. High expectations mean that teachers working in schools in low socio-economic communities will have the same level of expectation for their students that they would in any other school. This sentiment reverberates in the writings of Fitzpatrick (2011), Doherty (2013), Bernard (2010), McAnally (2013), Poquette Drews (2014), Kindall-Smith (2004), Baker (2012), Abril (2006) and Hinkley (1995). McAnally, (2013) discusses that teachers need to believe in the ability of their students and push them to learn to the best of their ability. As I analyzed the data from the interviews with participants, I was able to identify two coded ideas under the category of high expectations. They are listed in the chart below and discussed in the following paragraphs.

Table 10*Frequency of Codes for Subcategory 6: High Expectations*

Codes	Frequency
Opportunities	6
Assessment	6

Opportunities. In all interviews participants reported a variety of opportunities that their students are presented with. Some opportunities are for students to go and see a performance such as the symphony. Other opportunities are for students to work with guest artist or for students to perform in a variety of venues.

All participants discussed how their students perform not only at school concerts but also in public venues. All participants spoke about how they take their students to festivals. Two participants no longer take students to festival due to time constraints. Four participants shared that they have taken students to perform in community venues that are not festivals. These venues include seniors' living centres, public libraries, parks, and other schools. All participants described these experiences as being positive for their students.

Divisional honour choirs were discussed by three participants. Bridget spoke about how important divisional honour choir was for her students to build relationships and connections with other similarly interested students and how those relationships helped them when they moved on to junior high. Bridget also talked about how divisional honour choirs gave her advanced students the chance to shine and perform more challenging pieces. Dale discussed how divisional initiatives pushed her students to learn things they might not otherwise have the

chance to learn. She also talked about how doing a divisional dance day helped her students build connections with students from other schools.

Alex shared how he has performance opportunities for students in the form of talent shows. He expressed that these talent shows really allowed students to shine and to feel good about themselves. He also shared that it helped students and teachers see challenging students in a new light. Alex said, “The things that happen for them when you see them, you just see the change. Sometimes it didn’t stay long but it gave them the opportunity to see maybe there is some other stuff I can do; some stuff I can be successful at that I don’t have to have a lot of money for”.

All participants also discussed taking their students to the symphony. Alex talked about how he would have guest artists come to his school to perform for his students. He shared how having those guest artists come eventually led to doing workshops and projects with his students and the guest artists.

Assessment. All participants discussed assessment practices and academic expectations they have for their students in their conversations with me. All participants said that they wanted students to perform to the best of their ability and to have some degree of musical literacy before they leave their music program. Participants shared how important they felt it was for students to learn to improvise, match pitch, and read basic rhythms.

For instance, Elle discussed how when she assesses her students, she tries to make it as stress free as possible.

In my teaching practices I have very much taken out things that build anxiety by having to perform or test by themselves. I don’t do that ever with my kids anymore. My expectations for them for their own learning are the same, tests, etc. But as for marking

them or showing learning like with recorder or ukulele I say if I walk by, and I hear you doing it I put a star by your name. Like I want to catch them in the act of doing it, but I don't want to put the anxiety on those kids.

She shared that she typically walks around and assess students while they are warming up. While doing this she said she also asks students if they would like to sing quietly in her ear if they do not want to sing in front of others. Dale talked about how she would make assessment fun by turning it into a kind of game where students would repeat pitches back and forth with a puppet.

Alex and Dale both talked about how they would reduce the number of students playing or singing at a time by asking only one row to sing at a time. All three discussed how important they feel making assessment as stress free as possible for the students is. Elle specifically noted that in her experience students who have been affected by trauma can react very negatively when they are in stressful situations, and he wants to minimize that.

Finally, when it came to having high standards for her students Bridget shared that although she believes students should be held to the highest standard they can achieve. She also believes that students take so much more away from music programming than music skills. Dale said, "Our programs were never designed to create professional musicians. I think to teach beauty in the world and feel empathy for people and collaborate ... those are skills you learn in a music class."

Play

Play is a theme that surfaces in the literature as well as the interviews. Foran (2009), Adieus (2007), and Imari (2016) write about the importance of play for trauma-affected children. In the interviews all participants discussed some element of play that they use in their programs.

The coded ideas and frequencies that developed are found in Table 11 below and discussed in the following paragraphs.

Table 11

Frequency of Codes for Subcategory 7: Play

Codes	Frequency
Games	6
Storytelling	4
Joy	2

Games. All participants discussed using games in their classrooms as part of their teaching practice. Five participants discussed how they used games to help teach and practice music skills. An example of this would be a singing game where students are learning to match pitch by echoing back other students. Dale described how she would use puppets as part of a singing game, “Volunteer singing. Letting kids take turns having the puppet singing the first line. Using the puppet to help build up self-esteem about their voice whether it was “good” or not.”

Two participants discussed how they used games as part of classroom management and transitions. These participants had students work towards earning a game at the end of their music class. If the class met their behavioral and musical expectations by the end of class, they get to play a game. The game also signals to the students that class is almost over and that they need to be ready for that transition.

Storytelling. Four participants reported about how they use storytelling in their teaching practice. For one teacher that means reading the story behind a song to the students or using

picture books of the songs as students sing along with the books. Another teacher had students create a story inspired by a song they had all learned. The students then acted the story out with puppets. A different teacher used artwork inspired by the students to help them create a story about the Arctic. They then turned that story into a piece of music. Lastly two teachers shared that they would use puppets to tell students short stories and jokes to get the students more comfortable with singing and during transitions.

Joy. During participant interviews two teachers spoke about wanting to create “joy” in their classrooms. They described joy as wanting students to have an escape, to feel like they can be free to create and let go of what’s going on outside of the music classroom. Amy said in her interview, “I want them to be joyful when they are here...because believe it or not there are some schools where kids don’t like music. I want them to say: yeah, we have music today, not just PE” Dale also spoke about wanting to create an atmosphere of joy in her room where students can be free to be kids.

Cultural Relevance

In the literature many scholars agree that culturally relevant teaching is an essential part of successful music education programs that serve students in low socio-economic school communities (Frierson-Campbell, 2006; Fitzpatrick, 2011; Doherty, 2013; Hess, 2019; McAnally, 2013; Palmer, 2018; Kindall-Smith, 2004; Wright, 2013). Students need to feel like they are reflected in the materials that they are learning (Doherty, 2013). Culturally relevant teaching is also a part of social justice in music education (Hess, 2019). Having students feel like their lives are represented is very important for students to feel comfortable in their music classrooms (Hess, 2017). Four teachers discussed how they used culturally relevant materials in their practice. The coded ideas that I developed through the analysis of the interview data and

their frequencies are recorded in Table 12 below. The overarching themes within the interviews will be discussed in the final chapter.

Table 12

Frequency of Codes for Subcategory 8: Cultural Relevance

Codes	Frequency
Repertoire	4
Instruments	3

Repertoire. Four teachers discussed how they selected repertoire for their classrooms with their students' cultural backgrounds in mind. Amy shared that she gets students to suggest songs and then uses the suggestions as a springboard for her music lessons. Amy also talked about incorporating the music of local Indigenous artists into her lessons. Moreover, Bridget indicated that she tries to use suggestions from her students to try and build lesson ideas that represent their cultures.

Dale reported that she uses drumming to show the connectedness of all cultures as most have drums. She does a unit specifically on Indigenous drumming and another on African drums. Dale also shared that she adapted some non-Indigenous material to incorporate Indigenous drumming. She feels that her students really enjoy the drums.

Laura said that she works hard to represent her student's cultural backgrounds through the music she chooses to play while students are entering the classroom. She tries to focus on local Indigenous artists and has done whole units of study on pieces of music from those artists. Laura emphasized finding local musicians because she wants her students to see successful

people in the arts from their own city. “I try to use the Indigenous perspective. I try to stay local within Manitoba when searching for artists.”

Instruments. Three of the respondents spoke about using certain instruments to represent their students’ cultures. These instruments were drums. Indigenous and African drums were incorporated into teaching plans of three of the teachers interviewed. One teacher who was interviewed stated they would like to teach Indigenous drumming but do not have access to drums.

It is important to remember that although drums came up frequently in the interviews, they are not the only instrument that can be used to incorporate students’ cultures. During the interviews teachers had a hard time talking about their use of culturally relevant pedagogical practices. It seemed that the teachers who used drums to meet the cultural needs of their students did so because they had either received some professional development on drums or had easy access to them. They did not talk about using other modes of culturally relevant music learning, such as incorporating diverse songs and singing, developing musical skills and practices representing diverse cultures, learning dances and playing the dance music of other cultures, composing music inspired by other cultures, viewing and interpreting diverse musical performances. Teachers did not mention how they met the cultural needs of students who were not of Indigenous or African decent in their classrooms.

Key Findings from Interviews

Thirteen key findings were gleaned from the interview data generated by conversations with six music teacher participants. These findings help to identify the unique needs of students experiencing poverty who have also experienced trauma and how those needs are being met, in

school music programs led by these six teachers. These findings as reported by music teacher participants are summarized as follows.

1. For students who have experienced trauma, relationships seemed to be extremely important. Teachers reported that they found ways to build those relationships by learning about students, being available for students outside of class time, and building community within the classroom.
2. For the teachers in this study to best meet the needs of students who have experienced trauma, it was important for them to have strong professional relationships. Teacher participants identified that belonging to a professional community was important to them. These communities could be within their school, school division, a professional organization, or with a mentor. These relationships allowed teachers to share not only materials but ideas about what works in other music programs located in communities with underserved communities.
3. Teachers in this study identified having a good relationship with their administrator to be essential to their success. As experienced by the teachers, these relationships help them with challenging behaviours exhibited by students, acquiring musical instruments and materials needed for programs, as well as providing support for performance opportunities.
4. Students who have experienced trauma need structure built into their music programs. The structure aides them in transitions and helps them to feel comfortable because of the predictability. All teachers interviewed reported to have very structured music programs which featured: routines for entering/exiting as well as for lessons, greeting students at the door, seating plans, and rules that are created by students and posted in the classroom.

5. One consideration for the learning environment is the effect that certain instruments may have on students due to the level of sound they produce. Some students who experience trauma can struggle with loud sounds and participants shared strategies that work for them in their contexts. Using instruments that make quieter sounds and working in small instrumental groups is one way to help manage the sound level. Students can also be taught to play their instruments more quietly. Using high interest instruments is one way to get students to engage in music class and look forward to being there.
6. Regular communication with colleagues and with parents is an important way to support students who have experienced trauma, according to study participants. This communication can help music teachers to understand why a student is having a challenging day which can inform the way they will work with the student that day.
7. Teachers communicated that students who have experienced trauma need them to model appropriate social emotional behaviours. These Winnipeg teachers did not assume students know what appropriate behaviour looks like and aimed to model and teach it. Modelling for teacher respondents also meant that they do their best to remain calm so students can also stay calm.
8. Four pedagogical approaches surfaced in the six interviews with Winnipeg inner city teachers which included: teaching strategies, high standards, play, and cultural relevance.
9. As detailed by the teachers participating in this study, students who have experienced trauma may benefit from a variety of teaching strategies: student input, repetition, clear expectations for learning, arts integration, making music first, and the use of visuals.
10. High standards are important for all students including students who have experienced trauma. Students who have experienced trauma may require adaptations when it comes to

assessment, but it is important to support them in achieving to their full capacity. The primary adaptation for assessment used by teachers in this study was reducing stress for the student.

11. Providing students with opportunities to perform and view live music is also part of holding all students to high standards. All teachers interviewed implemented performance opportunities for their students in both their schools and communities. Teachers also took students to live performances to expose them to different types of music.
12. Music play should be incorporated into teaching students who have experienced trauma. Music play includes the use of musical games, learning stations, and storytelling. Teachers in this study wanted to create an atmosphere of joy for their students where they can be free to have fun and forget the other things going on in their lives. For students to be successful in music classes, it was the perspective of the teachers interviewed that they need to want to be in classes, and play helps to create that atmosphere.
13. Teachers should use culturally relevant teaching materials in their practice when working with students who have been impacted by trauma. Four of the six participants interviewed discussed the ways they incorporate cultural relevant teaching materials in their classes which included repertoire, instruments, and inviting diverse local artists into the classroom.

Chapter 5: Summary, Conclusions, Recommendations

In this chapter I present the conclusions and recommendations that are based upon the detailed findings presented in chapter four. The chapter begins with a summary of the study which is then followed by a presentation of the conclusions drawn. I reflect on my journey as a music teacher learner throughout this process and outline implications for the professional learning and development of music teachers working in low socio-economic school communities. Finally, I make recommendations for future studies.

Summary of Study

By conducting this study, I sought to gain a better understanding of what elementary music programs in underserved communities are like. This study focused on learning about the features of these programs as well as the pedagogical approaches used by the music teachers leading the programs. Two research questions were developed to guide the gathering of relevant information. These two research questions were:

1. What information do music teachers report about their elementary music programs located in low socio-economic school communities in Winnipeg?
2. What do these music teacher participants report about the unique needs of students experiencing poverty who have experienced trauma? How do they go about meeting these students needs in school music programs?

To answer my research questions, I used an anonymous online survey that was distributed to music teachers working in programs that met the criteria for the study. I then conducted semi-structured interviews with teachers who identified themselves as wanting to participate in interviews. The data I generated from both sources were analyzed and then reported in detail in Chapter 4.

Five of the six Winnipeg school divisions were represented by the teachers who participated in the study. Administrators from four of those five divisions identified schools that would qualify for the study and sent the survey to the appropriate teachers. One school division did not respond to requests to conduct research. To include teachers from that division I amended my ethics application so I could reach out to teachers I knew would qualify for the study using my own professional network. In total 19 teachers took part in the online survey and six teachers participated in the interviews.

Conclusions Based on Surveys

The survey results provided information about the music programs that were included in the study. This information helped to answer research question one: What information do music teachers report about their elementary music programs located in low socio-economic school communities in Winnipeg? The findings are divided into three categories: information about music programs, performance opportunities, and information about teachers.

Information about Music Programs

The music programs included in this study are for students in grades 1-6. All but one of the programs had its own designated music classroom space in the school and were well equipped with a broad range of barred instruments. While 63% of the teachers felt that their programs were sufficiently equipped with technology only about half of the programs had djembes and even less (21%) had access to Aboriginal drums. Forty-two percent of the teachers surveyed shared they would like to have access to Aboriginal drums and thirty-five percent would like to have access to djembes. This finding indicates that over a third of teachers surveyed expressed they would like to have more access to instruments that are culturally

relevant to their students. Close to 70% of participants shared that there are school-based extracurriculars offered to students in their programs.

Performance Opportunities

All but one teacher surveyed shared that they had school concerts where students performed. Nearly 75% of the programs took part in community-based performances. Just over half of the programs take part in music festivals. Fifteen of 19 participants indicated there are divisional music extracurriculars offered to students in their programs. These are included in this section because these extracurriculars include a performance aspect.

Information About Teachers

Most teachers surveyed have either been teaching in their positions for ten years or more or three years or less. Many teachers who participated in the survey (15 out of 19) are members of professional music teaching organizations.

Conclusions Based on Interviews

The interview data helped to answer research question two: What do music teachers report about the unique needs of students experiencing poverty who have experienced trauma? How do they go about meeting these students needs in school music programs?

Relationships

For students who have experienced trauma, relationships are very important. This theme recurred across interviews and within the scholarly literature (Bergin and Bergin, 2009; Bernard 2010; O'Neill et al., 2010; Statman-Weil, 2015; and Wolpow et al., 2011). Music teacher interviewees discussed the importance of their relationships with students as well as the strategies they use to build those relationships. Strategies for relationship building reported by

the participants included learning about students, being available for students outside of class time, and building community within the classroom.

Music teachers also acknowledged that they felt establishing strong professional relationships with colleagues and school administrators was linked to success for students in their music programs. Belonging to a professional community was reported as important to the music teachers interviewed. They shared that belonging to this community included building connections through mentorship, building relationships with colleagues at school, across the school division, or among members of a professional organization. These relationships allowed teachers to share not only materials and resources, but also ideas about what works in elementary music programs located in low socio-economic communities. Furthermore, participants indicated that administrators are people music teachers can turn to for help when they encounter challenging student behaviours. In their experience, effective working relationships with administrators helps them to acquire instruments and materials for music programs and support for performance opportunities.

Pedagogical Approaches

Four pedagogical approaches surfaced in the interviews and the scholarly literature: the use of various teaching strategies, high standards (Baker, 2012; Bernard, 2010; Doherty, 2013; Fitzpatrick, 2011; Kindall-Smith, 2004; McAnally, 2013; Poquette Drews (2014), play (Adieus, 2007; Foran, 2009; Imari, 2016) and cultural relevance (Frierson-Campbell, 2006; Fitzpatrick, 2011; Doherty, 2013; Hess, 2019; McAnally, 2013; Palmer, 2018; Kindall-Smith, 2004; Wright, 2013). Using a variety of teaching strategies is an important part of any teacher's repertoire, but especially so for students who have experienced trauma. The teaching strategies that were

reported as working best for the music teachers included in this study were: student input, repetition, clear expectations, arts integration, making music first, and the use of visuals.

Music teachers interviewed believe that it is critical to maintain high standards for the students in their programs both musically and behaviorally. Participating music teachers expect students to achieve musical literacy while in their programs, including abilities to improvise, perform music, and compose.

Assessment was raised by music teachers as a process that sometimes needs adaptation for students who have experienced trauma. The primary adaptation for assessment used by the teachers in this study is reducing stress for the student.

According to the six music teacher participants, providing students with opportunities was also a part of having high standards. These opportunities include performing or viewing live music. All teachers interviewed shared that students in their programs had performance opportunities at school and in their communities. Teacher participants take students to live performances to expose them to different types of music.

A pedagogical approach that teachers reported they used successfully is play. Participants talked about how they incorporate play into teaching students who have experienced trauma for instance, using games and storytelling. Music teachers shared that they want to create an atmosphere of joy for the students in their music programs. They want to create a haven where students can be free to have fun and respite from other aspects of their non-school lives. Participants felt that for students to learn and achieve in music classes, they need to want to be there. They believe that play helps to create that atmosphere.

Culturally Relevant Teaching

Culturally relevant teaching is an overarching theme in the literature. Music education scholars discuss the importance of using culturally relevant teaching practices and materials (Frierson-Campbell, 2006; Fitzpatrick, 2011; Doherty, 2013; Hess, 2019; McAnally, 2013; Palmer, 2018; Kindall-Smith, 2004; Wright, 2013). The use of such practices and materials allows students to feel reflected in the music curriculum. Four of six participants discussed some of the ways they incorporate culturally relevant teaching materials in their classes, including the use of culturally relevant repertoire, choosing instruments that reflect student diversity in the classroom, and incorporating musical guests into the classroom, authentic bearers of local musical practices connected to units of music study.

Learning Environment

The learning environment in a music classroom is very important for all students but especially for those who have experienced trauma. The literature and interview findings support this guiding principle (Wright & Ryan, 2014). Interview findings suggested that creating a positive learning environment involves both classroom management and teacher-student interactions. These features may support students who have experienced trauma.

For students who have experienced trauma, structure is very important and needs to be built into music programs. The structure aides in transitions and helps students to feel comfortable because of the predictability (Wright & Ryan, 2014). All music teachers interviewed indicated that they had very structured music programs that featured: routines for entering/exiting as well as for lessons, greeting students at the door, seating plans, and rules that are created by students and posted in classrooms.

Another consideration for the learning environment that teachers talked about in their interviews is the effect that certain instruments may have on students due to the level of sound they produce. Some students who have experienced trauma may struggle with loud sounds. Teachers in the study suggested that using instruments that make quieter sounds or using instruments in small ensemble groups is one way to manage the sound level. They also felt that using high interest instruments is a way to get students to engage in music class and look forward to being there.

Another way to support a positive learning environment that surfaced during interviews is for music teachers to have good communication with their colleagues and with parents of students. All six Winnipeg participants shared that effective communication was very important to the success of their students. This communication can help music teachers understand why a student is having a challenging day and helps to inform the way they will work with that student that day.

It was noted by participants that the behaviour of the teacher can impact students. Students who have experienced trauma may need their teachers to model appropriate social emotional behaviours for them. Teachers should not assume students know what appropriate behaviour looks like so they must model and teach it (Jacobi, 2012). Participant teachers indicated that they do their best to remain calm, so students also remain calm.

Limitations of the Conclusions

These conclusions are limited in ways that need to be identified. It is important to note that not all music teachers who work in low socio-economic communities in Winnipeg participated in this study. Five of six school divisions in Winnipeg participated in the study, but one did not. It would have been ideal to hear from all music teachers working with students in

low socio-economic communities in Winnipeg school divisions. More participants may have offered further insights and perspectives on the topic. Secondly, the findings are specific to music teachers from the city of Winnipeg, Manitoba. Third, I was the only person interpreting and analyzing the data sets, so the conclusions are limited to my interpretations. There was no second reader used in the data analysis process. Fourth, I was unable to do observations of teachers in their classrooms to confirm the effectiveness of the practices they reported to me. As a result, all information is self-reported and could be unreliable. And finally, I did not pilot the interview protocol before implementing it. Piloting and revising the interview protocol may have resulted in a stronger tool, potentially generating more relevant information from music teachers.

A Reflection on My Learning Journey

I have learned a great deal from the literature I reviewed and the findings from my study. When I began this study, I had minimal knowledge of trauma and the impacts that it can have. I wanted to learn more so that I could be the best teacher for my students. The literature helped to reaffirm some of the things I was already doing in my music program. Things like having high standards, giving students performance opportunities, being very structured in my classroom routines, and building strong relationships with my students. I also became critical about some aspects of my practice and knew I needed to change them. I struggled and continue to struggle with incorporating culturally relevant pedagogies into my practice. Through my review of the literature and through analyzing my interview data I began to gain a better understanding of not only the importance of incorporating culturally relevant pedagogies but also some ideas about how to do this better. I also began to explore social justice issues through my music lessons with my students. I still have room to improve in this area, but I am learning.

My analysis of the interview data also provided me with some new insights. Listening to teachers talk about their music programs was a wonderful experience. One of the things that stood out to me in the interviews was the mindful selection of instruments by teachers. Being selective of instruments based on the noise level they produced to support students who have been affected by trauma is supported in the literature and by the interviews. This was an interesting finding. The fact some teachers avoided using the recorder specifically to decrease noise levels was interesting to me. Another insightful finding was the use of mindfulness practices in some of the music programs. This idea was especially interesting to me because none of the teachers interviewed reported having any specific education about trauma informed practices, yet they were doing things that incorporated them. Finally, I found it comforting to know that other music teachers also struggled with the incorporation of culturally appropriate pedagogies. It seems that more professional learning in the areas of culturally relevant pedagogy and music education for social justice may be necessary.

Implications for Professional Learning and Development

This study sought to explore music programming in low socio-economic communities in Winnipeg, Manitoba. I gathered information about the music programs in these communities as well as what practices teachers were using to meet the needs of students who had been impacted by trauma. As an outcome, I provided a picture of these programs as well as identified the pedagogical practices that teacher participants found worked well for students who have been impacted by trauma. The findings could be used to guide other music teachers working in similar school contexts in their teaching practice when working with students who have experienced trauma.

While analyzing the data I was able to identify things that teachers reported doing that seemed to work with students who have experienced trauma, but I also was able to identify some practices teachers did not report doing that are found in the literature. Teachers seemed to struggle most with incorporating culturally relevant pedagogical practices into their music programs. Only four of the teachers interviewed were able to report what they did to meet students' cultural needs. Of those four, none of the teachers were able to articulate why they felt it was important to incorporate culturally relevant pedagogies. Additionally, when the teachers shared how they incorporate these pedagogies it seemed that they were restricted to one or two specific units of study. The incorporation of social justice issues into music classes which relates to the use of culturally relevant pedagogy was something that did not surface in any of the interviews conducted with teachers.

These shortcomings are problematic as the literature makes it very clear that the incorporation of culturally relevant pedagogical practices and materials are essential the success of students (Frierson-Campbell, 2006; Fitzpatrick, 2011; Doherty, 2013; Hess, 2019; McAnally, 2013; Palmer, 2018; Kindall-Smith, 2004; Wright, 2013). The use of culturally relevant pedagogies is also a critical element of social justice in music education. Finding ways to represent students in music classes was a common theme in the literature on this topic (Hess, 2017, 2019; Kindall-Smith, McKoy & Mills 2011; Palmer, 2018; Wright, 2013). Teachers need to create a safe space for difficult conversations surrounding social justice issues such as racism, sexism, and ableism (Hess, 2019). Having these conversations can be uncomfortable as can the incorporation of culturally relevant pedagogical practices. Frierson-Campbell (2006) specifically speaks about how although using culturally relevant teaching strategies and materials can be uncomfortable for teachers who are not part of those cultures, it is necessary.

As a music teacher myself, I also struggle with this discomfort. It is challenging for me to incorporate culturally relevant pedagogical practices and materials. More professional development around the use of culturally relevant pedagogies and teaching materials could help teachers to become more comfortable and incorporate more of these practices. Additionally, giving music teachers along with classroom teachers the opportunity to receive professional development surrounding provincial expectations on the inclusion of Indigenous teaching practices found in the Indigenous Education Policy Framework from the government of Manitoba.

Another area I identified as something that could be improved upon while analyzing interview data was the lack of knowledge and professional development the teachers reported having around trauma. Although all the teachers interviewed could identify that trauma seemed to impact the behaviour and learning of some of their students, their understanding of the topic seemed superficial and underdeveloped. Teachers instead used their instincts and followed plans laid out by other professionals to meet the needs of their students. I feel that I became a much better teacher for my students when I began to understand trauma and its impact. I would recommend professional development in trauma as it could help music teachers better meet the needs of their students affected by it.

Based on the findings of this study, music teachers working in low-income communities with students who may be experiencing trauma may find the following points useful:

- Building relationships with students who have experienced trauma is important. Teachers can cultivate relationships by learning about students, being available for students outside of class time, and building community within the classroom.

- Professional relationships are essential for teachers working in communities with underserved students. Music teachers can engage in mentorship relationships, professional organizations, and aim to build effective relationships with colleagues, including administrators and other educators within their schools and division.
- Structure is extremely important for the success of students who have experienced trauma. Music teachers should consider ways to establish routines for entering/exiting as well as for lessons, greet students at the door, use seating plans, and create rules with students that are posted in the classroom.
- Careful consideration should be given to the sound levels of instruments used in the music classroom. Students who have experienced trauma prefer quieter sounds, so using instruments that produce soft, gentler sounds, and teaching students to produce softer dynamics with instruments is important. Use high interest instruments to keep students engaged.
- Communicating with the classroom teachers of students who have experienced trauma is important to undertake on a regular basis to remain abreast of unique needs of students.
- Music teachers should model appropriate social-emotional behaviours for students.
- Music teachers could consider employing the strategies that reportedly work for the teachers participating in this study such as: student input, repetition, clear expectations for learning, arts integration, making music first, and the use of visuals.
- Music teachers should maintain high standards for all students, including students who have experienced trauma. It is important to reduce stress for these students in assessment contexts.

- Music teacher teachers should provide all students with opportunities to perform and view live music.
- Music play should be incorporated into teaching students who have experienced trauma such as the use of musical games, learning stations, and storytelling. Creating a playful atmosphere of joy may influence students to want to come to music classes.
- Teachers should use culturally relevant teaching materials and practices when working with all students.
- Music teachers would benefit from receiving professional development on culturally relevant pedagogies and social justice in music education.
- Music teachers should use culturally relevant teaching materials and practices when working with students who have been impacted by trauma. Culturally relevant teaching materials encompass considerations such as repertoire, instruments, and the participation diverse local artists in musical studies.
- Professional development on how trauma impacts students could benefit music teachers.

Suggestions for Further Research

When doing the literature review for this study I identified a gap that this study helps to fill. Previous scholars did not speak to the challenges faced specifically by Indigenous children in music education and additionally most of their contributions are not set in a Canadian context. This study provides information that helps music educators working with Indigenous students on the Canadian prairies who may be impacted by intergenerational trauma. It also illuminates the features of music programs in schools in low socio-economic communities in Winnipeg and some of the pedagogical practices that reported to be used successfully by local music teachers. In future studies I would do follow-up observations of three music classrooms and conduct more

systematic case studies of them. This study also adds to the Canadian literature available about music programming in low socio-economic communities.

While doing research for this study some new questions were raised for me. I noticed that while interviewing participants that the questions surrounding the use of culturally relevant materials were the most challenging for them to answer. In future studies I would recommend digging deeper and more specifically into the use of culturally relevant materials and practices for the diverse students who attend schools in the Winnipeg context.

Another area that would be interesting to explore is why so many teachers have either been in teaching in their programs for over 10 years or under 3 years. Why do some music teachers stay in high needs school communities for long periods, and why is it difficult to retain other teachers in these schools? What supports do music teachers need to be successful with students who live in high challenge circumstances, and how can we provide those supports?

Finally, this study was conducted only in Winnipeg and only with English speaking school divisions. Similar studies could be conducted in Manitoba's French speaking school division, English-speaking schools in Manitoba's rural school divisions, and/or in a similar city with similar demographics such as Regina, Saskatchewan.

Final Thoughts

Teaching music in schools that serve low socio-economic communities can present some unique challenges for teachers. For instance, students in these communities can be impacted by trauma and may exhibit social-emotional and learning behaviours that need to be addressed in ways that effectively meet their needs in the music classroom. Exploring the needs of students who live in high challenge circumstances and the strategies for supporting them in elementary music programs was the core objective of this study. Through the related scholarly literature,

survey, and interview findings, I was able to identify pedagogical strategies for supporting these students, along with descriptions of the music programs that serve low socio-economic communities in Winnipeg. The findings presented in this study will hopefully provide music teachers with information that can help them to address the needs of the students in their programs.

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APPENDIX A

Teaching Music in Low SES Schools Survey

1. Check all grade levels participating in your school music program? You may select all that apply. a) Nursery b) Kindergarten c) Grade 1 d) Grade 2 e) Grade 3 f) Grade 4 g) Grade 5 h) Grade 6
2. Do you teach music in a designated music classroom? a) Yes b) No
3. How many years have you taught in your current position? a) 3 years or less b) 4 to 6 years c) 7 to 9 years d) 10 years or more
4. Do your students take part in performing in school concerts? a) Yes b) No
5. Do your students take part in community-based performances? a) Yes b) No
6. Which music festivals do you and your students participate in? Check all that apply. a) Winnipeg Music Festival b) Choral Fest c) Other _____ d) None
7. Is your music classroom sufficiently equipped with instruments? Please check all that apply (1) a) soprano xylophones b) alto xylophones c) bass xylophones d) soprano metallophones e) alto metallophones f) bass metallophones g) bass bars (indicate which notes) f) soprano ukuleles g) bass ukuleles h) guitars i) recorders j) hand drums k) timpani drums l) handbells m) tone chimes n) aboriginal drums o) djembes p) keyboards q) non pitched percussion (please list) r) other (please list)
8. Are there instruments that would enhance your program that you do not have but would like to? Please check all that apply (1) a) soprano xylophones b) alto xylophones c) bass xylophones d) soprano metallophones e) alto metallophones f) bass metallophones g) bass bars (indicate which notes) f) soprano ukuleles g) bass ukuleles h) guitars i) recorders j) hand

drums k) timpani drums l) handbells m) tone chimes n) aboriginal drums o) djembes p)
keyboards q) non pitched percussion (please list) r) other (please list)

9. Do you feel your music program is sufficiently equipped with technology? a) Yes b) No.
10. What technology do you currently have for your music program? Please check all that apply.
a) laptop for teacher b) laptops for student(s) c) projector d) smart board e) smart tv f)
document camera g) voice amplification unit h) stereo system i) tablet for teacher j) tablet(s)
for students k) other (please list)
- a) If you do not feel your program is sufficiently equipped, what do you need to equip your
program with technology tools? Check all that apply. a) laptop for teacher b) laptops for
student(s) c) projector d) smart board e) smart tv f) document camera g) voice amplification
unit h) stereo system i) tablet for teacher j) tablet(s) for students k) other (please list)
13. What music education organizations do you hold membership? Check all that apply. a)
Canadian Music Educators Association b) Manitoba Band Association c) Manitoba Choral
Association d) Manitoba Classroom Guitar Association e) Manitoba Orff Chapter f) other
(Please list) g) none
14. What extracurricular music programs are offered at your school? Check all that apply.
a) choir b) musical theatre c) music clubs (please list the kinds) d) other e) none
15. What division-wide extracurricular music programs are offered for your students? a) honour
choir b) divisional musical theatre c) honour band e) other (please list) f) none
16. Please provide other comments about the features of your music program that you would like
to share.

APPENDIX B

Music Education in Low Socio-economic Communities in Winnipeg Interview Protocol

Preamble: Thank you for participating in this interview. I would like to start by reviewing the consent form and will read it to you now. [Reads consent form appendix F] Do you have any questions? Would you like any clarification? I would also like to remind you to please not use any names in this interview. When I transcribe and report on interviews, I will use pseudonyms to refer to individual participants. What pseudonym would you like me to use? Are you ready to begin?

1. Tell me what a typical day looks like in your music classroom?
2. How do your lessons for music teaching and learning typically unfold?
3. What teaching practices do you use with your students that you think are most effective?
4. What opportunities do your students have to share their music making? Describe
(venues/locations, medium, repertoire, audiences)
5. Tell me about the diversity (newcomer, Indigenous, LGBTQ, differently abled, visible minority...) of your students. How do you address diversity and especially students' cultural backgrounds in your music teaching?
6. Students impacted by poverty are more likely to be impacted by trauma. Do you know of any students who are/have experienced trauma? Without using names, tell me about the students you teach who you know are experiencing trauma. How does the trauma impact learning for those students in your music classroom?
7. How much do you feel you know about teaching students who are experiencing or have experience trauma? Have you taken any courses or professional development on this topic?
8. What music teaching pedagogies do you use for students impacted by trauma? What approaches are most effective that would you recommend to other music teachers?

9. How do you create a positive music learning community for all students? What classroom management strategies work best? Please describe them.
10. What routines do you use in your music teaching to enable students to learn? Please describe them.
11. Describe the type of teacher-student relationship you try to cultivate with students. What do you do to develop positive relationships students generally, and more specifically those experiencing trauma?
12. What extra-curricular activities in music do you offer? What benefits do they offer students?
13. What expectations do you hold for students (behavioral and musical)? How do you support students in achieving expectations in your music program? Are students experiencing trauma supported in unique ways? Do you use approaches for them that are differentiated?
14. In what ways do you connect with a broader community of music educators? What type of support do you receive from these connections? Is this connection important to you, and if so, why? In what ways have music education organizations addressed your needs as a music teacher of students who are impacted by trauma?
15. What else can you share that will help me better understand the features of your music program?
16. What else can you share that will help be better understand the needs of students impacted by trauma in your music program and how those needs are met?

Appendix C

Music Teacher Recruitment Email & Informed Consent

[UM Letterhead]

June X, 2021

Dear Music Teacher,

My name is Margret Henderson and I am a Master of Education student in the Faculty of Education at the University of Manitoba. I am inviting you to take part in my study of music education in low socio-economic communities in Winnipeg. The purpose of this study is to identify practical strategies for teaching music to students who have been impacted by **poverty** as well as to describe the music programs that serve these students. The study consists of a voluntary, anonymous multiple-choice survey. The survey should take no more than ten minutes to complete and you may choose to not answer all questions. It will be conducted using Google Forms.

If you are interested in taking part in this study, please click on the survey link provided at the end of this email. If you have any questions or concerns do not hesitate to contact me, Margret Henderson by email at: hender31@myumanitoba.onmicrosoft.com, or my Thesis Advisor, Dr. Francine Morin by email at: francine.morin@umanitoba.ca.

Thank you very much for your consideration,

Margret Henderson
Master of Education Student
Department of Curriculum, Teaching and Learning
University of Manitoba

To complete the *Teaching Music in Low SES Schools Survey*, please click on the link below:

[Insert link here.]

Informed Consent (This will be found at the beginning of the survey)

Thank you for your interest in taking part in this study. The survey is anonymous, voluntary, and takes about 10 minutes to complete. You may choose to exit at any point. If you do not submit your answers they will not be used as part of the study. You may also choose to not answer all questions. By completing the survey and submitting your answers you are indicating your consent to participate in this study. Once responses are submitted, they cannot be retrieved and removed.

Survey responses will be stored in my personal Google drive. This drive is stored on an encrypted Google drive server. My password is changed frequently and kept private. My advisor

and I are the only ones who have access to the data. One year after the study is completed, in JDecember 2022, I will permanently delete study data from the server.

The data generated in this study will be used for my thesis research which will be published on UM's MSpace. Additionally, findings may be published in articles in professional and/or academic journals or presented at conferences or meetings of music teachers. A summary report will be prepared for participants.

If you would like to receive a digital or hard copy of the summary report by or before July 2022, please contact me at: hender31@myumanitoba.onmicrosoft.com. Remember to indicate your preference and contact information.

Additionally if you would like to take part in an interview that will seek to identify practical strategies for teaching music to students who have been impacted by poverty as well as to describe the music programs that serve these students please contact me at: hender31@myumanitoba.onmicrosoft.com.

Please click the link at the bottom of this page to begin the survey.

Thank you so very much,

Margret Henderson

Proceeding with the survey indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and /or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation. The University of Manitoba may look at your research records to see that the research is being done in a safe and proper way. This research has been approved by the Research Ethics Board at the University of Manitoba, Fort Garry campus. If you have any concerns or complaints about this project you may contact any of the above-named persons or the Human Ethics Officer at 204-474-7122 or HumanEthics@umanitoba.ca. Keep this email consent form for your records and reference.

Appendix D

School Division Letter of Permission

[UM Letterhead]

[Insert Division Address]

June X, 2021

Dear [Insert Division Authority's Name]

Project Title: *Music Education in Low Socio-economic Communities in Winnipeg: An Exploratory Study*

Researcher: Margret Henderson

Email: hender31@myumanitoba.onmicrosoft.com

Advisor: Dr. Francine Morin

Email: francine.morin@umanitoba.ca

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

Permission Request

I am a Master of Education graduate student in the Department of Curriculum, Teaching, and Learning at the University in Manitoba seeking your permission to conduct my thesis research through an invitation to music teachers in your school division who serve students in low socio-economic school communities. I may also need your assistance in identifying the music teachers who work at schools in underserved communities with high rates of poverty. Poverty is defined as an annual household income of less than \$38,000.00.

Purpose of Study

The purpose of my study is to identify effective strategies for teaching music to students who are impacted by **poverty** as well as to describe the music programs and teaching practices used by music teachers serving these students. Potential participants will be the elementary music teachers who lead these programs.

Procedures and Research Tools

The study will be conducted in two parts. In part one, music teacher participants will be invited to complete an anonymous online survey consisting of 16 multiple choice questions that takes about 10 minutes to complete. The letter of informed consent for music teachers that includes the survey link will be emailed to the participants using a divisional approved process.

Music teachers will be asked at the end of the survey to contact me if they are willing to take part in an individual, semi-structured interview about their teaching practices and experiences which is part two of the study. The interview is designed to take 30-45 minutes. All participants who want to be interviewed will be included. Interviews will be conducted on a day and at a time that is convenient for the teacher and does not interfere with their teaching responsibilities over the telephone or using a digital meeting platform that the teacher is comfortable with such as FaceTime, or Microsoft Team. Interviews will be recorded using the voice memos app on a password protected iPad or the record feature of the video conference on-line platform used. Teachers will also be invited to review their interview transcript and delete, edit, or add comments before analysis. This review process will take about 30 minutes.

Benefits/Risks

Teachers may directly benefit from participation in the study. Practical strategies for teaching music to students who have been impacted by poverty will be described and reported. Interviewees will have the opportunity to participate in a rich professional dialogue is provided for interviewees. Teachers may gain a sense of empowerment by taking an active role in research. Furthermore, access to the full research report offers participants the chance to increase their knowledge and awareness of an important topic. And finally, teachers may benefit simply by contributing to a study that aims to advance the professional of music education. There are no foreseeable risks to participating in this study.

Privacy/Anonymity

Survey data is anonymous, and the interview data will be anonymized using false names for teachers, school communities, and/or divisions. Survey responses will be stored in my personal Google drive. This drive is stored on an encrypted Google drive server. My password is changed frequently and kept private. My advisor and I are the only ones who have access to the data. One year after the study is completed, in December 2022, I will permanently delete all data from the server.

Recordings of interviews will be stored on an encrypted hard drive and deleted from the I-pad. Interviews will be transcribed in the privacy on my home workspace and I will use headphones. Word files will be stored on an encrypted hard drive stored in a locked cabinet in my home and deleted one year after the completion of the study, in June 2022. Only the researcher and her advisor will have access to the data. The names of teacher interviewees and their contact information will be stored in a password-protected spreadsheet and separate from the research data. While working with interview transcripts, pseudonyms rather than real names will be used. Hard copies of interview transcripts will also be kept in a locked cabinet in my home and shredded one year after the completion of the study, in June 2022.

Appreciation Gift

Interview participants will be given a \$10 gift card for a local coffeeshop as a small token of appreciation for their time and effort.

Process for Withdrawing

Teacher participants may withdraw from completing the survey at any time by simply exiting it and not submitting responses. Once survey responses are submitted, there is no way to

retrieve and remove them from the database. At that point, survey participants can no longer withdraw. Interviewees can withdraw at any time during the interview or only answer questions they want to answer. As indicated above, interviewees will have the opportunity to verify their transcripts, delete edit, and/or add comments. Once verified and submitted for analysis, interview participants can no longer withdraw their comments. If a participant chooses to withdraw interview data before analysis, the transcript will be permanently deleted from the hard drive and the hard copy will be shredded. The transcript will then not be included for analysis. There are no consequences for withdrawing from survey or interview components of the study.

Dissemination

The results of this M.Ed. thesis research will be published on UM's MSpace. Additionally, results may be published as articles in professional and/or academic journals, presented at conferences or meetings of music teachers, and as a summary report for participants. Participants will have the choice to request a digital or paper copy of the summary report and it will be sent to them by July 2022.

Data destruction

The data in all forms, electronic or hard copy, will be deleted or shredded one year after the completion of the study by December 2022.

Your signature on this form indicates that you have understood to your satisfaction the information regarding teachers' participation in the research project and agree to permit the study to be undertaken with teachers in your division. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw your permission at any time, without prejudice or consequence. Your continued approval should be as informed as your initial consent, so you should feel free to ask for clarification or new information at any time. The University of Manitoba may look at my research records to see that the research is being done in a safe and proper way. This research has been approved by the Research Ethics Board at the University of Manitoba, Fort Garry campus. If you have any concerns or complaints about this project you may contact any of the above-named persons or the Human Ethics Officer at 204-474-7122 or HumanEthics@umanitoba.ca. A copy of this consent form has been given to you to keep for your records and reference.

Thank you very much for your consideration,

Margret Henderson
Master of Education Student
Department of Curriculum, Teaching and Learning
University of Manitoba

Required Signatures

I, _____, grant permission for the above-named study to be conducted with music teachers in _____ School Division.

Division Administrator's Signature: _____

Date: _____ 2021

Researcher and/or Delegate's Signature: _____

Date: _____ 2021

☐ Yes, I would like to receive a digital copy of the summary report of your thesis research.

Please send the report to the following email address: _____

☐ Yes, I would like to receive a hard copy of the summary report of your thesis research.

Please mail the report to the following address: _____

☐ No, I do not want to receive a copy of the summary report.

Appendix E

School Principal Letter of Permission

[UM Letterhead]

[Insert School Address]

June X, 2021

Dear [Insert Principals]

Project Title: *Music Education in Low Socio-economic Communities in Winnipeg: An Exploratory Study*

Researcher: Margret Henderson

Email: hender31@myumanitoba.com

Advisor: Dr. Francine Morin

Email: francine.morin@umanitoba.ca

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

Permission Request

I am a Master of Education graduate student in the Department of Curriculum, Teaching, and Learning at the University in Manitoba seeking your permission to conduct my thesis research through an invitation to music teachers in your school who serve students in low socio-economic school communities.

Purpose of Study

The purpose of my study is to identify effective strategies for teaching music to students who are impacted by **poverty**, as well as to describe the music programs and teaching practices used by music teachers serving these students. Potential participants will be the elementary music teachers who lead these programs.

Procedures and Research Tools

The study will be conducted in two parts. In part one, music teacher participants will be invited to complete an anonymous online survey consisting of 16 multiple choice questions that takes about 10 minutes to complete. The letter of informed consent for music teachers that includes the survey link will be emailed to the participants. If you consent to allowing your music teacher(s) to participate I will send you the teacher recruitment email with the request you forward it to the music teacher(s) at your school.

Music teachers will be asked at the end of the survey to contact me if they are willing to take part in an individual, semi-structured interview about their teaching practices and experiences which is part two of the study. The interview is designed to take 30-45 minutes. All participants who want to be interviewed will be included. Interviews will be conducted on a day and at a time that is convenient for the teacher and does not interfere with their teaching responsibilities over the telephone or using a digital meeting platform that the teacher is comfortable with such as FaceTime, or Microsoft Team. Interviews will be recorded using the voice memos app on a password protected iPad or the record feature of the video conference on-line platform used. Teachers will also be invited to review their interview transcript and delete, edit, or add comments before analysis. This review process will take about 30 minutes.

Benefits/Risks

Teachers may directly benefit from participation in the study. Practical strategies for teaching music to students who have been impacted by poverty will be described and reported. Interviewees will have the opportunity to participate in a rich professional dialogue is provided for interviewees. Teachers may gain a sense of empowerment by taking an active role in research. Furthermore, access to the full research report offers participants the chance to increase their knowledge and awareness of an important topic. And finally, teachers may benefit simply by contributing to a study that aims to advance the professional of music education. There are no foreseeable risks to participating in this study.

Privacy/Anonymity

Survey data is anonymous, and the interview data will be anonymized using false names for teachers, school communities, and/or divisions. Survey responses will be stored in my personal Google drive. This drive is stored on an encrypted Google drive server. My password is changed frequently and kept private. My advisor and I are the only ones who have access to the data. One year after the study is completed, in December 2022, I will permanently delete all data from the server.

Recordings of interviews will be stored on an encrypted hard drive and deleted from the I-pad. Interviews will be transcribed in the privacy on my home workspace and I will use headphones. Word files will be stored on an encrypted hard drive stored in a locked cabinet in my home and deleted one year after the completion of the study, in December 2022. Only the researcher and her advisor will have access to the data. The names of teacher interviewees and their contact information will be stored in a password-protected spreadsheet and separate from the research data. While working with interview transcripts, pseudonyms rather than real names will be used. Hard copies of interview transcripts will also be kept in a locked cabinet in my home and shredded one year after the completion of the study, in December 2022.

Appreciation Gift

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Process for Withdrawing

Teacher participants may withdraw from completing the survey at any time by simply exiting it and not submitting responses. Once survey responses are submitted, there is no way to

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Dissemination

The results of this M.Ed. thesis research will be published on UM's MSpace. Additionally, results may be published as articles in professional and/or academic journals, presented at conferences or meetings of music teachers, and as a summary report for participants. Participants will have the choice to request a digital or paper copy of the summary report and it will be sent to them by July 2022.

Data destruction

The data in all forms, electronic or hard copy, will be deleted or shredded one year after the completion of the study by December 2022.

Your signature on this form indicates that you have understood to your satisfaction the information regarding teachers' participation in the research project and agree to permit the study to be undertaken with teachers in your division. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw your permission at any time, without prejudice or consequence. Your continued approval should be as informed as your initial consent, so you should feel free to ask for clarification or new information at any time. The University of Manitoba may look at my research records to see that the research is being done in a safe and proper way. This research has been approved by the Research Ethics Board at the University of Manitoba, Fort Garry campus. If you have any concerns or complaints about this project you may contact any of the above-named persons or the Human Ethics Officer at 204-474-7122 or HumanEthics@umanitoba.ca. A copy of this consent form has been given to you to keep for your records and reference.

Thank you very much for your consideration,

Margret Henderson
Master of Education Student
Department of Curriculum, Teaching and Learning
University of Manitoba

Required Signatures

I, _____, grant permission for the above-named study to be conducted with music teachers at _____ School.

Principal's Signature: _____

Date: _____ 2021

Researcher and/or Delegate's Signature: _____

Date: _____ 2021

☐ Yes, I would like to receive a digital copy of the summary report of your thesis research.

Please send the report to the following email address: _____

☐ Yes, I would like to receive a hard copy of the summary report of your thesis research.

Please mail the report to the following address: _____

☐ No, I do not want to receive a copy of the summary report.

Appendix F

Music Teacher Letter of Informed Consent

[UM Letterhead]

Date: June X, 2021

Dear Music Teacher,

Project Title: *Music Education in Low Socio-economic Communities in Winnipeg: An Exploratory Study*

Researcher: Margret Henderson

Email: hender31@myumanitoba.onmicrosoft.com

Advisor: Dr. Francine Morin

Email: francine.morin@umanitoba.ca

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

Purpose of Study

The purpose of my thesis research study is to identify effective strategies for teaching music to students who are impacted by poverty, as well as to describe the music programs and teaching practices used by music teachers in Winnipeg serving these students. You are being invited to participate in a semi-structured interview because you participated in part one of the study by completing an anonymous online survey, and then contacted me to volunteer for an in-depth semi-structured interview.

Procedures and Research Tools

The individual, semi-structured interview consists of 16 questions about your teaching practices and experiences, which is the second part of this study. The interview is designed to take 30-45 minutes. Interviews will be conducted on a day and at a time that is convenient for you and does not interfere with your teaching responsibilities. We can talk over the telephone or using a digital meeting platform that you are comfortable with such as FaceTime, or Microsoft Teams. Interviews will be recorded using the voice memos app on a password protected iPad using the record feature of the online platform we are using for the video meeting. You will also be invited to review your interview transcript and delete, edit, or add comments before analysis. This process will take about 30 minutes.

Benefits/Risks

You may directly benefit from participation in the study. Practical strategies for teaching music to students who have been impacted by poverty will be described and reported. You will

have the opportunity to participate in a rich professional dialogue. You may gain a sense of empowerment by taking an active role in research. Furthermore, access to the full research report will offer you the chance to increase your knowledge and awareness of an important topic. And finally, you may benefit simply by contributing to a study that aims to advance the professional of music education. There are no foreseeable risks to participating in this study.

Privacy/Anonymity

Your interview data will be anonymized using false names for you, your school community, and/or division. Only me and my advisor will have access to the data. Your name and contact information will be stored in a password-protected spreadsheet and separate from the research data. While working with interview transcripts, pseudonyms rather than real names will be used.

Recordings of interviews will be stored on an encrypted hard drive and deleted from the I-pad. Interviews will be transcribed in the privacy on my home workspace and I will use headphones. Word files will be stored on an encrypted hard drive stored in a locked cabinet in my home and deleted one year after the completion of the study, in June 2022. Hard copies of interview transcripts will also be kept in a locked cabinet in my home and shredded one year after the completion of the study, in December 2022.

Appreciation Gift

You will be given a virtual \$10 gift card for Tim Hortons as a small token of appreciation for your time and effort. I will email you this gift card upon the completion of the interview.

Process for Withdrawing

You can withdraw at any time during the interview by telling me you want to stop. You can only answer questions you want to answer. You can review your transcript, delete edit, and/or add comments. Once reviewed and submitted for analysis, you can no longer withdraw your comments. If you choose to withdraw before analysis, you simply contact me and tell me you want your transcript withdrawn and it will be permanently deleted from the hard drive and the hard copy will be shredded. The transcript will then not be included for analysis. There are no consequences for withdrawing your interview comments from the study.

Dissemination

The results of this M.Ed. thesis research will be published on UM's MSpace. Additionally, results may be published as articles in professional and/or academic journals, presented at conferences or meetings of music teachers, and as a summary report for participants. Participants will have the choice to request a digital or paper copy of the summary report and it will be sent to them by July 2022.

Data destruction

The data in all forms, electronic or hard copy, will be deleted or shredded one year after the completion of the study by December 2022.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a

subject. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and /or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation. The University of Manitoba may look at your research records to see that the research is being done in a safe and proper way. This research has been approved by the Research Ethics Board at the University of Manitoba, Fort Garry campus. If you have any concerns or complaints about this project you may contact any of the above-named persons or the Human Ethics Officer at 204-474-7122 or HumanEthics@umanitoba.ca. A copy of this consent form has been given to you to keep for your records and reference.

Thank you very much for your consideration,

Margret Henderson
Master of Education Student
Department of Curriculum, Teaching and Learning
University of Manitoba

Required Signatures

Music Teacher's Signature: _____

Date: _____ 2021

Consent to audio recording of interview:

Music Teacher's Signature: _____

Date: _____ **2021**

Researcher Signature: _____

Date: _____ 2021

☐ Yes, I would like to receive a digital copy of the summary report of your thesis research.

Please send the report to the following email address: _____

- ☐ Yes, I would like to receive a hard copy of the summary report of your thesis research.

Please mail the report to the following address: _____

- ☐ No, I do not want to receive a copy of the summary report.