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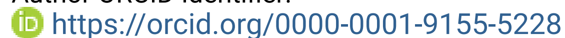
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Austin Cole Norrid, Student

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Austin Cole Norrid, Student

Dr. Martina Vasil, Major Professor

Dr. Lance Brunner, Director of Graduate Studies

CHORAL MUSIC EDUCATOR PEDAGOGIES FOR MULTILINGUAL LEARNER INCLUSION: A CRITICAL MULTIPLE CASE STUDY

THESIS

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Music in Music Education in the
College of Fine Arts School of Music
at the University of Kentucky

By
Austin Norrid
Lexington, Kentucky
Director: Dr. Martina Vasil, Associate Professor of Music Education
Lexington, Kentucky
2022

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ABSTRACT OF THESIS

CHORAL MUSIC EDUCATOR PEDAGOGIES FOR MULTILINGUAL LEARNER INCLUSION: A CRITICAL MULTIPLE CASE STUDY

Multilingual learners are the fastest growing student population in US public schools. The purpose of this critical multiple case study was to discover three music teachers' and one Multilingual Learner resource teacher's perspectives on the strengths and areas of growth in pedagogies for teaching Multilingual Learners in choral music ensembles. Common areas of strength included: student-centered learning, culturally responsive teaching, and positive classroom environment. Common areas of growth were: multilingual teaching strategies, knowledge of diverse repertoire, community and culture, and multilingual learner empowerment.

KEYWORDS: Music Education, Choir, Chorus, Choral Music, Multilingual Learners, Critical Pedagogy

Austin Norrid

8/04/2022

CHORAL MUSIC EDUCATOR PEDAGOGIES FOR MULTILINGUAL LEARNER INCLUSION: A CRITICAL MULTIPLE CASE STUDY

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Chapter 1: Introduction

Negative political rhetoric surrounding immigration, as well as anti-immigrant hate crimes have surged in the United States since the beginning of the presidential election cycle in the summer of 2015 (Williams & Gelfand, 2019). Despite this, the United States Census Bureau estimated that the country net gained one international migrant every 46 seconds (United States Census Bureau, 2020). Immigration rates in the United States have tripled since 1970, and in 2017 the US was home to a fifth of the world's migrants (Radford, 2019). As a result, the National Education Association (NEA) declared in 2005 that Multilingual Learners (MLs) were "the fastest-growing population of public school students in the US" (McKeon, 2005, para. 3). Moreover, during the most recent decade, ML populations across US public schools continued to rise (United States Department of Education, 2019).

For teachers of public school choral ensembles, MLs can bring a variety of musical experiences and cultural norms to the classroom, in addition to having unique educational needs. Perhaps no other functions of human culture are so ubiquitous and yet so diverse as music and language. In order to create a classroom environment where all students, including MLs, benefit equally from the choral music experience, teachers must be willing to not only provide the appropriate accommodations for language, but also to create a cultural dialogue with their students through which they learn *with* and *from* their students. Paulo Freire outlined the necessity for a dialogic pedagogy, which he also called a "pedagogy of liberation" in his 1967 work, *Pedagogy of the Oppressed.* As noted by Freire, "if it is in speaking their word that people, by naming the world, transform it, dialogue imposes itself as the way by which they achieve significance as human beings"

(2018, p. 88). Such a stance would be antithetical to the training of most choral music educators who attended universities based in the Western Art Music tradition, where the conductor is perceived as the source of all knowledge and musicality. Freire defined such an attitude as the "banking concept of education," wherein "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (2018, p. 72). Should choral music educators engage their students through a "banking pedagogy" they would do so at the expense of creating cultural dialogue and acknowledging the inherent value of the diverse musical traditions present in their students' lives. Thus, in order know how best to train future and current music educators to respond to the needs of MLs, it is necessary to understand what attitudes, dialogues, and accommodations are currently present in the pedagogies of public school choral music educators.

In recent studies, researchers have focused on the demographics of high school music ensemble students (Elpus & Abril, 2011, 2019; Lorah et al., 2014). Significantly, Eplus and Abril (2019) found that choral ensembles tend to better represent the racial and linguistic populations of their schools than do instrumental ensembles, perhaps because of the availability of choral music that represents different cultures, languages, and styles. Lorah et al. (2014) found that although MLs participate less in music than do their native-English-speaking peers, when adjusted for socio-economic status, they participate at similar rates.

Statement of Problem

Absent from the current body of research literature is the recording of public school choral music educators' ideas of, attitudes toward, and strategies for teaching

MLs. Shaw's (2014) case study presented student and teacher responses to Culturally Responsive Teaching (CRT) in an afterschool choral setting, while Neel's (2017) article focused on the creation of new ensembles rather than the inclusion of MLs in existing choirs. To best understand how to support and train choral educators of MLs, the experiences, needs, and approaches employed by teachers in the public school classroom should be observed, recorded, and analyzed. Only through critical analysis of the current state of choral music education can deficiencies and areas of growth be discovered. Furthermore, given the prevalence of online instruction during the ongoing COVID-19 pandemic, arts and music educators in particular have found it difficult to adapt their instruction to distance learning formats (Kurtz, 2020). Multilingual Learners are often faced with additional hurdles towards success in online instruction, including access to technology and lack of in-person communication with native English speakers (Freishtat, 2020). Given the compounded difficulties of online arts instruction and online learning for MLs, it is imperative that researchers provide an in-depth view into what pedagogical practices exist in the field; what is successful, and how district administrators and teacher educators can further support teacher and learner success. Choral music educators and the university professors who prepare pre-service choir teachers would benefit from such a study by gaining further insight on how best to serve the fastest growing segment of the US public school population, MLs, and how to develop effective online music instruction for all students.

Purpose Statement and Research Questions

The purpose of this critical case study was to discover what areas of strength and areas of growth currently exist in pedagogies for teaching Multilingual Learners in choral

music ensembles, both in-person and online, among the choral music educators in a southeastern state of the United States. Using Schoorman's (2014) outline for social justice research, the rationale of this study was "grounded in extant social injustices" that are experienced by MLs and the choir teachers who instruct them by seeking to discover successful pedagogical practices, gaps in the pedagogical needs of the students, and gaps in the district supports for the teachers (p. 221). A major goal of the study was to discover ways in which these injustices can be minimized by creating teacher generated suggestions for additional district supports and by recording and sharing teachers' pedagogical strengths.

There were two central research questions, with three sub-questions each:

1. To what extent are choral music educators facilitating a pedagogy of liberation with Multilingual Learners in the public schools of a southeastern US state?
    a) What common areas of strength in liberative praxis exist?
    b) What common areas of growth exist?
    c) To what extent has a pedagogy of liberation been extended through online, hybrid, or in-person learning during the COVID-19 pandemic?
2. How can choral music educators be supported in creating ensembles that promote liberation and sense of belonging for MLs?
    a) What needs do teachers have?
    b) What questions do teachers have that this research could answer?
    c) What additional supports do teachers and students need to create successful online music education for MLs?

Chapter 2: Literature Review

Multilinguals in Music Education

Since the NEA declared in 2005 that MLs were "the fastest-growing population of public school students in the US" (McKeon, 2005, para. 3), multiple studies have addressed the needs and experiences of MLs in music classes and the teachers who serve them. Quantitative analyses (Elpus & Abril, 2011, 2019; Lorah et al., 2014) provided demographic snapshots of high school music ensembles in the US as compared to the overall population of public high school students. Qualitative studies (Carlow, 2004; Lum 2007; Kelly-McHale, 2011; Shaw, 2014) recorded the experiences of multilingual, multiethnic, and ML students in high school choir, the elementary general music classroom in the US and Singapore, as well as in an afterschool choral program in the US. Additionally, several chapters and articles have provided educators direction on how to include and accommodate MLs (Abril 2006, 2009; Kelly-McHale & Abril, 2015; Neel, 2017).

Through analyzing data from the high school graduating classes of 2004 and 2013, Elpus and Abril initially found that Multilingual Learners enroll in high school music ensembles at lower rates than those of their native-English speaking peers (2011), but later found that this difference was shrinking (2019). Choral ensembles, especially, tended to more greatly reflect the demographics of the larger school population, perhaps, in part, because more music from a variety of languages and cultural groups are used as compared to instrumental ensembles (Elpus & Abril, 2019). Similarly, Lorah et al. (2014) found that the same data set used by Elpus and Abril (2011) showed that MLs

participated in music ensembles at rates commensurate to those of their native-English speaking peers when controlled for socio-economic status (SES).

Carlow (2004) sought to record “musical experiences of immigrant students who sing inhigh school choir” using a narrative inquiry framework (p. 16). Her participants were five female high school choral students who had all immigrated to the United States at the age of fifteen. All of the participants were enrolled in “ESOL” (English for Speakers of Other Languages), except for one whose English writing scores had allowed her to enter “mainstream” English classes. The participants reported that before coming to the US, their choral experiences were centered around folk music or religious music. None of the participants had previous experience with the Western choral canon and had learned music mostly through rote transmission. Although they had differing levels of experience with various types of notation, the participants had not been expected to sight read before participating in high school choir in the US. While some participants reported enrolling in choir because they loved to perform on stage, others reported enrolling in choir because it was a less academically rigorous course or an “easy A” (p. 297).

Overall, Carlow’s (2004) participants expressed “substantial culture shock” due to the difference in rehearsal structure between the choir class and the types of musicking to which they were accustomed (p. 307). The participants had no involvement in selecting the choral literature performed by the ensemble. Although some students either viewed the teacher’s authority as unquestionable or found certain songs chosen by the director to be appealing, others expressed disappointment or frustration that they were not allowed to sing in their native language (Spanish) or sing pop songs. This cultural dissonance was

amplified by the fact that "the overall structure of the chorus class did not appear to support simultaneous linguistic and musical development for" the participants (p. 308). Many of the participants often felt "lost" during class due to the speed and vocabulary used by the instructor when speaking (p. 308). This difficulty was further exacerbated by the expectation that students already possessed an English music vocabulary and the emphasis on literacy in Western notation. While some multilingual immigrant students were able to help each other understand difficult terms by translating them, one student who had no peers that spoke her language felt particularly isolated as she had no one to help explain things to her in her native language. The participants faced additional difficulty due to the disconnect between their sight signing and their repertoire. While the instructor placed high value on sight singing, including through singing tests, the majority of their repertoire was taught by rote. Without connecting the Western notation literacy emphasis of the class to the literature that the ensemble sang, the participants struggled to understand the importance of sight singing.

Despite the difficulties the participants faced, Carlow (2004) reported that immigrant students benefited from participation in choir through increased "feelings of belonging to a school group, opportunities to practice English text, a lower-stress mainstreamed environment, the ability to earn credit toward high school graduation, and the ability to enhance the attractiveness of their college applications" (p. 310). Although Carlow's (2004) study focused on "immigrant" students in high school choir, all but one of her participants were enrolled in ESOL courses at the time of the study, and none of the students were native English speakers. If the study were performed today, the participants would likely be labeled "ELL" or "ML" by their school districted instead of

"ESOL." Furthermore, while Carlow's initial research question focused on the experience of the participants as immigrants, their experiences as multilinguals shaped the findings of the study through the difficulties they faced toward full participation in choir due to a lack of language accommodations. It should be noted, however, that while all the participants in Carlow's (2004) study spoke languages in addition to English, not all immigrants are multilingual, and not all multilinguals are immigrants.

Culturally Responsive Teaching for Multilinguals

Considering the hegemonic nature of English as lingua franca (i.e., a language that is adopted as a common method of communication between speakers of different native languages), it is important to note the experiences of MLs in countries where English has official legal status but is not widely spoken as a first language. In the Singaporean context, English dominates the business, government, and educational spheres, but is not spoken at home by a majority of any of the island's three officially recognized ethnic groups, Malays, Chinese, and Indian Tamils (Singapore Department of Statistics, 2010). In his ethnography of Singaporean children's musical cultures, Lum (2007) found that a significant gap existed between the musical the cultures students experienced in home and at school. This gap was exacerbated by Singapore's requirement that all school instruction be conducted in English and its mandated curricular emphasis on music in the English, Malaysian, Chinese, and Tamil languages (Lum, 2007). The focus on these cultures and their official government sanctioned forms often serves to silence the diversity that exists within each group and to minimize the existence of other ethnic and cultural groups within Singapore, such as that of Filipino Singaporeans. Lum (2007) argued that music educators would do well to incorporate the

musics already present in the lives and cultures of their students in order to pique students' interests and make their classes relevant to their lives.

In contrast to Singapore's four culture mandated curriculum, some music educators in the US operate under a belief in "colorblindness," wherein the differences of students present in the classroom are minimized or ignored. Such an approach assumes a deficit mentality by labeling the cultural experiences of the students as irrelevant (Kelly-McHale, 2011). Kelly-McHale's (2011) case study of second-generation Mexican-American students in the elementary general music classroom aligned with Lum's (2007) in that she discovered a significant gap existed for students of nondominant cultures between their musical experiences in school and at home. Colorblind approaches, according to Kelly-McHale (2011), "have the potential to create learning environments where students struggle to make meaningful connections with the music they encounter," even if they learn to fluently read and write standard Western musical notation (p. 285). By incorporating the music of children's everyday lives into the music classroom, the concepts learned become relevant to the students' lives. For this reason, music educators must not only include the popular and cultural musics of their students, but also teach them in a way that is culturally responsive by recognizing the expertise that students possess in their own cultures (Kelly-McHale, 2011).

In her case study on student and teacher attitudes toward Culturally Responsive Teaching (CRT) in a multiethnic afterschool choral program, Shaw (2014) found that students "described the value of these experiences [in choir] as helping them to grow in understanding of and appreciation for their own cultures" (p. 282). Shaw's findings suggested that if CRT were utilized in public school choirs, it could enhance the learning

experience of MLs. However, Shaw's (2014) additional findings echoed Lum (2007) and Kelly-McHale (2011) in that "students noted that their teachers gravitated towards teaching music and cultures with which they were most familiar and comfortable" (p. 289). Shaw's findings suggested that even choral educators who consciously strive to be inclusive, as those in her study did, need to further their level of dialogue with their students and their students' cultures.

Although the findings of Lum (2007), Kelly-McHale (2011), and Shaw (2014) demonstrate that general and choral music educators need improvement in the way of cultural inclusivity, many articles and chapters provide teachers with successful examples of its implementation. Abril (2006, 2009) gave guidelines for selection and implementation of multicultural pieces in both the vocal and instrumental classroom. Additionally, Kelly-McHale and Abril (2015) outlined a framework for the musical education of Latinx children. Kelly-McHale and Abril (2015) suggested that teachers must prioritize building relationships and a caring classroom culture by seeing "their students as individuals, while also providing musical experiences that enable students to grow and build community" (p. 167). Only in this way, can music educators create a truly culturally responsive classroom.

Neel's (2017) program review provided a brief insight into the success of a high school mariachi program in Clark County School District in Las Vegas, Nevada. Not only had the program "grown 20-fold since its inception in the 2002–2003 school year," but also it had improved students' attendance and achievement rates (pp. 211–212). Moreover, one student described her family's joy "that she was playing such a variety of traditional songs that they knew"—the student added that "last year [before the mariachi

program], I didn't come to school very often and I had bad grades but this year, I haven't missed one day and I have a 3.5 GPA!" (Neel, 2017, p. 217). Neel's review demonstrates that music programs centered on the cultural norms and experiences of students can lead to increased success in music and in other areas of school, such as attendance.

In the area of teacher preparation, Neel (2017) noted that universities do not yet offer mariachi education in the US, therefore "for the immediate future, it thus falls to the practicing music educator to learn more about this genre of performance and not fear delving into a new realm of music-making" (p. 216). Applied to the choral music setting, until universities begin to provide a broader depth of experience in world music and its pedagogy, it is incumbent upon music educators to not fear or avoid engaging with the various musics and cultures of the students that they serve. Instead of a choral music classroom founded on banking pedagogy, wherein "the teacher knows absolutely everything and the students know nothing" and "the teacher chooses the program content, and the students (who were not consulted) adapt to it" (Freire, 2018, p. 73), choral music educators of MLs must strive to create ensembles which liberate, not dominate, their students. Only through liberative dialogue *with* students can teachers allow students to take ownership of their ensembles, fostering a greater sense of belonging. A prerequisite, to the creation of a choral music pedagogy of liberation, however, is the creation of critical consciousness among choral music educators.

Critical Pedagogy for Music Education

In the following section, I will provide a background of Critical Pedagogy, its origins and rationale for its application to music education. I then provide a review of

literature about Critical Pedagogy's theoretical and practical applications to music education.

Background and Rationale

Paulo Freire (1921–1997), a Brazilian educator and philosopher wrote *Pedagogy of the Oppressed* (1968) after working on an adult literacy campaign among impoverished communities of color in his native country. Through working with communities that were experiencing economic and racial oppression, Freire (2018) identified that traditional forms of Western education engaged in a "banking" model wherein teachers "deposited" knowledge into students. Pupils were considered empty vessels before teachers bestowed the gift of knowledge upon them (p. 72). Instead, Freire (2018) suggested a "problem-posing" model in which teachers and students create knowledge together by identifying and solving problems together, building upon and honoring students' previous knowledge (p. 79). Freire identified this model as "liberating education" because rather than "transferals of information," teachers and students create "acts of cognition" in concert with one another (p. 79). In Freire's liberating pedagogy, students and teachers construct new knowledge together through a four step process: 1) horizontal student-teacher relationships, 2) dialogue between students and between students and teachers, 3) the development of *conscientização* (critical consciousness, sometimes anglicized as "conscientization"), or the awareness of social and political oppression and decision to take action against it, and 4) the development of generative themes, or student-led areas of academic investigation on topics that inspire learners towards further study and action.

While Freire's critical pedagogy was first presented in English with the 1970 translation of *Pedagogy of the Oppressed* (1968), US and Canadian music educators and researchers began to explore its application to music in earnest during the first two decades of the 21st century. Colwell (2005) noted that the "educational temperature" of critical pedagogy was "feverish" as educators and began to search for alternatives to George W. Bush's No Child Left Behind era reforms (p. 2). While Colwell (2005) was cautious of the "political baggage" associated with critical pedagogy and its proponents, he observed that its requirement that students and teachers view previous assumptions with a skeptical eye may improve music education by infusing the discipline with reflection, dialogue, and skepticism that it has at times lacked (p. 3). He noted that the national music standards adopted by the Music Educators National Conference (MENC, now the National Association for Music Education) were particularly deserving of critical analysis as they were adopted without "professional dialogue" and they do not represent a consensus of expert music educators' opinions (p. 12). Colwell further noted that the codification of standards is "about power as much as it is about efficacious teaching and learning" (p. 14). A critical pedagogy for music education would return the power that national standards have over curriculum to the learners and teachers themselves.

Schmidt (2005) observed critical pedagogy applied to music education could be used to bridge the divide between school music and non-school music that many students, especially marginalized students, experience. According to Schmidt (2005), banking models with Western music education have been based on "the obliteration of culture and social constructs" while working "to foster the reproduction of dominant ideals" and "alienating dialogue and critical inquiry" (pp. 3–4). Many music students may contrast

the repertoire programed by their teachers with the music that they choose to participate in creating or listening to outside of school, creating separate mental categories for "school music" and "non-school music." For students of color, this divide may also include folk musics or musical traditions transmitted as a part of their cultural heritage. For such students, the exclusion of their musical traditions from the school curriculum and the imposition of Western musical values can become an act of colonization.

Thomas-Durrell (2021) warned that if music educators approach their students as empty repositories to be filled with knowledge, rather than as partners in the learning process who arrive to school with musical knowledge of their own, they risk colonizing their musical identities instead of validating them. Music education in the United States is often conducted from a White, Eurocentric perspective. Students whose cultural roots lie outside of Europe, such as the majority of ML students, often arrive at school with already present musical identities (Thomas-Durrell, 2021). Echoing Freire's (2018) assertation that a pedagogy of liberation must honor students' worlds, Thomas-Durrell noted that for students from non-European cultures, music education can become an act of colonization when it does not acknowledge their musical heritage, and instead aims to erase the musical values they have learned and replace them with those of Western Art Music (Thomas-Durrell, 2021).

Theoretical Applications

Abrahams and Schmidt (2006) provided a framework for application of Freire's pedagogy to music classrooms, which they termed Critical Pedagogy for Music Education (CPME) (p. 154). Unlike other methodical pedagogies (i.e., Kodály, Suzuki, or Gordon), CPME is not a prescriptive content program from which teachers can select

musical pieces to learn, or an outline of the order in which to teach musical concepts. Instead, CPME provides a way of approaching musical learning that honors the knowledge that students bring with them into the classroom and leverages it for the creation of new knowledge. Abrahams (2005) first proposed five key principles of CPME. In 2006 Abrahams worked with Schmidt to add to the language, which is listed here:

1. Music education is a conversation where students and their teachers pose and solve problems together. [...] this means composing and improvising music in styles consistent with who the students are and the contexts in which they live.
2. Music education broadens the student's view of reality. For CPME the goal [...] is to effect a change in the way that both students and their teachers perceive the world. [...]
3. Music education is empowering. [...] Conscientization implies a deep knowing that goes beyond the recall of information. It combines understand with the ability to *act on the learning* in such a way as to effect change. [...]
4. Music education is transformative. [...] music learning takes place when both teachers and the students can acknowledge a change in perception. It is this change or transformation that teachers can assess.
5. Music education is political. There are issues of power and control inside the music classroom, inside the school building, and inside the community. [...] Those who teach the CPME model resist the constraints that those in power place on them [...] by acknowledging that children come to class with

> knowledge from the outside world and as such, that their knowledge needs to be honored and valued. (Abrahams & Schmidt, 2006, pp. 155–156)

Abrahams and Schmidt's (2006) principles addressed Freire's pedagogy by applying it to the musical context. Horizontal relationships and dialogue become a musical "conversation." *Conscientização* empowers students to recognize and take on situations of injustice by addressing them through music, resulting in transformative experiences. Generative themes allow students to explore topics, including the political, and broaden their world views through musical exploration and discovery.

While Abrahams and Schmidt's principals outlined the actions teachers and learners can take to create CPME, Freire (2018) argued that without reflection, action becomes merely *activism*, action for the sake of action alone. Such action without reflection, Freire (2018) argued, stifles dialogue. For Freire (2018), praxis exists when reflection and action are combined to name the word and transform it. Consistent with the Freirean definition of praxis, Abrahams (2005) provided four questions that music educators who would implement CPME must ask themselves while planning instruction: "Who am I? Who are my students? What might they become? and What might we become together?" (Abrahams, 2005, p. 63). Through self-reflection, Abrahams and Schmidt (2006) noted that music educators can learn to identify their teaching and learning habits and continually adapt them so as to model learning in the dialogical context for their students.

Self-reflection is even more necessary as music educators often lack music colleagues in their school buildings with whom they can engage in discussions around teaching and planning. By learning who their students are, music educators can create a

curriculum modeled on the lived experiences of their students. Indeed, for critical pedagogy the connection of curriculum to the lives of students is a necessity. Freire (2018) argued that problem posing education must consist in a repackaging of the interests and questions of the leaners themselves, In order for educators to create learning experiences that embody CPME, they must know about their students both as learners and individuals so that their lessons will be representative of the interests and lived experiences of their students. By asking themselves about their students' and their own potential for growth and transformation, music educators can redouble their efforts to plan instruction *with* their students than *for* or *about* them (Freire, 2018, p. 93). Moreover, the emphasis on "becoming" highlights the transformative nature of problem-posing education by acknowledging that *conscientização* occurs not only when students become aware of situations of injustice but also utilize the knowledge and skills they have constructed to transform those situations for their own liberation.

Practical Applications

Abrahams (2008) observed community music programs in Brazil with the intent of discovering to what extent these programs were implementing Freire's (2018) critical pedagogy. All of the programs he observed took place after school, as including music as a co-curricular subject during the school day was still a novel idea in Brazil when his observations took place in 2004. Abrahams (2008) specifically sought to measure the extent to which community music education was: honoring the students' worlds, connecting "word to world," fostering *conscientização*, fostering transformation, and empowering student musicianship (pp. 118–119). Abrahams found that the strong cultural connections that Brazilians held to music meant that they came to their music

lessons already connecting word and world, and already holding a degree of *conscientização*. Additionally, he found that music teachers often honored their students' worlds by providing instruction on popular folk instruments, such as guitar and drums, and by including folk music and popular music that were relevant to the students and regions where they taught. Abrahams (2008) also found, consistent with Freirean (2018) thought, that parents, teachers, and community members often promoted participation in music education for its social and moral benefits to the child. Furthermore, many adults participated in community choruses for these social and moral benefits as well. The social motivation to sing in groups was so prevalent, that Abrahams (2008) found it difficult to focus on vocal technique and correct notes when he guest conducted a university community choir.

For her book, *Music Education for Social Change: Constructing an Activist Music Education*, Juliet Hess (2019) interviewed 20 "activist-musicians" who used their music as a medium to critique and dismantle social injustices (p. 7). The participants had a broad range of experiences with music and education including classroom teaching, post-secondary teaching, and community music teaching. Although Hess (2019) did not set out to write her qualitative study with critical pedagogy in mind, she noted that data gathered from participant interviews corresponded to Freirean praxis. Using Freire's (2018) critical pedagogy as the theoretical framework, Hess (2019) presented a pedagogy of "activist music education" based on her participants' musical experiences (p. 6). Hess (2019) found that an activist music education consists of three tenets, which are consistent with Freirean critical pedagogy: "(a) fostering connection with Others; (b)

honoring and sharing lived experience; and (c) developing the ability to think critically about the world" (p. 6).

Summary

As the population of multilingual (ML) students in US public schools rapidly rose over the last two decades, music education researchers found that MLs enroll in high school choir at higher rates than they do instrumental ensembles (Elpus & Abril, 2011, 2019), and that MLs participate in choir at similar rates to their monolingual peers when adjusted for socio-economic status (Lorah et al., 2014). Carlow (2004) found that the MLs who participate in choir face difficulties due to a lack of language accommodations provided by choir teachers. Lum (2007), Kelly-McHale (2011), and Shaw (2014) called attention to the need for culturally relevant music education. These researchers argued that colorblind approaches ignore the music that students experience outside of the classroom, and risk alienating students whose cultures are not reflected in the music curriculum. Neel (2017) further noted, however, that many US universities do not prepare music educators to provide culturally relevant music education for their students, and that teachers who wish to do so must often learn culturally relevant music on their own.

Schmidt (2005) and Thomas-Durrell (2021) argued that critical pedagogy was needed in music education to bridge the divides between the music students experience inside and outside of school. Thomas-Durrell (2021) noted that many students of color experience the erasure of their pre-existing musical identities in music classrooms, an act of musical colonization. Abrahams and Schmidt (2006) provided a theoretical framework for how Freire's (2018) critical pedagogy might be applied to music education, which they called Critical Pedagogy for Music Education (CPME). Their framework suggested

that: music education be a conversation between educators and students; music education should broaden students' views; music education should empower students; music education should transform students and teachers; and that music education should be political (Abrahams & Schmidt, 2006). Finally, Abrahams and Schmidt (2006) provided a reflective framework for teachers who wish to implement CPME.

Abrahams (2008) observed that community music schools and choirs in Brazil engaged in critical pedagogy by teaching instruments and repertoire that responded to the interests of their students and promoting their local musical cultures. Furthermore, Abrahams (2008) found that participants in community music making and learning viewed the social and moral benefits of music making as more important than any musical goals. Finally, Hess (2019) observed an "activist music education" based on applying the Freirean (2018) practices of activist musicians to the classroom. Hess's (2019) framework incorporated Freire's critical pedagogy and proposed the three tenets of connection, honoring students lived experiences, and critical thinking.

Chapter 3: Methodology

A qualitative framework was chosen for this study as it is more apt to capture the meaning a particular issue holds for participants than are quantitative methods (Creswell, 2013). In this study, the issue was the pedagogic practices of choir teachers who teach MLs and to what extent they are supported by their school district. A qualitative approach was more likely to yield pertinent data. Specifically, the design for this study was a critical multiple case study. Case studies are useful in exploring an issue or case within a contemporary bounded system, or a phenomenon bounded by a time and a place. For this study, each individual interviewed constituted a case; each case provided an illustration of the strategies used by choral music educators to create inclusive environments for Multilingual Learners in their ensembles and to what extent they were supported. A multiple case study explores multiple bounded systems or cases and was selected to provide cross-case analysis for increased validity (Creswell, 2013). In a critical case study, the researcher analyzes the data collected through a theoretical lens that seeks to dismantle structures of power that disadvantage marginalized groups within societies or cultures. The critical approach was adopted because Multilingual Learners are often marginalized within schools and in outside society, especially during the current climate of increasing hate speech and hate crimes (Williams & Gelfand, 2019).

Theoretical Framework

Paulo Freire's *Pedagogy of the Oppressed* (2018, originally published in 1968) was the critical text for this study because it invites educators to create a praxis that is liberative and emancipatory for marginalized students. Freire contrasted liberative pedagogy with the "banking concept" of education, wherein teachers deposit knowledge

into their students who are expected to restate this knowledge without any input or critical thinking of their own. As teachers in a Western Art Music tradition, choir directors typically engage in a banking model by expecting students to simply echo what they teach; they could, however, choose to create a liberating experience by instilling creative and critical awareness of music in their students.

Following Schoorman's (2014) outline for social justice in research, participants had the opportunity to help shape research questions and goals. In this way, the research was able to "emerge from the interests of the researched," and allowed for "multiple loci of expertise" (Schoorman, 2014, p. 221). It was my goal as a researcher to adopt an "underlying epistemological stance [...] that reflects research *with* the researched not simply research *on* them" and that "participation in the research process [would] be viewed as beneficial or emancipatory by both the researcher and the researched" (Schoorman, 2014 p. 221). Schoorman's above suggestions echo Freire's (2018) statement that the pedagogy of the oppressed "must be forged *with* not *for* the oppressed (whether individuals or peoples)" (p. 48). Thus, in the spirit of both Schoorman (2014) and Freire (2018), I adopted a stance of research *with* instead of research *on* the participants, incorporating their questions and interests into the research design to discover effective pedagogies for ML inclusion and liberation within choral ensembles. It would, in fact, be antithetical to the emancipatory goals of this research not to have assumed such an approach.

Pilot Study

A pilot study was conducted from February to April of 2020 in partial completion of a qualitative methods course at the University of Kentucky. Dr. Martina Vasil, the

course instructor, also served as the faculty advisor for the pilot. During initial interviews, multiple participants expressed the desire to learn what other choir teachers of MLs were doing in their own classrooms, as well as to learn ML accommodation strategies from English as a Second Language teachers. In response to these requests, and in keeping Schoorman and Freire's stance of research *with* and not *on* or *for* the participants, for this study I substituted a focus group for the final interview of the three interview Seidman series so that participants could discuss teaching strategies with one another. Additionally, an ML resource teacher was added to the focus group for this study in response to the pilot study participants' request to speak with an experienced ESL teacher who could answer pedagogical questions on multilingual instruction.

Participants

Participants were three public school choral music educators of MLs and one ML resource teacher within a southeastern state of the United States (see Table 1). The three music educators were selected following a *critical maximum variation sampling strategy*, where participants are selected to represent a diverse set of demographics such that the data gathered may be more readily transferable to a population (Creswell, 2013). Critical sampling is achieved by selecting cases most likely to yield useful data (Creswell, 2013). For this study I selected participants who represented diverse genders, races/ethnicities, ages, years of experience, level of education attained, and type of education. Critical sampling consisted of selecting both participants who had successful years of experience teaching MLs and teachers who were beginning to work with MLs, as educators with different levels of experience may require different types of support, and veteran teachers may have lived experiences which could prove useful to pre-service teachers or teachers

new in the profession. It should be noted that while the term “critical” is used for this type of sampling, it is unrelated to critical analysis, which is explained in the Theoretical Framework section of this chapter. Further, an ML resource teacher with two decades of teaching experience, and who had experience as a choral singer, was selected as an intensity sample following the request of the participants in a pilot study who wished to speak to and learn from ML teachers. This participant represented an intensity sample, someone who can “manifest the phenomenon intensely” (Creswell, 2013, p. 158).

Procedure

The proposed sample of subjects were three public school teachers aged between 22 and 99, and one public school ML resource teacher between the ages of 32 and 99. The age restriction for the ML teacher was so that the participant would have several years of experience working with MLs in the classroom. No restrictions on gender or race were used when inviting participants. Potential participants were choral directors who represented a variety of years of experience, school types (urban, suburban, middle-income, low-income), levels of degrees earned, teacher demographics, and student demographics, and multilingual education resource teachers with successful years of experience and knowledge of choral music.

While selecting which school district or districts in which to invite participants, I sent an open records request (ORR) to the Department of Education of a southeastern state requesting data on which school systems in the state had the highest populations of MLs. This ORR went unanswered. Therefore, I chose to limit the study to the school district I worked in, as it was both the largest district in the state and had a large multilingual student population as attested by public information on the school district’s

and state department of education's websites. The district, which was given the pseudonym Mulligan County Schools (MCS), operated its own Institutional Review Board (IRB), thus subsequent decisions on how to invite participants were congruent with Mulligan County Schools and University of Kentucky's IRB policies. All potential participants contacted, and therefore all participants, were actively employed as MCS teachers at the time of the study.

Due to the increased volume of online communication during the COVID-19 pandemic and remote instruction, Mulligan County School's IRB mandated that I only contact potential participants with whom I was already acquainted. I invited 27 middle and high school choir teachers in Mulligan County Schools who I knew professionally and/or personally (I am also a choir director in MCS) to participate in this study via email. Of the potential participants contacted, four people responded with firm interest in participating, one person responded with potential interest, and one person responded that they would have been interested, but they currently had no multilingual learners enrolled in their choral ensembles, although they had previously. One respondent with firm interest had previously participated in a pilot study for this research project and was therefore not selected for this study. The three respondents with a strong desire to participate were selected as they each had ML students currently enrolled in their choirs. They represented different levels of education, different years of experience, different school locations, different genders, and different linguistic and ethnic backgrounds (see Tables 1–3). Although middle and high school teachers were invited, the three participants selected were all middle school teachers.

Only one potential ML resource teacher participant was contacted. Although MCS employs multiple ML resource teachers, I contacted Catherine (her pseudonym) first, as she had many years of experience teaching multilinguals and educators of multilinguals and previous experience as a choral singer. The combination of her ML and musical experiences made her uniquely suited to the role of providing expert responses to the question the three choral music educator participants generated for the focus group. As Catherine agreed to participate in the study, no further potential participants were contacted.

As the COVID-19 pandemic prevented participants from meeting the researcher in person and completing the informed consent form physically, digital signatures were gathered using Adobe Acrobat software (see Appendix C). Once consent forms were signed, the choral music educator participants were assigned the pseudonyms Alexa, Julian, and Lucas. The ML resource teacher was assigned the pseudonym Catherine.

Table 1, *Participant Demographics*

Participant	Age	Current Year of Teaching	Gender	Race/Ethnicity	Languages Spoken at Home
Alexa	32	9	Female	White	English
Julian	24	1	Male	Latinx	Spanish and English
Lucas	28	5	Male	White	English
Catherine	47	25	Female	White	English

Table 2, *Summary of Participants' Postsecondary Education*

Participant	Undergraduate University Type	Graduate University Type	Highest Degree Completed
Alexa	Public, urban	Public, urban	Master of Music
Julian	Public, urban		Bachelor of Music Education
Lucas	Public, rural	Public, urban	Bachelor of Music Education
Catherine	Public, rural	Public, suburban	Education Specialist, Master of Arts

Table 3, *Demographics of Choral Music Educator Participants' Current Schools*

Participant	School Location	Student Assignment Area	MLs as % of student body 2020—2021 [a]	MLs as % of choral enrollment Fall 2021[b]
Alexa	Suburban	Suburban and urban	2.8	4.2
Julian	Suburban	Suburban and urban	6.4	7.8
Lucas	Urban	Urban	12.5	9.7

[a] Taken from academic year 2020–2021, the most recent year for which school enrollment data is publicly available. [b] Based on participant reported figures for total choral enrollment and number of ML students during the fall semester 2021.

Participant interviews and the focus group occurred between November 2021 and January 2022. A timeline of participant interviews is provided below in Table 4. The focus group, in which all four participants took part, occurred on January 13, 2022, and lasted 112 minutes. As Catherine was not a choral music educator, she did not complete Interviews 1 and 2, but did answers the demographic questions from the beginning of

Interview 1 (see Appendix A) on January 13, 2022. Although each interview was intended to last 90 minutes, follow up questions, response time, and level of teacher experience affected the length of each interview. For example, Julian, who had just completed student teaching in the spring of 2021, had highly detailed responses to answers about student teaching. Alexa, who student taught in 2011, had shorter responses to these questions as more time had elapsed since the events had occurred. The length, in minutes, of each interview is also given in Table 4.

Table 4, *Date and Duration of Participant Interviews*

Participant	Date	Time in minutes
Alexa		
Interview 1	December 12, 2021	48
Interview 2	December 20, 2021	67
Julian		
Interview 1	November 9, 2021	95
Interview 2	November 23, 2021	78
Lucas		
Interview 1	December 8, 2021	77
Interview 2	December 21, 2021	97
Catherine		
Interview 1 [a]	January 13, 2022	5
Alexa, Julian, Lucas, Catherine		
Focus Group	January 13, 2022	112

[a] Catherine was asked to answer only the demographic questions (Questions 1.a–1.h). (See Appendix A).

To protect the anonymity of the participants, the schools at they which taught or had previously taught were assigned pseudonyms. Table 5 (below) provides a list of

schools where of the three choral music educator participants as well dates of their employment.

Table 5, *Teaching History of Choral Educator Participants*

Participant	School	Subjects Taught	Years
Alexa	Porter High School	Choir, piano, guitar, arts appreciation	2011–2014
	Bryson Middle School	Choir, digital music, podcasting	2015–Present
Julian	Wilson Middle School	Choir	2021–Present
Lucas	Emerson Sixth Grade Center	Choir	2017–Present

Data Collection

Data included two one-on-one interviews per choral teacher participant (a total of six interviews), a focus group interview (that included the ML teacher), artifacts, participant journals, and a researcher journal. Data was collected between November 2021 and March 2022.

Semi-Structured Interviews

Interviews formed a means of recording teachers' "opinions, perceptions, and attitudes" towards the inclusion of MLs in their choirs and the pedagogies and strategies they use to achieve inclusion (Glesne, 2006, p. 80). As this study was conducted during the ongoing COVID-19 pandemic, all interviews took place via video conference software *Zoom* and were audio recorded. *Zoom* automatically records both the video and audio—the video recording was immediately deleted after the interview. Audio was transcribed automatically by *Zoom* and, as automatic transcription software is not yet perfected, later checked for accuracy, punctuation, and grammar by the researcher. Audio files were deleted after participants had the opportunity to review their transcripts.

Participant interviews were modeled on Seidman's (2006) Three-Interview Series. The first two interviews were individual, with the first focused on the participants' life history, how they came to teach music, and how they came to work with MLs. The second interview focused on their current experiences as a choir teacher of MLs. In following with Schoorman's (2014) model, the final interview was designed to follow the needs of the participants of a pilot study as stated in their initial interviews. During the pilot study, each participant expressed the desire to speak with other choir teachers of MLs and learn from their experiences, and to speak with and learn from general ML teachers as well. As the third interview in the Seidman series focuses on reflection, the third interview took the form of a focus group with the intent for participants to reflect on their experiences, brainstorm ways to further support choir teachers of MLs, and speak with an expert ML resource teacher. The ability to speak with and respond to other participants may have proved most meaningful and useful to the participants of the study by fostering an exchange of ideas that can inform their future teaching. Each interview was designed to last approximately 90 minutes and focused on a separate aspect of the participants' experience of teaching MLs.

Artifacts

The use of multiple types of data increased the validity of codes and themes. Artifacts, such as current and previous concert programs, lesson plans, assignments, curricular materials, and teacher created classroom posters were provided context for interview data (Glesne, 2006). Artifacts were analyzed alongside interview and journal data using Creswell's (2013) data analysis spiral.

Participant Journals

The three choral educator participants were asked to respond to three sets of journal prompts (see Appendix B) that promoted reflection on the topics discussed in previous interviews and preparation for future interview topics. The use of participant journals provided an additional data source, which increased validity as well as offered greater contextualization for data gained from interviews (Creswell 2013; Glesne 2006). Furthermore, as noted by McClellan (1996), journal entries provide a greater opportunity for authenticity, honesty with oneself, and awareness of one's needs. While participant authenticity and honesty are goals for all qualitative research, it was of particular interest to the present study that participants were aware of their needs, in alignment with Research Question Two: How can choral music educators be supported in creating ensembles that promote liberation and sense of belonging for MLs?

Researcher Journal

A researcher journal was kept during the process of the study to contain my own field notes, thoughts about data, and preliminary codes. In following Glesne's (2006) suggestions, the field note journal was a place for my ideas and initial reactions to data and to monitor potential bias.

Analysis

Data was analyzed following Creswell's (2013) data spiral and Saldaña's foundations of coding (2021). Initial codes were taken as field notes during interviews, and memos were added to the researcher journal after interviews and after listening to recordings while correcting transcriptions. After transcripts were corrected, descriptive and *in vivo* codes were created using *Dedoose*, a qualitative analysis software.

Preliminary codes were combined to create themes or parent codes, which provided in-case and cross case analysis. After initial rounds of coding, existing codes were organized and combined, and new codes were created based on thematic relevance to the theoretical framework of this study, Paulo Freire's *Pedagogy of the Oppressed* (1968). Samples of codes, parent codes, and data are provided in Table 6.

Table 6, *Sample Codes*

Parent Code	Code	Text
Teaching strategies	Student-centered learning	Alexa: I try to take a lot of student feedback, helping pick repertoire, helping pick warmups, you know, if they already know something from a previous school, helping teach that, helping explain things so that their peers hear it in as many different ways as possible. So, I'm like, "Hey, if my way of explaining things doesn't resonate with you, maybe Austin's has." So, just trying to hear it a lot of different ways. So, I try to be mindful of involving the students in the planning as much as possible [...] (Interview 2, December 20, 2021).
	Collaboration with other teachers	Lucas: [...]also having somebody— talking to the ESL teacher at my school a lot. "Oh, I need help with this," and then working with them is super helpful. It's like if I were having a kid write something, I would talk to the ELA teachers to help format that. So, that's super helpful, just collaborating (Interview 1, December 8, 2021).
	Constructive criticism	Julian: I might say, "how can we improve on our diction?" "We can drop our jaws," somebody might say, or "We can open our mouths. Make sure we have that marshmallow in our mouth and the space is lifted in the back." So, that's one question I may ask, or I may ask, "What is something we did well?" "Yes, we did well." "We did well on our tone." "Great, but what can we improve on?" I asked that question again, just like do that sandwich, that positive, constructive sandwich [...] (Interview 2, November 23, 2021).

Trustworthiness

As a choral music educator of MLs within the same state and school district of the participants, great care was taken to mitigate researcher bias through the keeping of a

researcher journal, using of multiple sources of data, asking for participant input, and member checking. Participants gave input through the generation of participant questions for the final focus group. During interviews and in journal prompts, participants were asked to generate questions for other choir teachers of multilingual (ML) students as well as questions for an ML resource teacher. These questions were then integrated into the final focus group interview. For member checking, participants had the chance to review transcripts for accuracy (they had no corrections) and they also could review sections of the paper that was about them. One participant provided small factual corrections to their case description.

Role of the Researcher (Subjectivity Statement)

Following Schoorman's (2014) model, the participants were allowed to help shape the nature of the study and its research questions, allowing for greater participant control of the study as it progressed. My initial stance was that of the researcher as participant. As a choir teacher of MLs and an extended colleague of the participants, it would have been unnatural not to act as an equal to the participants. Due to various levels of experience, and various levels of acquaintance and amounts of previous work collaboration between each participant and myself, however, my role with each participant shifted slightly based upon their own needs, questions, and comfort. I have worked most closely with Alexa and Catherine and have had the most interaction with them outside of our work context. Therefore, our interviews sometimes took the tone of two colleagues discussing issues they face within their classroom, each offering suggestions, feedback, asking questions, and offering advice as the topic of conversation progressed. Interviews with Lucas, with whom I had yet to closely collaborate, but who

had a similar number of years of experience as me, also took on the tone of extended colleague. Lucas provided unique insight regarding his English as a Second Language certification, an area where I have not taken coursework, and I, as a teachers' union representative, provided advice when he mentioned a contract violation happening at his school. The researcher-participant relationship was most different with Julian, who was in his first year of teaching. At times, Julian expressed self-doubt in his pedagogical practices. As a more experienced teacher, I offered him genuine feedback when he requested it, often assuring him that his intuitive practices as both an educator and a native bilingual were correct. My overall tone and structure in Julian's interviews, however, remained that of a participant-researcher, allowing Julian to answer questions and guide the flow of discussion based on his own thinking, needs, and inquiries. Furthermore, as a choral music educator of MLs, I had to contemplate his own positions of power and privilege, which were addressed through critical analysis (Creswell, 2013).

Limitations

Due to the COVID-19 pandemic, no class observations, site visits, or student interviews were permitted. Future studies should incorporate data from observations, site visits, and student interviews if possible. As a result, the voices of the most directly impacted population, ML students themselves, were lacking in this study. Furthermore, as most choral students are female (Elpus & Abril, 2019), it is probable that a majority of middle school ML students in choral ensembles are female, although future studies should confirm or disprove this hypothesis. Anecdotally, this is true of the high school choral ensembles that I have taught, which skewed heavily female for both native-English-speaking and ML students. As the majority of ML students in the US are people

of color, and the majority of choral student are female, it stands to reason that the majority of ML choir students may be young girls of color. Thus, the intersectional voices of female ML students, the majority of whom are girls of color, is missing from this study. It is imperative that future studies include ML student voices whenever possible, especially those of female students of color, as they most likely constitute majority of ML choral students.

Chapter 4: Cases

The Context: Mulligan County Schools

All four participants worked in the same school district, Mulligan County Schools (MCS), which is a large urban and suburban county in a southeastern state of the United States. One of the fifty largest school districts in the United States, MCS serves 96,000 students (Jefferson County Public Schools, 2018) and is unique in that it encompasses the entire county save for a small wealthy suburb that operates a single K–8 school.

The current boundaries of Mulligan County Schools were formed in 1975 via court ordered merger of two previously separate districts, Georgetown City Schools (covering the Georgetown city limits) and Mulligan County Schools (covering suburban areas in the remainder of the county). Following *Brown v. Board of Education* (1954) and the desegregation that ensued, many White families who had previously lived inside the urban Georgetown City Schools district moved to the suburbs in Mulligan County, a phenomenon known as "White flight." Although both districts had nominally desegregated, the combination of White flight and housing segregation resulted in de facto school segregation, and civil rights groups successfully sued for the merger of the two districts, creating the present Mulligan County Schools.

In the years immediately following the merger, court supervision oversaw the creation of the first Mulligan County Schools student assignment plan, colloquially known as "bussing." Due to continued housing segregation, a legacy of redlining, and White flight within Mulligan County, creative school assignment methods were required to achieve integrated schools as neighborhood-based school assignment would continue to produce segregation. "Bussing," or assigning students to schools in areas of the district

farther away from their homes and neighborhoods, became the chosen tool to achieve school integration. The first bussing plan was not colorblind, however, as it made Black students attend schools away from their neighborhoods for up to nine years of their schooling, while making White students attend far away schools only one or two years of theirs (K'Meyer, 2009).

During the 2020–2021 school year, the most recent year for which complete data was available, 12,721 MCS students were identified as Multilingual Learners, or 13.47% of the district's total enrollment that year (Kentucky Department of Education, 2022). Black and African American students constituted 37%, Latinx students 12.8%, and 10.3% of students were identified as belonging to "other" racial or ethnic groups. MCS reported that its students spoke 125 languages, with Spanish, Arabic, Swahili, Somali, and Kinyarwanda being the most common after English (Jefferson County Public Schools, 2018b). While White, non-Latinx students formed the largest racial or ethnic group, the district was identified as a "majority-minority" district because White students made up only 39.9% of the district for that school year. In contrast, 83.7% of teachers identified as White, non-Latinx, 12.7% as Black or African American, 2.1% as Latinx, and 1.5% as "other" (Kentucky Department of Education, 2022). The number of students who qualified for free or reduced school lunch (often used as a measure of students who are considered to live at or below the poverty line) was 66.6%" (Kentucky Department of Education, 2022).

At the time of this study, during the 2021–2022 school year, Mulligan County Schools continued the practice of bussing to create racial integration. Instead of assigning students to schools based on their race, however, MCS's student assignment plan made

use of “satellites” or exclaves throughout predominantly Black neighborhoods that assigned students to schools in predominately White neighborhoods. There were no satellites that assigned students in White neighborhoods to schools in Black neighborhoods. Not only does this mean Black students in these satellites had longer bus rides to and from school, but also that parents who wished to be involved in their child’s school by attending games, concerts, conferences, or volunteering needed access to transportation to do so. Alexa, Julian, and Lucas all taught at middle schools with satellites that bussed mostly Black students long distances to their schools to create more racially integrated classrooms, while allowing students in majority White neighborhoods to attend schools closer to their homes. Due to continued issues of access to affordable housing and housing segregation, many multilingual students lived in Black majority neighborhoods that were zoned within these satellites, especially those ML students who were categorized as Black or African American by MCS who spoke languages such as Arabic, Swahili, Somali, Kinyarwanda, and Mai-Mai, among others.

The Cases

In the following section, I will provide contextualizing information for each participant’s case. For Alexa, Julian, and Lucas, who were all middle school choral music educators in Mulligan County Schools at the time of the study, I will detail their early musical formation, undergraduate studies, early teaching experiences, and present teaching context. For Catherine, who was an MCS resource teacher, I will briefly describe her educational experiences, her teaching experience, her role as a resource teacher, and her experience as a choral singer.

Alexa

At the time of the study, Alexa, a White female, was in her ninth year of teaching choir, having taught at both the high school and middle school levels. She was 32 years old and taught choir and digital music at Bryson Middle School. Originally from a small rural county in the same state, Alexa had lived in the Mulligan County area since moving there to attend undergraduate studies.

Musical Formation. Alexa's rich childhood musical experiences contributed to her decision to pursue a career as a music educator. As a child in a rural southeastern county, Alexa's mother "initially taught [her] to read music at the piano" (Interview December 12, 2021). She also participated in musicals as a child and later played trumpet in middle and high school band. After joining choir in high school, however, Alexa discovered her true musical passion. Regarding her decision to pursue a degree in choral music education, Alexa described her philosophy of choral music as a "vulnerable" act wherein singers "connect with people [...] by literally sharing a part of yourself" because singers' instruments are their own bodies (Interview 1, December 12, 2021).

Undergraduate Education. Alexa attended the same urban public university for both her bachelor's and her master's degrees, a predominantly White institution (PWI) located in Mulligan County. Alexa reported that her ensembles and music education coursework were "Eurocentric," but that music education majors were required to take a "music and world cultures course" alongside non-music majors, and thus the course lacked meaningful performance opportunities (Interview 1, December 12, 2021). Without meaningful opportunities to perform diverse musics, Alexa felt less prepared to teach world music than she did European music. Alexa elected to take two jazz courses, which

were "the only non-Western notation opportunity" in her teacher preparation program (Interview 1, December 12, 2021).

Describing the demographics of her university instructors, Alexa noted that they were "primarily White males, an older demographic" (Interview 1, December 12, 2021). Exceptions were her voice teacher, a White female, and her jazz instructors, who were Black males. These demographics contrasted with student demographics of the university at large, which Alexa recalled was "a little bit more diverse" than the faculty and "mostly from the [local] area," (Interview 1, December 12, 2021). While the student population was certainly more diverse than the faculty, it fell short of truly reflecting the diversity of Mulligan County. In 2010, the US census reported that the county where the university was located was 66.6% White, non-Hispanic, while the university reported that it was 75% White non-Hispanic during the 2010–2011 academic year (United States Census Bureau, 2010).

First Years of Teaching. Alexa spent the first three years of her career teaching choir, humanities, piano, and guitar at Porter High School, an urban, Title I, public high school in the ethnically diverse neighborhoods of southern Mulligan County, which also served students in "satellite" areas of the city's historically Black neighborhoods to the north and west. In a typical school year, Porter had large percentages of Black (African-American and African), White, and Latinx, students, and a small group of Asian students. During Alexa's last year at the school, 2013–2014, (the only year of her tenure at Porter for which data is publicly available) multilinguals made up 8.9% of the student body, 1.5% higher than the district average, and 5.5% higher than the state average (Kentucky Department of Education, 2022).

Before Alexa's first year, Porter underwent an audit performed by the state department of education. The results of the audit led not only to a change in school administration, but also a teacher turnover rate of nearly 75% (Interview 1, December 12, 2021). Alexa described this turnover as "shocking for the students to walk into school and not know many, if any, of their teachers" (Interview 1, December 12, 2021). From her perspective as a first-year teacher, Alexa described the unique situation as "challenging" because the choral program was being rebuilt, and many students had limited or no previous choral experience (Interview 1, December 12, 2021). She added, however, that the lack of student experience allowed her freedom as a choral director, as students did not compare her to previous instructors (Interview 1, December 12, 2021).

Current Teaching. After taking a year of educational leave to complete her master's degree, Alexa accepted a position in Mulligan County teaching choir and digital music at Bryson Middle School, a large suburban middle school where she was still teaching at the time this study was conducted. Although located in a largely White and middle-class area of Mulligan County, Bryson also serves students from a satellite area located within a majority Black neighborhood. During the 2020–2021 school year, Bryson's student population was Whiter and wealthier than Mulligan County Schools at large, with 47.5% of students being White, and 52.6% being considered "non-economically disadvantaged." For the same school year, 33.9% of Bryson students were Black or African American, 7.3% were Latinx, and 11.3% were classified as "other." Only 2.8% of students were identified as multilinguals. As of the 2021–2022 school year, Bryson shared an ESL teacher with a nearby middle school. Alexa reported having five

multilingual students in her choral program of 120, making her multilingual percentage of 4.2%, slightly higher than Bryson's student body.

Julian

Julian, a 24-year-old Latinx male, was in his first year of teaching choir at Wilson Middle School at the time of the study. He had recently earned a Bachelor of Music Education from an urban public university located within Mulligan County. Julian was the only participant who had been a student in Mulligan County Schools, where he was Alexa's choir student at Porter High School. As a native bilingual of Spanish and English, Julian was the only participant who reported speaking a language other than English in the home. Although Julian spoke both Spanish and English in the home, following the "one parent, one language" model, he was initially mislabeled as an ESL student by Mulligan County Schools because he spoke Spanish in the home and struggled with reading. By fifth grade, however, he was removed from the ESL program.

Musical Formation. Julian's early musical learning was less formal than Alexa's. When asked about his musical experience in a Mulligan County elementary school, Julian only recalled singing "with a track" in school music classes (Interview 1, November 9, 2021). Julian's middle school choral experience, however, was more rigorous. Julian described participating in a large choral program that sang in parts and produced concerts. Importantly, Julian distinguished that the program was elective; students could opt into the program, meaning that only students who wanted to sing were enrolled, which was not the case at the Mulligan County middle school where he would later become a choir teacher. During middle school, Julian recalled that his choir sang

Bonse Aba, a Bemba language folk song from Zambia, a few Italian and Latin pieces, but that most repertoire was English language pop music.

As a Porter High School student, Julian was Alexa's student for two years. Julian described the repertoire in Alexa's ensembles as "guided towards what students like" and "connected to diversity," meaning that she selected repertoire meant to engage students' musical interests and cultural heritage (Interview 1, November 9, 2021). Crucially, Julian credits Alexa as a key reason why he pursued a degree in music education:

> Alexa, she encouraged me to do it, so I did it. Well actually, first she encouraged me to do All County [Choir] and then All State [Choir], and then after that, she nominated me for [the local university's] honor choir. Since [the local university's] honor choir is 300 to 400 students on stage, it was such an amazing feeling how everybody is coming together from different parts of the state making music together. I thought it was very powerful, and said "I want to do that, one day." That's what really encouraged me to follow teaching. Because the teacher encouraged me, I want to encourage others to be successful, or just guide them a path to be successful in whatever path they choose, whether it's music or not. (Interview 1, November 9, 2021)

Alexa's encouragement to participate in multiple honor choirs not only boosted Julian's musical self-esteem, but also allowed him to experience a level of choral music making that would not have been available to him in his ensembles at Porter High School. Furthermore, the honor choir experiences, along with her encouragement, inspired Julian to do the same for others.

Undergraduate Education. Julian attended the same predominately White, urban public university as Alexa, but due to differences in ethnicity and six years between their attendance, his experience differed from her in many important ways. Julian reported that the faculty members with whom he took coursework were entirely White, although there was a similar amount of male and female instructors. When asked what it was like to attend a university with all White instructors, Julian responded that rather than encountering issues with White faculty, he encountered issues with finding a sense of belonging amongst a predominately White student body. Julian recalled thinking, "How do I fit in with the students that were all mostly White? Because I was only one that spoke Spanish, Hispanic background, so it was like, do I fit in here or what? They don't understand" (Interview 1, November 9, 2021). One thing that his classmates did not understand was that Julian lived at home with his parents and commuted to work. It took a lot of effort to commute to campus and living with family during school was considered normal and expected within his culture.

Julian additionally found it difficult to relate to his collegiate peers due to differences in his musical formation. Julian noted that many of his peers had had "years and years of music background" including private voice and piano lessons, which he had not had (Interview 1, November 9, 2021). Due to his lack of formal music training outside of middle and high school choir Julian stated, "It's like I had to work twice as hard to try to keep up because I didn't know what they knew. I didn't have that experience of what they had" (Interview 1, November 9, 2021). While Julian's professors took note of his difference in training, which required him to accelerate his training in

comparison to other students, he recalled that his peers did not care to notice or acknowledge the dedication it took for him to progress in the program.

While Alexa reported that she did not take any coursework at the undergraduate level that acknowledged the needs of multilingual students or the requirements of teaching in diverse classrooms, by the time Julian began his studies, the university's offerings had changed. Julian took a required course titled Teaching in a Diverse Society, which was taught by a music education professor, although the course was required for all education students. The course required students to create lesson plans with the needs of diverse students, including multilinguals, in mind. Julian recalled creating lesson plans with culturally relevant music repertoire as well as being mindful of how to use language appropriate for students with different learning needs.

In preparation for teaching multilingual students, Julian stated that his practicum placements were most helpful as he was able to observe multilingual students in the classroom environment. For one such placement, Julian observed a science teacher at a Mulligan County school that is dedicated entirely to Multilingual Learners with beginning English skills. During the practicum, Julian observed the teacher using many multilingual accommodations that he later reported using in his own classroom, such as visual aids, verbal scaffolds, sentence diagrams, and translanguaging, or "when a multilingual person's full linguistic repertoire is used and honored, instead of trying to keep narrowly focused on a single language" (España & Herrera, 2020, p. 20). As a Spanish-English bilingual, Julian described translanguaging as easiest when ML students were native Spanish speakers. He noted, however, instances of asking a student to name

new vocabulary in their native language and connecting new concepts to what they already know.

Student Teaching. Due to the COVID-19 pandemic, Julian's student teaching in the spring semester of 2021 took place entirely as remote, online instruction. Since music educators in the state where the study took place are certified to teach all grade levels, Julian split the semester between a primary and a secondary placement. His first placement was teaching general music at Watson Elementary, a performing arts magnet school in Mulligan County. Julian reported that most students were engaged with online learning, with nearly 90% daily attendance. Julian's coordinating teacher was Kodàly trained, and Julian recalled using many Kodàly techniques that overlapped with multilingual accommodations. Julian described a lesson where he and his coordinating teacher taught *The Squirrel Song* by using images of squirrels to represent quarter notes and acorns to represent eighth notes. Although the intent of the acorn and squirrel symbols was to prepare students for learning the symbols of western musical notation, by using visual aids, Julian identified that he was also providing non-verbal accommodations and visual scaffolds for his multilingual students.

At his second placement, Julian student taught choir, piano, and arts appreciation at Monroe High School, a Mulligan County School located in a mostly White and Latinx suburb, but with satellites in majority Black neighborhoods across the county. At Monroe, Julian noted that students struggled more to attend online classes than they did at Watson. There were also more Spanish speaking students with whom he engaged in translanguaging. Julian noted that students were often excited to find out that he spoke Spanish, adding that students felt "more successful" when they could "ask [a question] in

their language and they can get a response in their language" (Interview 1, November 9, 2021). Although Julian's coordinating teacher at Monroe was not a native Spanish speaker, she practiced Spanish on Duolingo (a smartphone app for language learning) daily. Julian added, "she sent me a picture of the other days she's at 350-day streak. So, she's learning Spanish!" (Interview 1, November 9, 2021). Julian noted that his coordinating teacher's students felt appreciated and understood when she shared her new language skills with them. "They think it's awesome that she's trying to learn other cultures and to learn different languages or language, and so they see that as like, 'She gets us. She understands that we come from a different place'" (Interview 1, November 9, 2021).

After Julian completed both student teaching placements, Mulligan County Schools moved from a fully online teaching model to an optional hybrid model. Students were allowed to choose to return to in person learning two days a week, with three online days, or to remain learning fully online. During this time, Julian returned to Watson Elementary, working as a full-time substitute teacher in a percussion class. His teaching roster at Watson included around 100 students, about 25 of whom were either labeled as multilinguals or spoke more than one language in the home. Julian recalled that his multilingual percussion students were successful when lessons were focused on the kinesthetic nature of percussion, allowing him to communicate with students in non-verbal ways that supported their learning.

Current Teaching. Wilson Middle School, where Julian was in his first year of teaching choir at the time of the study, was located in a middle and working-class suburban neighborhood. Although the neighborhood is majority White, it was home to

sizeable Black, Latinx, and Asian communities. Some of Wilson's students also lived in a "satellite" or region that is non-contiguous with the rest of its student assignment boundaries. Wilson's "satellite" was within a majority Black neighborhood in the urban city center that was also home to Somali and Arabic speaking immigrant communities. The use of the satellite district was meant to increase the school's student diversity. In the 2020–2021 school year, 41.2% of Wilson's students were White, 38.2% were Black or African American, 11.7% were Latinx, and 8.9% were classified as "other." Students who were considered "economically disadvantaged" made up 68.3% of the student population; 7.9% of all students were multilingual. In the 2021–2022 school year, Julian had 10 multilingual choir students, out of a total of 157 in his program.

At Wilson, not all students were given the option to choose which elective courses they were enrolled in. Sixth graders were required to take an array of visual art, choir, band, orchestra, and theatre on a 12-week rotation. Seventh graders were able to select two arts courses each year, one for the fall and one for the spring semester. Eighth graders were allowed to select an elective for the entire year. Due to the lack of student choice, Julian described an unexpected issue he faced motivating students to sing who did not choose to be in choir. Julian contrasted this lack of choice to his student teaching placements, as well as his own middle school choir, where students were allowed to select what electives or ensembles to join.

Julian stated that student teaching had been unable to prepare him for classroom management and the student behaviors he was experiencing since it had been completely online. A compounding factor in student motivation and behavior was the effect of the COVID-19 pandemic and the resulting isolation students felt during remote instruction.

Between March 2020 and March 2021, Mulligan County Schools delivered all instruction remotely, with students learning at home via video conferencing software on district provided devices. Beginning in March 2021, elementary schools, and later middle and high schools, operated on an optional hybrid schedule, with many students choosing to remain fully online. Julian observed that during the year or more that Mulligan County students spent online, students lacked connection with peers and attention from adults, which he hypothesized was a reason for behavioral outbursts during the 2021–2022 school year.

Lucas

Lucas was a 28-year-old White male in his fifth year of teaching choir at Emerson Sixth Grade Center at the time of the study. Originally from a small town in the Midwest, he attended a rural public university in a western region of the state where the study took place, earning a bachelor's degree in instrumental music education. Lucas had recently earned a certification in teaching English as a Second language from the local university in Mulligan County through a graduate level program financed by Mulligan County Schools.

Musical Formation. Lucas began playing trombone in the sixth grade, joining band at his mother's behest. He continued to play in band throughout high school, and even in a competitive drum and bugle corps, although he "hated doing trombone" (Interview 1, December 8, 2021). He was surprised when he successfully auditioned for the music education program at his university because he "was fairly tone deaf and never practiced" (Interview 1, December 8, 2021). After being accepted, however, he decided

he would become a high school band director, an opinion which evolved throughout his undergraduate studies and his first job placement.

Undergraduate Studies. The rural university Lucas attended for his undergraduate degree, like Alexa and Julian's university, was a public predominately White intuition. Lucas described his music educational faculty was entirely older, White, and male. His only non-White professor was a Black male professor in a general education course. The student body, according to Lucas's memory, was also largely White, but the vocalists were "probably the most diverse group" he experienced on campus (Interview 1, December 8, 2021). The university's own data reported it was 79.7% White, 6.9% Black, and 1.7% Latinx in 2015 (University Fact Book, 2014–2015).

Although his degree was in instrumental education, Lucas took one semester of choral methods and one semester of vocal methods. Lucas sought out many elective and extracurricular opportunities to participate in choral ensembles. He sang for four semesters in a mixed voice ensemble and six semesters in a tenor-bass ensemble. Additionally, Lucas joined a student-run a cappella group and a music fraternity, which included many communal singing opportunities.

Despite continuing to study the trombone at university, Lucas "quickly" shifted focus from high school band to elementary general music (Interview 1, December 8, 2021). The music education program at his university was designed to prepare students to pursue a master's degree in music performance. Alternatively, the general education programs lacked any meaningful connection to music, leaving Lucas to "figure out how those things go together" (Interview 1, December 8, 2022). Moreover, the theoretical nature of the education courses left him wondering how to apply what he was learning,

only later to realize what his professors had been attempting to instill in him once he had gained practical experience in the classroom. Lucas noted that his practicum placements, especially one with an elementary music teacher, however, did provide him with useful learning experiences.

Lucas's practicum and student teaching placements, all of which were rural, provided little opportunity to work with multilingual students or students of color. Lucas recalled one Latinx student during his student teaching placement with a high school band teacher in 2016. As he was at the school during the 2016 presidential election cycle, Lucas recalled that many students made racially disparaging remarks towards the student, such as "Trump's going to build the wall." The student often chose to respond with humor, even retorting "I'll jump over it," (Interview 1, December 8, 2022). When asked if the student was attempting to use humor to diffuse the situation, Lucas responded that he did not know if it was a defense mechanism, or if the students had a mutual understanding that it was all meant in jest. As to how his coordinator responded to the racist remarks, Lucas said, "I don't know if he was paying attention enough to, or he might have joked along with them" (Interview 1, December 8, 2021).

First Years of Teaching. Lucas moved to the Mulligan County area after graduating with his Bachelor's in Music Education, accepting a position teaching choir at Emerson Sixth Grade Center. Emerson was located in a majority White, middle- and working-class area in the southwest of Mulligan County. Uniquely, Emerson served only sixth grade, and was housed in the same building as a seventh and eighth grade school, occupying a separate wing. Like Wilson and Bryson Middle Schools, it drew students not only from the surrounding neighborhood, but also from satellite areas located in majority

Black neighborhoods. During the 2017–2018 school year, Lucas's first year of teaching at Emerson, White students were 48.8% of enrollment, Black students were 35.9%, Latinx students were 8.5%, and 6.8% of students were labeled "other." For the same school year, 85.2% of students were considered "economically disadvantaged" and only 1.7% of students were classified as multilinguals (State School Report Card, 2017–2018).

Although he initially had sought to teach elementary general music, Lucas described his decision to teach choir as a response to the tight job market for music positions at the time. At the time of the study, Lucas was still teaching at Emerson, where he was then in his fifth year. Despite a difficult first year, Lucas had remained at the school because he enjoyed teaching choir and working with Emerson's students. All Emerson students were required to enroll in choir, band, or orchestra, meaning that while Lucas had high enrollment numbers, he had a mix of students who had chosen to take choir and students who had been placed in the class regardless of their preference. Like Julian, Lucas described the lack of student enrollment choice as presenting motivation and behavior issues in class.

Lucas described his first year at Emerson as "hectic" due to student behavior, especially behaviors connected to trauma, and because his teacher preparation program and student teaching experiences did not prepare him for the realities of teaching in an urban school. According to Lucas, Emerson was "very different from anything I was taught, and instead I've had to have some serious adjustments" (Interview 1, December 8, 2021). Some of the adjustments Lucas made involved seeking out additional training in classroom management, music pedagogy, and vocal technique. Additionally, Lucas began taking private voice lessons to improve his understanding of vocal technique.

Although his first year had been characterized by difficult relationships with certain students, in Lucas's second year he incorporated strategies he had learned in professional development that lead to more positive relationships with students. Remarking on his improvement, Lucas's principal asked "Are you the same person that we saw last year?" (Interview 1, December 8, 2021).

ESL Certification. Before the 2020–2021 school year, the student assignment plan for Emerson was slightly altered, increasing their multilingual enrollment to 9.7% of the student population, more than doubling the 3.8% of students who were MLs the previous year. Due to the planned increase in ML enrollment, Mulligan County Schools offered teachers at Emerson the opportunity to earn an English as a Second Language (ESL) certification for free at the local public university. Lucas decided to participate in the program to be better prepared to teach ML students in his choirs because his undergraduate experienced had not offered any meaningful instruction on the topic (Interview December 8, 2021).

The ESL certification program consisted of two semesters of master's-level coursework, totaling 14 credit hours. Perhaps unsurprisingly, Lucas was the only music teacher in the student cohort, meaning much of the coursework was geared towards language arts and other "core content" areas. Lucas described the coursework as, "directed towards being an ESL specific teacher, not teaching an ESL kid in your content, which was some of the stuff I wish I could have gotten more help with, but I was the only music teacher, which is kind of common when you go to things" (Interview 1, December 8, 2021).

The experience of being the sole music educator was not dissimilar from Lucas's description of his undergraduate experience, where his music education and general education courses felt like two distinct camps, and he was left to make connections on his own. Notwithstanding the difficulties of being the only music teacher in the program, however, Lucas described the ESL program as "helpful" for teaching his multilingual students (Interview 1, December 8, 2021), even addressing specific questions he had as younger teacher, such as how to communicate with parents. Additionally, Lucas benefited from completing the program with another teacher at Emerson. During and after the program, Lucas and his colleague were able to rely on each other when planning lessons for multilinguals or when seeking new resources or implementing new accommodations.

Current Teaching. As Mulligan County Schools returned to fully in-person learning for the 2021–2022 school year, Lucas was able to implement what he had learned from his ESL certification more fully than he had during the previous year of remote instruction. Lucas sought to create a classroom that was welcoming to all students through culturally relevant teaching, student-centered teaching, and language accommodations for all emergent readers. Although in his first years of teaching at Emerson, Lucas had benefited from support from both district resource teachers and his school administration, now in his fifth year he had become "one of the oldest teachers in the building" due to high turn-over rates (Interview 1, December 8, 2021). Not only did this mean he received less support, but also it meant that he felt obliged to help younger teachers, and that counselors felt they could reassign students to his class who had had difficulty being successful with other teachers.

Catherine

At the time of the study, Catherine, a 47-year-old White female, was in her 25th year as an educator. Catherine had previously served as an English as a Second Language resource teacher for Mulligan County Schools, a position she occupied when she and I first became professionally acquainted. As an ESL resource teacher, she traveled to different schools in MCS, leading professional development and working alongside teachers of multilingual students in the classroom. Catherine frequently worked at my own school, where I was impressed with her theoretical, practical, and cultural knowledge of teaching MLs. Additionally, Catherine had a background as a choral singer, having participated in choir throughout high school and college.

Catherine, a native of the Midwest, earned a Bachelor of Arts degree in French from a rural public university in the Southern the United States. Later, she obtained a master's degree in teaching English as a Second Language from an urban public university, also in the South. Neither university was in the same state where the study took place. At the time of the study, Catherine was taking coursework toward a Doctor of Education (Ed.D.) at a rural private university in the same state as the study. After she had been invited to participate in the study, but before the study took place, Catherine had transitioned roles within Mulligan County Schools. Her new role was as resource teacher in digital learning, helping teachers to implement technology within their lessons, especially as it regards multilingual students.

Chapter 5: Findings

In this section, I discuss the findings in relation to each research question.

Research Question 1

The first research question was "To what extent are choral music educators facilitating a pedagogy of liberation with Multilingual Learners in the public schools of a southeastern US state?" The sub-questions were: a) What common areas of strength in liberative praxis exist?; b) What common areas of growth exist?; and c) To what extent has a pedagogy of liberation been extended through online, hybrid, or in person learning during the COVID-19 pandemic? Thus, this section of the findings is organized thematically into three sections: areas of strength, areas of growth, and online choral education and MLs during COVID-19.

Areas of Strength

Three areas of strength in liberative praxis were identified from the data: student-centered learning, culturally responsive teaching, and positive classroom environments. Although these themes were common for each participant, the unique manner in which each participant incorporated the themes within their teaching praxis necessitates both cross-case comparison and individual descriptions. Additionally, each participant displayed a unique area of strength in liberative praxis not shared by others. Although these areas of strength were not common across all participants, they are salient examples of strong instructional practice, which other choral educators may seek to emulate.

Student-Centered Learning. When using student-centered learning, teachers seek to create a classroom environment where teachers and students share responsibility. Student-centered learning occurs:

> when the planning, teaching, and assessment revolve around the needs and abilities of the students. The teacher shares control of the classroom, and students are allowed to explore, experiment, and discover on their own. This does not mean that the students are in control of the classroom, but rather that they have some influence in the decisions that are being made about their learning. Students are given choices and are included in the decision-making processes of the classroom. (Brown, 2008, p. 30–31)

While the name "student-centered" learning many suggest a model wherein students make all educational decisions, the guiding voice of the teacher is still present and important as teachers should ensure that students develop the skills required to further their own educational goals.

All three choral educator participants centered students by allowing their input in musical selections. Alexa solicited song suggestions from students, selecting pieces from amongst the suggestions that met student learning goals, and then allowed students to vote for their favorite. Alexa described this as a "sneaky way to give [students] a voice, because [the songs] are pre-approved by me" (Interview 2, December 20, 2021). Through this process, Alexa was able to curate songs that were lyrically appropriate and met musical learning goals, but also catered to the interests of her students. Another method Alexa utilized for repertoire selection was through organic musical listening moments with her students. While listening to music at the end of class, Alexa noticed her students "sang their little hearts out" while listening to *A Million Dreams* from *The Greatest Showman* (Interview 2, December 20, 2021). Alexa incorporated the piece into their

repertoire and used it as a reference for how students should sing all of their pieces with energy and volume.

In manner similar to that of his former teacher, Alexa, Julian allowed students to directly help select repertoire. His eighth-grade ensemble requested to sing "the entrance song from *Frozen"* (*Vuelie* by Frode Fjellheim, a Saami inspired Norwegian piece) (Interview 1, November 9, 2021). Similarly, Julian's seventh-grade chorus had chosen *Catch a Falling Star*, written by Paul Vance and Lee Pockriss. Although many students struggled with motivation and participation due to post-pandemic malaise and a lack of choice over their schedule, Julian reported that many students were more engaged and excited while rehearsing selections that the ensembles had chosen. Julian described students' responses to learning and performing music they had selected as "Oh my gosh! We're getting to do this piece?" noting an element of elation and surprise that they had been given agency over an aspect of their educational experience (Interview 1, November 9, 2021).

Julian also discovered musical repertoire that interested his students by allowing them to "explore, experiment, and discover" through project-based learning assignments (Brown, 2008, p. 30). As Julian's sixth and seventh grade students were enrolled in choir during 12 and 18 week rotations, Julian assigned a "Soundtrack of My Life" presentation that allowed him to learn about his students' musical tastes and their home lives. The assignment tasked students with selecting six songs and explaining in three sentences why each song represented an aspect of their life. Students used exploration, experimentation, and discovery by listening to different songs and through reflection deciding which songs might relate to their lives, and how those relations were made.

Julian noted that he intended to listened to the selections each student submitted and use the songs, artists, and genres as a basis for selecting future repertoire for his ensembles.

Lucas tailored his repertoire selection to both student and parent interests. Although he did not describe using direct student input like Alexa and Julian, Lucas attested that he "want[ed] to pick pieces that [his students] would be appreciative of" even when he felt pressure to select more traditional choral literature (Interview 2, December 21, 2021). Additionally, Lucas chose songs for his choirs that parents would recognize, so that when parents, who he described as their primary concert audience, would think "Wow, that's awesome. I can't believe they did that" when they heard the choir perform (Interview December 21, 2021). Examples of pieces that piqued students' and parents' interests included selections from *The Lion King* and *Hamilton*, as well as songs by Bruno Mars and Michael Jackson.

While all three participants reported selecting repertoire based on student interests, Julian and Lucas additionally reported selecting repertoire based on student learning abilities and needs. As students in Mulligan County had spent between a year and a year and half doing online learning, Julian noted that his students lacked experience singing in an ensemble or even singing in front of others. To provide students with early success, he selected songs that were musically straightforward and accessible, such as short, unison folk songs.

Lucas also selected pieces for his ensembles that meant to grant a "specific skill set and a specific challenge, and something new" (Interview 2, December 21, 2021). Skills for which Lucas selected repertoire included tone and vowel production, and new genres he introduced to his students, such as Negro Spirituals. Lucas described this

process as “taking medicine or eating their vegetables;” while students may not appreciate these pieces as much as they did those he selected based on their musical interests, learning these pieces and the skills they provided would be “good for them” (Interview 2, December 21, 2021).

Two participants centered student learning in the ways that they rehearsed the repertoire. Alexa and Lucas requested student input on which warmups to include in rehearsal, as well as feedback on what rehearsal strategies were most effective for their learning. Alexa asked her class questions such as: “Hey, what do you think would be the next best step for us? Would it help us to run through this piece one more time? Or does your brain need a break? You need to move to the next piece or…?” (Focus Group, January 13, 2022). After asking her students how to proceed, Alexa had them vote by raising their hands with their eyes closed, so that “they [could] speak authentically from what they actually want” (Focus Group, January 13, 2022). Even after finishing the rehearsal and performance process, Alexa would follow a similar voting method to allow students to choose an in-class reward experience. Similarly, Lucas requested student feedback on which sections of a piece to review after they had rehearsed it. By soliciting input, Lucas noted that he was better able to address student needs during the rehearsal process as they may identify sections for further rehearsal that he had not. Additionally, he would require students to explain what aspect of the music “they were struggling with,” strengthening their self-advocacy and self-assessment skills (Interview 2, December 21, 2021).

Alexa and Lucas furthered their student-centered instruction by using peer-mentoring systems. Alexa created peer-mentors for content instruction; she designed

seating charts where she paired students based on how each could benefit the other. Alexa shared:

> [by] sitting students next to each other, who complement one another, who, I don’t know, the sum of their parts is greater than the individual, I guess. So, Student A is going to help Student B write their solfege and get more confident with that, but Student B is going to always model how to raise your hand to ask a question, or how to sit up with great posture. (Interview December 20, 2021)

By placing students in mutually beneficial seating relationships, Alexa promoted a positive sense of self among her students and allowed them to view each other as experts in various aspects of choral singing. Alexa viewed this as a way to “empower” students who were “humble leader[s]” who were unaware that they excelled in certain areas (Interview 2, December 20, 2021).

Alexa further positioned students as experts in her classroom by inviting them to share their expertise with the entire ensemble in accordance with their own comfort level. If her students “already [knew] something from a previous school,” Alexa encouraged them teach it to the class, “so that their peers hear it in as many different ways as possible” (Interview 2, December 20, 2021). While encouraging students to share their knowledge, Alexa addressed her class, saying, “Hey, if my way of explaining things doesn't resonate with you, maybe Austin's does” (Interview 2, December 20, 2021). Similarly, Alexa invited students to share expertise they gained through their own lived experience, such as the language they spoke at home. When rehearsing a Spanish language piece, a bilingual student taught the choir how to pronounce the lyrics. The student was not comfortable standing in front of the entire to class to teach, however, so

Alexa allowed her to lead the ensemble in learning the pronunciation of the Spanish words from her seat (Interview 2, December 20, 2021).

Lucas also designed a peer-mentoring system, but for behavior. He used a system of positive "points" and negative "marks" to track student behavior. Students receive incentives for reaching a specific number of points and receive consequences for accruing too many marks. Lucas had students who struggled to make positive choices in class take charge of assigning points and marks to other students, allowing them to see examples of positive, as well as distracting behavior from the front of the classroom. Lucas gave the students strong parameters for how to assign marks and points and reserved the ability to alter their tally if he felt they had assigned them in an unfair way. Rather than viewing this as a reward for bad behavior, Lucas viewed this as a chance for students to see behaviors from his perspective, perhaps understanding why certain behaviors are not conducive to others' learning. Furthermore, it allowed other students to perceive the marks and points system as fairer, since more than one person (Lucas) was involved in assigning them.

Culturally Responsive Teaching. Culturally responsive teaching is a pedagogy which seeks to utilize "the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (Gay, 2010, p. 31). Gay (2010) explained in the following bullet points that culturally responsive teaching "is validating *and* affirming" [italics original] to students who are members of diverse ethnic groups because:

- It acknowledges the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and

approaches to learning and as worthy content to be taught in the formal curriculum.

- It builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities.
- It uses a wide variety of instructional strategies that are connected to different learning styles.
- It teaches students to know and praise their own and one another's cultural heritages.
- It incorporates multicultural information, resources, and materials in all the subjects and skills routinely taught in schools. (pp. 31–32)

Alexa, Julian, and Lucas all utilized one or more of the above strategies to create culturally responsive teaching in their classrooms, for both multilingual and monolingual students. First, all three choral educators selected repertoire that "acknowledge[d] the legitimacy of" their students' musical heritages (Gay, 2010, p. 31). During her time at Porter, Alexa recalled choosing repertoire that reflected her students' cultures and languages. Lucas also acknowledged the importance of incorporating choral literature that represented students' heritage, and accomplished this, in part, by programing Negro Spirituals. Similarly, Julian shared his own Mexican-American musical culture, a culture which some of his students shared. He provided an experience for his students to "know and praise their own and one another's" musical cultures by introducing *Mi gallo*, a Mexican folk song (Gay, 2010, p. 32). Alexa connected the culturally responsive repertoire she taught to the "approaches to learning" present within the culture each selection came from (Gay, 2000, p. 31). For example, when teaching a selection by rote,

she noted that it "is the way that music is taught in lots of cultures and has been taught for a lot of history," (Interview 1, December 12, 2021). Alexa observed that for many beginning choral singers, introducing music solely through sight reading could "be very daunting," especially for MLs who are learning a Western musical notation alongside learning a new language. By teaching music by rote when it was the original way the repertoire was transmitted, Alexa was honoring its cultural origins and reducing barriers to learning (Interview 1, December 12, 2021). Furthermore, by allowing for student input or accounting for student and parent tastes in repertoire selection, all three choral educators "buil[t] bridges of meaningfulness" between the music they learned in school and the music they enjoyed in their daily lives (Gay, 2010. p. 31).

Second, Alexa, Julian, and Lucas addressed the needs of students' different learning styles through visual, aural, verbal, and kinesthetic learning. All three participants described utilizing Curwen hand signs to teach solfege (engaging the eyes, ears, and body). Julian further provided adaptations for MLs by providing writing and verbal instructions after ML students had trouble following rhythm exercises based on verbal instructions alone. Julian also allowed for a shy student, who was ML, to perform her rhythm tests before and after class, or to submit them as videos she recorded at home instead of performing them in class while peers were present.

Third, Julian taught his "students to know and praise their own and one another's cultural heritages" by holistically incorporating music representing a variety of cultures throughout his classroom routines (Gay, 2010, p. 32). Julian used folk music from non-English speaking cultures in his repertoire selections and daily vocal warm-ups and having non-English speaking cultures represented in his classroom decorations. For

example, Julian taught his students *Mama Paquita*, a Brazilian folk song, and incorporated it into their rehearsal routine as a warm-up (Interview 1, November 9, 2022). Although the song was taught with the translated English lyrics, the students were exposed to the sonic elements of Brazilian music, and the daily use of world music reinforced the expectation that students would be learning music from a diverse range of cultural sources. Julian also regularly updated a classroom bulletin board with informational posters he created with biographical information about influential musical artists. The depicted artists represented many musical and linguistic cultures both present and not present in his student population, such as Aretha Franklin, Selena Quintanilla, and Drake. An additional area where Julian incorporated music that represented student cultures and interest was in his selection of listening examples. Finally, Julian used "throwback Thursdays" to play listening examples for students, often incorporating examples by Latinx artists, such as Selena Quintanilla and Lin-Manuel Miranda (Interview 2, November 23, 2021). Julian identified that when repertoire or listening selections included languages students spoke in their homes, students felt an increased connection and sense of belonging in class.

Last, Lucas integrated "the "sociocultural realties" of his students into his classroom by addressing learning targets through "frames of reference" that were relevant to his students' experiences (Gay, 2010, pp. 31–32). Lucas described unified choral diction as one of the challenges of teaching students with different mother tongues and different English dialects. He made use of the International Phonetic Alphabet to teach unified diction and vowel formation to his students. To relate IPA symbols to words that all his students were familiar with, Lucas created posters that depicted snack foods

popular among his students. For example, for the “a” vowel, Lucas created a poster of “Takis,” a spicy rolled corn chip made in Mexico, but popular among young people of all backgrounds in Mulligan County. By relating new concepts, such as IPA, to familiar snack items, Lucas created a culturally relevant praxis that allowed students to see their own interests and lives reflected in his choral classroom.

Positive Classroom Environments. Alexa, Julian, and Lucas described using multiple strategies to create a positive classroom environment where students felt welcomed and supported by their teachers and their peers. Many strategies were designed to allow students the opportunity to be seen as individuals, to promote teamwork and positivity amongst students, to reduce barriers for multilinguals, or to promote positive behavioral choices. Alexa and Lucas reported using unstructured time to ask students questions about their lives outside of school, which allowed students to “feel comfortable enough to share about their lives” including multilinguals (Alexa Interview 2, December 20, 2021). Lucas added that such interactions occurred outside the classroom as well, in hallways or at after-school events such as sports. He noted, however, that due to the COVID-19 pandemic this had become more difficult as many events were canceled or saw smaller numbers of attendees. Alexa promoted a positive classroom environment through having students “turn and talk” after she asked questions, then having students report back to the class what answer their partner had shared (Interview 2, December 20, 2021). Alexa used a “student of the day” activity where a student’s name was chosen at random every day, and other student were asked to compliment them. Additionally, she had students nominate each other for a student of the month award. Lucas also promoted a positive classroom environment through peer-encouragement; he had his students cheer

and applaud when others received prizes, which were awarded to students based on the points system he implemented for classroom behavior.

Alexa also employed teaching strategies designed to decrease barriers or perceived risk when participating or answering questions in class. She used a name randomizer to call on students, so that all students had an equal chance to respond to questions. As many students were not accustomed to being called on randomly, Alexa "tried to kind of gently ease them [...] by using it for non-threatening questions at the beginning of the year, just like, 'What's your favorite color? Favorite pizza topping?'" (Interview 2, December 20, 2021). Furthermore, Alexa decreased risk by asking questions that required little to no language to successfully answer and requiring all students to answer them:

> So, that's either like a yes or no question where students can give me a thumbs up or down, and I wait for like 100% of them to show me a thumbs up or down, or like a "point in your music" kind of thing, or a "show me how many beats this lasts" or "show me what solfege syllable this is." (Interview December 20, 2021)

Alexa's use of low-risk questions with simple, structured answers, benefited her multilingual students by providing a safe environment for them to participate in class without overly privileging students with greater verbal English skills.

Julian had several strategies for creating a positive classroom environment. He built relationships through lessons, such as the *Soundtrack of My Life*, to allow students to share about their lives and their musical interests while meeting learning targets. He altered his classroom setup to promote positive behaviors in his classroom. After noticing students wanted to sleep at his desk, he removed it from the classroom so that students

could only be at their seat. He rearranged his room to allow for less places for students to sleep and to support a better workflow. Julian attested that the new layout had improved student focus because there were less environmental distractions. Julian also experimented with Wilson's discipline policy, which mandated a specific number of attempted redirections before disciplinary action would be taken. Julian observed that while the policy worked for students who only needed small reminders or a gentle conversation with an adult, other students took advantage of the policy by knowing how many times they could break the same expectation before receiving consequences.

Singular Strengths in Liberative Praxis. Each participant demonstrated a unique strength in liberative praxis that benefited their ML students. Alexis excelled in critical consciousness through teambuilding, Julian used translanguaging, and Lucas used translation services at his school.

Although Alexa and Lucas participated in peer mentoring, as previously mentioned, Alexa was the only participant who expressed a clear philosophy of choir as a "team-building activity" and as a place where singers can "share part of [themselves] with" others through music (Focus Group, January 13, 2022; Interview 1, December 12, 2021). Alexa described the purpose behind her peer-mentoring and student instruction as allowing students to "recognize each other's strengths" and that "the sum of their parts is greater than the individual" (Interview 2, December 20, 2021). Furthermore, By promoting a sense of mutual respect and encouraging students to acknowledge what unique abilities they themselves and their peers had to offer musically and academically, Alexa was developing a sense of critical consciousness among her students.

Julian was unique in that he utilized his abilities as a Spanish-English bilingual to expand his classroom's linguistic borders through translanguaging, or utilizing all the languages a multilingual learner speaks during instruction. This was a practice first encouraged by his supervising teacher while he student taught at Monroe High School and that Julian continued into his current teaching setting. To avoid singling out students who needed Spanish language instruction, sometimes Julian instructed the entire class in Spanish, and then interpreted what he had said into English. Julian's ability to engaging in translanguaging was unique among the participants and allowed him to accommodate his Spanish speaking multilinguals in ways that helped them to be successful in his ensembles. For example, Julian was able to explain new concepts and assignments to students in Spanish when they did not understand them in English, and he was able to speak to parents and guardians in Spanish. His ability to translanguage with Spanish speaking students prompted one student, the only Spanish speaker in her class, to hug Julian and remark that she would miss him when her class rotation ended.

An area where Lucas stood out from among the other participants was his use of translation services. Mulligan County Schools offered free live interpretation (spoken) and translation (written) services for students and teachers. Lucas recalled from his ESL certification courses the importance of providing translations of written communication sent home to parents. Instead of providing separate copies in each language for his students who need it, however, Lucas included all languages present in his classroom on the same paper so that his students would "feel more comfortable that they could get what they needed without sticking out" (Interview 2, December 21, 2021).

Areas of Growth

Teachers shared four areas of growth in liberative praxis for teaching multilingual learners: multilingual teaching strategies, knowledge of diverse repertoire, community and culture, and multilingual learner empowerment.

Multilingual Teaching Strategies. The three choral educator participants sought to increase their knowledge of multilingual learner education due to a lack of preparation from their respective universities. Although Alexa had many strengths in knowledge of ML education, she expressed uncertainty in certain aspects, especially when recalling her early teaching practices. She wrote that at first, she "found it difficult to determine ELL students' prior knowledge and skills; it is difficult to determine the difference between a language barrier and a learning barrier" (Journal 1, January 6, 2022). During Alexa's tenure at her first school, Porter High School, MLs made up 8.9% of the school's student body. Furthermore, many of Alexa's students at Porter lacked previous formal music education (Interview 1, December 12, 2021). As a first-year teacher with no undergraduate instruction on teaching MLs, Alexa's classroom situation at Porter with high a number of ML students and high a number of students with no formal musical background would have made it difficult to discern where issues of language access end and issues of musical experience begin.

Julian expressed a desire to understand how, when, and why language accommodations were appropriate for multilinguals. While he had the most undergraduate preparation for working with multilingual learners of the three choral educator participants, he astutely recognized the shortcomings of his teacher preparation program in the area of multilingual education. In his first journal entry, Julian noted that

while his coursework touched on cultural considerations, it provided little practical information on designing language, and other, accommodations:

> The thing that would have helped me be successful was having a longer class in college that taught us how to lesson plan for ELL students, students with IEPs and 504 plans (creating accommodations, speaking, planning, and teaching). Also, it would have been better for me to be at [the school for ML students] for a longer time. (Journal 1, November 23, 2021)

Even though Julian had the opportunity to observe a teacher in a 100% multilingual setting, without the background pedagogical knowledge behind how the teacher was implementing language accommodations, this experience was not as useful to him as it could have been. Julian described the difficulty of using accessible language when speaking to students at his practicum placement. Instruction on language accommodations prior to this placement would have helped him to be more successful. Although Julian was providing ML accommodations through use of extended time, sentence diagrams, and one-on-one instruction, he did so through a combination of intuition, as both an educator and a bilingual, and by repeating what he had observed other teachers do, especially during his practicum placement.

For Lucas, his interest in increasing his knowledge of teaching MLs lead him to seek an ESL certification. As he had completed this certification program at the time of the study, his desire for increased knowledge was no longer as intense as that of Alexa and Julian.

Knowledge of Diverse Repertoire. While Alexa, Julian, and Lucas all considered direct student input or student musical interests, tastes, and cultures when

selecting repertoire, they identified a need for increased knowledge of musical repertoire representative of their students' cultures, including where to find such repertoire arranged for choir, and how to find resources for authentic language pronunciation. Both Alexa and Julian felt underprepared to select and reach repertoire that represented their students' cultural and musical backgrounds because their own musical education had been grounded in the hegemony of Western Art Music, wherein even the music of White Europeans passes as "diversity" when it is not written in German, French, Italian, English, or Latin. Lucas voiced the need for sources of non-European music and resources on how to correctly teach diction in the languages spoken by his multilingual students. He explained that the perpetration of Western Art Music hegemony can occur through inertia: "It's so easy to get in a box of like, 'Okay we're doing 'insert-Western-song' from such and such century here,' and then you know, again and again," or through pressure from other educators, "Often for a lot of my concerts a lot of times, people will say like, "Oh you're a choir teacher, don't do *this* [music outside the Western choral canon]" (Interview 1, December 8, 2021; Interview 2, December 21, 2021).

Julian and Lucas both voiced a need for greater familiarity with other musical cultures. Julian, a native Spanish-English bilingual, wondered how to create an "equitable" and "diverse" choral program "without just being more specific to Spanish" (Interview 2, November 23, 2021). Lucas was sometimes intimidated by world music, especially if the lyrics were in language that one of his multilingual students spoke:

> If I'm going to be teaching something in a language they know, I get nervous because I don't want to mess that up, because then they'll be like, "Mr. Lucas,

> you're stupid. You don't know what you're doing. This isn't how that's pronounced." (Interview 2, December 21, 2021)

Lucas's fear of appearing "stupid" to his ML students by not knowing how to pronounce song lyrics was not dissimilar to Alex and Julian's uncertainty over how to "empower" or encourage MLs to teach pronunciation of songs in their native languages to their classmates. Instead of teaching the pronunciation himself like Julian did with Spanish lyrics or allowing students to coach pronunciation from their seats like Alexa, Lucas avoided teaching this repertoire altogether unless he was confident in his ability to teach the diction.

Community and Culture. All three participants expressed a desire to build community and culture in their classrooms by increasing cross-cultural dialogue and respect (even though Alexa already excelled at teambuilding). Alexa and Julian expressed a need for increased knowledge of how to foster cross-cultural respect by teaching students to "know and love and accept each other" (Alexa, Interview 1, December 12, 2021). Alexa sought ways to make these cultural connections happen in "natural ways" without "forcing those connections to happen" (Interview 1, December 12, 2021). Julian noted that many of his monolingual students initially resented learning music in languages other than English. Julian sought to address his students' musical myopia by providing diverse listening examples during his "Throwback Thursdays," his use of Spanish in the classroom, and the musicians he highlighted in posters on the classroom walls. He also hoped that students would select music from their own cultures and languages for the *Soundtrack of My Life* project and thereby expose their peers to different musics during their presentations. Despite these efforts, Julian expressed doubts

on how effective his methods of inducing cultural respect and exchange were, especially in his rotation courses where students only enrolled in choir for 12 to 18 weeks. Julian expressed interest in learning what other choir teachers were doing to learn about their students.

Additionally, all three participants expressed a need for greater communication and inclusion of multilingual learners' parents or guardians. Lucas stressed multiple times the importance of communicating with parents, especially when supporting multilingual learners. He noted, however, that during the 2021–2022 school year, his relationship with many parents had been more difficult than they had been before the pandemic. Lucas attempted to remedy this by calling home with good news and encouragement about students as well as regarding behavior or academic concerns. Nonetheless, for multilingual students, communication with parents or guardians was not as easy as it was for monolingual English-speakers. Due to a lack of experience with interpretation services, Lucas further noted, "Sometimes I feel like I avoid communicating with [ML students'] families, because I feel as though, I'm like, 'Oh, it's going to be a hassle. It's going to be too challenging'" (Interview 2, December 21, 2021). Lucas blamed this communication gap, in part, for lower participation and attendance at after-school concerts for his multilingual students, who often faced transportation barriers. Alexa and Julian were not made aware of the interpretation service offered by Mulligan County Schools and were therefore unable to use it to communicate with parents.

Multilingual Learner Empowerment. The three choral educator participants expressed uncertainty regarding multilingual learner empowerment in the classroom. Lucas wondered how to "better incorporate the strengths of [his] ML students into the

classroom?" (Journal 2, December 21, 2021). Alexa and Julian shared similar concerns regarding ML students' skills in their native languages. Both participants desired to include literature that mirrored the musical, linguistic, and cultural lives of their students without forcing their multilingual students into uncomfortable situations. Julian wondered if other teachers were:

> empowering your English language learners by having them teach the song or teach the lyrics because I don't know if it's insensitive. Is it? Is it not? So, I'd like to know that [...] 'cause I know like, "hey, you speak Spanish, why don't you teach the class?" That's like, um, *no*—that's not right." (Interview 1, November 9, 2021)

Although Julian rightfully asserted that it is empowering for native speakers to teach lyric pronunciations to their classroom, from his own perspective as a bilingual choral student, he acknowledged that forcing a student into the role of teacher was "not right." Any student-led instruction must be voluntary on the part of the student.

Alexa's concerns around cultural sharing mirrored Julian's almost identically. She even used the same verb, "empower," when she wondered:

> how to empower your ELL students in a more natural way because, I may know that this student speaks this language at home, but that doesn't necessarily mean that they want to teach their class a song in that language [...] and I think that's just an assumption that a lot of people make is like, "Oh well, we'll just utilize them and they can teach us all about their culture," and it's like well, they may not want to, you know? They may be shy. (Interview 1, December 12, 2021)

Additionally, Alexa rephrased this concern in her first journal entry, writing: "How can I honor all of my students' cultures without 'othering' them?" (Journal 1, January 6, 2022). Although Alexa grappled with the question of how to "honor" and include her students' cultures in her choirs, she made strides towards answering this question on her own by allowing students to participate in cultural sharing at their own comfort levels, such as when she allowed a student to teach Spanish pronunciation from their seat.

Online Choral Education and MLs during COVID-19

The three choral educator participants had experienced online education as either teachers, or Julian's case as a student teacher. Mulligan County Schools (MCS) operated in fully remote instruction from March 2020 until March 2021, and then in hybrid instruction until May 2021 due to the COVID-19 pandemic. Although at the time of the individual interviews (November through December 2021), MCS was operating fully in person, at the time of the focus group (January 13, 2022), the district had returned to remote instruction for two weeks due to high staff absences caused by the Omicron variant.

During the period in which Mulligan County Schools was operating completely online, Julian was student teaching in a Mulligan County high school and elementary school. Julian, Alexa, and Lucas each addressed the problem of extending musical learning through remote instruction differently, and each reported a unique experience with online instruction as it related to the success of their multilingual students. A description of the participants' online instruction experience is provided below.

Online instruction provided unique challenges for multilingual learners in choral ensembles. Julian noted that his multilingual students faced challenges during online

learning that monolingual English speakers did not. During remote instruction MLs did not have in person access to bilingual aids or ESL resource teachers "who spoke their language" (Interview 2, November 23, 2021). Additionally, Julian had multilingual students whose work interfered with online learning:

> It was difficult for this one student because he had to go to work [...] and provide for his family and just like learning about that made it more difficult to— it's like
>
> it made us [Julian and his coordinating teacher] more, understand that some of these students, [...] they're going to be working for their family, providing for their family, because everybody works in the household, or they're watching the kids while mom and dad are working. So, it made it difficult for them to have a separation from school and home. (Interview 2, November 23, 2021)

Relating his student's experience to his own, Julian described the expectation in some Spanish speaking cultures that all household members of a certain age contribute to the house financially. Julian had described this as a difficulty he faced as a Latinx college student at a predominately White institution. By using his own cultural references, Julian was able to respond empathetically to his student's situation.

Similarly, Lucas reported that many of his students, including multilinguals, did not regularly attend online classes or complete online assignments. Although online instruction created new barriers for many learners, a compounding factor for his multilingual students was that his school's administration did not provide information on how to access online classes in students' home languages. Lucas highlighted the lack of language access as a specific failure of his school when it came serving multilingual

learners during online instruction, adding, "I don't think the families understood what the kids were required to do" (Interview 2, December 21, 2021).

An additional challenge during online instruction for Lucas's ML students was poor attendance. As a part of his ESL certification courses, Lucas observed his school's ESL teacher. During this observation, he discovered that many ML students he had yet to see in his class were in attendance (Interview 2, December 21, 2021). Lucas attributed this to his colleague's increased knowledge of services for ML students, such as translation and interpretation, that Lucas had been unaware of that the district offered when he began his ESL certification (Interview 2, December 21, 2021). Lucas further speculated that his colleague was able to use his own experience as a multilingual to create instruction centered in their students' experiences:

> I think he knew what services they needed and knew how to better use those services, like deploying those strategies and things like that, and to communicate with them, because I think he was like, "I know how I felt coming to a new country. I know how they probably feel." (Interview 2, December 21, 2021)

By observing an ESL teacher, Lucas realized that his colleague's empathy, as well as the ML services offered by the school district, increased ML students' success.

Alexa also reported low participation for all students, including MLs during online instruction. Contributing to their disinterest, many ML students in choir viewed their assignments as "busywork" (Interview 2, December 20, 2021). To combat her students' disaffection with online learning, and to help bolster their ability to maintain schedules and routines outside the classroom, Alexa designed instruction she hoped her students would find "meaningful." She created online classroom routines that students

would look forward to, such as learning games, social and emotional learning, and team building activities. Additionally, Alexa helped her students, both ML and monolingual, organize their weekly assignments and expectations. Lastly, Alexa reported that she “found it difficult to avoid giving a lot of verbal information during NTI,” which she noted “can be overwhelming for ELL students” (Journal 2, January 6, 2022).

Research Question 2

The second research question was “How can choral music educators be supported in creating ensembles that promote liberation and sense of belonging for MLs?” The second research question had three sub-questions: a) What needs do teachers have?; b) What questions do teachers have that this research could answer?; and c) What additional supports do teachers and students need to create successful online music education for MLs? I will explore findings related to each sub-question in the sections below. Thus, this section is divided into four parts: teacher support, teacher needs, teacher questions, and supports for online education.

Teacher Support

Mulligan County Schools provided support for the three participants in this study through peer-mentorships and professional development. Julian and Lucas benefited from formal mentorships, and all three participants benefited from informal peer-mentoring. As a first-year teacher, Julian was assigned two formal mentors. One was an elementary school general music teacher, Elizabeth, and the other was the orchestra teacher at Julian’s school. Only Elizabeth provided meaningful mentoring to Julian. Elizabeth had also been Julian’s choir teacher at Porter High School after Alexa left to pursue her master’s degree in conducting. Thus, before Julian even began teaching at Wilson

Middle, he and Elizabeth had an established student-teacher relationship that could be easily transformed into a mentor-mentee relationship. Julian described this relationship as his most helpful mentorship because Elizabeth's previous experience as a choir teacher meant that she could answer his content specific questions. Additionally, Elizabeth had taken the time to observe his teaching and give him feedback on his instruction and classroom management. Julian was able to ask Elizabeth questions about embedding ELL accommodations into his lesson plan that were not addressed by his teacher preparation program. Elizabeth's previous experience teaching general music in a dual Spanish and English immersion school, as well as her time at Porter, may have aided her in answering these questions.

In his first year of teaching, Lucas's mentor was a music resource teacher for the school district and former middle and high school choir teacher, Jacob. When Lucas began teaching at Emerson, the previous choir director had left no choral literature in the classroom. Being somewhat new to the choral world, Lucas relied on Jacob to find free choral literature online to use for his ensembles until he could purchase music through his school. Jacob served as a calming and reassuring voice throughout Lucas's first year of teaching, especially while Lucas dealt with a particularly challenging student behavior issue. Had it not been for Jacob's guidance and reassurance, Lucas may not have returned to Emerson after the first year.

Each participant took advantage of informal mentorships to improve their pedagogies for multilingual learners. Lucas viewed informal peer-mentoring as one of the most important assets in his teaching arsenal. By completing his ESL certification with another teacher at Emerson, Lucas forged a powerful groundwork for collegial support in

his pedagogy for multilingual students. Lucas noted that he frequently relied on his ESL teacher colleague for ideas on implementing ML accommodations. When recalling information learned in his certification program to design instruction and accommodations for MLs, Lucas and his colleague were “able to bounce back and forth with notes on like, ‘Hey, what was that one thing we did?’” (Interview 1, December 8, 2021). Lucas explained the “back and forth” of the relationship as a two-directional collaboration where he and his colleague were each able to help the other generate ideas and recall what they had learned. Specifically, Lucas worked with the ESL teacher to make sure that he was implementing language accommodations in accordance with individual ML student’s accommodation plans. Alexa mentioned her choral music and ML colleagues as valuable resources when it came to considerations for her multilingual students. Alexa shared that one of the resources she used most to support her teaching of MLs was “talking to colleagues, choir specific colleagues or ELL specific colleagues, and just trying different strategies, and then just sticking with the ones that work” (Focus Group, January 13, 2022). When describing the specific resources and criteria she used to select choral literature that represented the musical cultures of her multilingual students, Alexa responded that I had been a resource for her in the past. Julian described collaborating with other choir teachers in the district, including Alexa, by simply texting them whenever he had questions. Julian’s network of mentor and colleague teachers were often able to answer his questions in ways that benefited his growth as a first year educator. Of his colleagues, Julian said “they'll be able to respond quickly and helped me out, give me resources. So, there's a lot of support” (Interview 1, November 8, 2021).

The three choral educator participants also benefited from professional development provided by Mulligan County Schools as well as outside professional development paid for by the district. Jacob, Lucas's mentor was instrumental in helping Lucas find professional development opportunities between his first and second years of teaching, such as a workshop on managing severe classroom behaviors and a Dalcroze Eurythmics certification course, both of which were paid for by the Mulligan County's district level music department. Furthermore, the ESL certification program that Lucas completed was also funded by MCS. Alexa implemented ML teaching strategies that she learned in professional development led by the ESL teacher at her first school. Alexa reported using scaffolding techniques to support MLs by "incorporating [music] literacy in ways that kind of build students up more for success," such as teaching music by reading with solfege in smaller sections and writing in some sections of solfege for students to complete (Interview 1, December 12, 2021). Julian reported that his school had offered professional development that helped him to reflect on how he was working to promote a positive classroom environment, but nothing related to MLs or ML accommodations.

Teacher Needs

The first sub-question to research question two was "What needs do teachers have?" in relation to creating a pedagogy of liberation for multilinguals. Three common areas of teacher needs emerged from the data: relevant coursework in teacher preparation programs, time, and awareness of district resources.

Relevant Coursework. Both Alexa and Lucas were not prepared to teach Multilingual Learners by their teacher preparation programs. Alexa shared:

> I don't ever remember talking specifically about English language learners, and again, that was almost 15 years ago now, and I feel like that has changed a little bit. As our world is becoming more diverse and globalized, and as our community is, I feel like the importance of that has risen, but I don't feel like that was something that was discussed as much when I was in undergrad. (Interview 1, December 12, 2021)

Similarly, when asked to what extent his undergraduate university prepared him for working with multilingual students, Lucas responded, "I wouldn't say they did. That's my full answer. I wouldn't say they did. I can't remember anything from college that related to that. Other than them being like, 'Hey, this exists,'" (Interview 1, December 8, 2021).

Julian had the greatest amount of undergraduate instruction for working multilingual learners. His instruction, however, was limited to cultural considerations and field work observations. As a first-year teacher, Julian identified a need greater knowledge of when, how, and why to implement language accommodations.

Time. Alexa and Lucas both identified needing additional time to be more successful in teaching multilingual leaners. Alexa observed that remote instruction increased the amount of individual instruction she could provide for her students:

> So, upon reflection, even though at the time I was like, "this is horrible," I really, really miss having time built into my day to work with students one on one.[...] I did one-on-one meetings with students, but that time to actually grade my students' work and give meaningful feedback, and really get to know my students,

> and now that we're back in the classroom with all of our kids looking at us at once, I really missed that. (Interview 2, December 20, 2021)

Alexa further reported seeking out ways to incorporate into her in-person instruction the one-on-one meetings and individualized learning she was able to implement during remote instruction, but that time continued to be an obstacle.

Lucas reported having less time for planning and grading than other teachers in his school. While "core content" teachers (such as math, English, social studies, and science) taught five classes a day, "related arts" teachers taught six classes a day (Interview 2, December 21, 2021). The "core content" teachers used this extra planning time in their day to co-plan with other teachers who taught the same subject. Lucas and the other arts teachers were left with a single planning period to grade, plan, attend embedded professional development, and complete other "behind the scenes" teaching tasks.

Knowledge of District Resources. All three choral music educator participants expressed a need for greater awareness of Mulligan County School's resources for multilinguals, as well as greater training on how to use them. While MCS offered both interpretation services (oral communication) and translation services (written communication), Alexa and Julian were unaware of them. Lucas had made use of the translation service, but he was "not comfortable entirely" with using the interpretation service that MCS offered via telephone (Interview 2, December 22, 2021). Lucas explained his apprehension:

> Having more practice with [the interpretation services] would be something that would help [...] because I'm always worried that there's going to be a miscommunication, or it's not going to work. (Interview 2, December 21, 2021)

All participants described the necessity of parent communication and lamented their lack of familiarity with the interpretation and translation services.

Although Julian was able to engage in translanguaging (using more than one language in the classroom) for his Spanish speaking students, he was not able to do this for every linguistic group present among his students. Alexa and Julian relied on multilingual students with high English fluency to translate or interpret for students with emergent English skills. Alexa acknowledged that she was concerned with burdening bilingual students with becoming interpreters for their classmates.

Teacher Questions

The second sub-question of research question two was "What questions do teachers have that this research could answer?" Teacher questions fell into four thematic groups: multilingual teaching strategies, diverse repertoire, multilingual learner empowerment, and culture and community (see Tables 7–10). Tables 7–10 include check marks to identify which participant(s) generated each question.

Table 7, *Participant Generated Questions: Multilingual Teaching Strategies*

Question	Alexa	Julian	Lucas
1. How do you teach vowel unification/formation to an ensemble where singers have different native languages?	✓	✓	✓
2. What ML accommodations or strategies do you incorporate into your rehearsals?		✓	✓
3. What ML resources are you using for those accommodations		✓	✓
4. How do you determine the difference between a language barrier or a learning/knowledge barrier for an ML student?	✓		
5. How can teachers communicate with students who have limited English skills without relying on other students to be interpreters/translators?	✓		

Table 8, *Participant Questions: Diverse Repertoire*

Question	Alexa	Julian	Lucas
6. What are the criteria you use to quality choral repertoire for ML students?	✓	✓	
7. What are the resources you use to find quality choral repertoire for ML students?		✓	✓
8. What are some repertoire recommendations?	✓		
9. Where can you find pronunciation guides for Languages outside the "Big Four" (German, Italian, French, Latin)?			✓
10. How do you approach teaching repertoire to ML students?	✓		
11. How do you introduce repertoire that represents students' cultures and make it feel natural and unforced?	✓		

Table 9, *Participant Questions: Multilingual Learner Empowerment*

Question	Alexa	Julian	Lucas
12. How can we empower native speakers to teach songs in their language without being insensitive or othering them?	✓	✓	
13. How can choir directors empower students to take ownership of their learning?	✓		
14. How do you allow for student voice in your ensembles?		✓	
15. How do you allow for student leadership?		✓	
16. How do you incorporate ML students' unique strengths they have gained through their own cultures and lived experiences into your classroom?			✓

Table 10, *Participant Questions: Community and Culture*

Question	Alexa	Julian	Lucas
17. How can we find easier ways to communicate with parents who are learning English?	✓	✓	✓
18. What are some ways or activities you use to get to know your students and their backgrounds?	✓	✓	
19. What are some ways you build community or teamwork in your ensembles?		✓	
20. How do you create a diverse classroom culture without leaning too much on one non-English speaking culture that you are most familiar with?		✓	
21. How can we teach students to love and accept each other's cultures in ways that feel natural and unforced?	✓		
22. In what ways can we honor our students' cultures without othering them?	✓		
23. What opportunities do you have to tie repertoire to cultural celebrations happening at your school?	✓		
24. How do you help/encourage ML students to attend after school performances?			✓

Participant-Generated Answers. It is beyond the scope of this study to answer all 24 questions. In this subsection I will align participant-generated answers to selected questions based on question frequency (how many participants asked this question) and answer frequency and richness (how many participants answered this question and how much detail participants gave). The following sections will detail answers generated on the topics of multilingual teaching strategies, diverse repertoire, multilingual learner empowerment, and community and culture.

Multilingual Teaching Strategies. On this topic, all three choral educators asked question one: How do you teach vowel unification/formation to an ensemble where singers have different native languages? Alexa and Lucas found ways to help students understand choral diction, a difficulty they faced because different languages and dialects of English ascribe different qualities and colors to vowels. It was difficult for multilingual students, as well as monolingual English speakers of certain dialects, to hear the minute distinctions required to produce a unified vowel as an ensemble. Lucas shared that he had created posters of snack foods that students liked to teach vowels. Alexa thought that the cultural references of the vowel posters could be expanded to include words or foods from ML students' languages and cultures. Catherine, the ML resource teacher, noted that "when a kid walks in a room, hears their language, sees their food, has a teacher who's celebrating them, speaking to them in their language of intimacy, that's what we want school to be. It's amazing" (Focus Group, January 13, 2022).

Diverse Repertoire. All three choral music educators asked questions about choral repertoire in relation to teaching multilingual leaners: 1) How to select quality repertoire that represents ML cultures (question 6) ; 2) Where to find repertoire that represents ML culture (question 7); and 3) How to teach ML repertoire (questions 10–11).

Criteria for selecting quality repertoire for multilingual learners involved two considerations: musical content and cultural context. For musical content, Alexa chose pieces with repetition as this allowed for her students to learn pieces quickly. Catherine, the ML resource teacher, agreed, noting that "one of the great things about choir is that obviously kids get that repetition with singing" (Focus Group, January 13, 2022). Not only does repetition allow students to achieve musical success quickly, and thereby increase self-esteem, but it also allows for increased practice for diction and pronunciation, which are important tools for language acquisition.

For cultural context, Catherine introduced the other participants to the concept of "windows and mirrors," which she used when selecting reading literature for ML English classes (Styles, 1988). Catherine explained:

> when we talk about literature, we want to make sure that we have books that students can find windows into other cultures and then mirrors, you know things that reflect their own culture. So, it's important to incorporate both of those. (Focus Group, January 13, 2022)

To provide windows and mirrors for students in a musical context, choral directors would need to select repertoire both from cultures represented and cultures not represented in their student population. One participant somewhat did this—Julian chose musical repertoire that "mirrored" his own culture as a Mexican-American by teaching the

Mexican folk song *Mi gallo* to one of his choirs. He was cautious of including too much Mexican repertoire, as it would privilege certain multilingual learners over others.

To find repertoire that represented many different student cultures, Alexa reported listening to as much music as possible and using the website of sheet music retailer J. W. Pepper as a search engine to find potential repertoire. Alexa described this process as leading her "down other rabbit holes" at times in order to find appropriate repertoire, as the website did not allow for searches by language or culture, but it was a "good starting spot" due to the size of its catalogue (Focus Group, January 13, 2022). To search for repertoire by specific cultures or languages, Alexa used a website created and curated by the State University of New York at Fredonia School of Music: https://www.composerdiversity.com/. Additionally, Alexa reported asking a colleague, myself, for repertoire suggestions.

In response to how to teach culturally responsive choral literature, Julian suggested that choral directors do the work to find out about the pieces they choose. He stated:

> [Educators must] really know what [they're] about to teach, just have a lot of background, [...] knowing the background and not just fudging your way through it [...] helps it be less forced and more natural because you flow better. You understand the words. You understand the language. You know the background. You know how to respond to students that have questions about the song. (Focus Group, January 13, 2022)

When introducing diverse repertoire, Julian and Alexa both used solfège to provide an aural scaffold and remove the fear or intimidation of learning a piece in a new language.

Julian described solfège as a neutral language that everyone was learning together, and Alexa noted that she would "teach solfege by rote, so that they're still getting fluency with the syllables and still building those aural skills of hearing what those intervals sound like" (Focus Group, January 13, 2022).

Multilingual Learner Empowerment. The three choir teacher participants generated questions concerning how to "empower" multilinguals to take ownership of learning in the classroom. Participants asked the similar questions: 1) How do you incorporate ML students' unique strengths they have gained through their own cultures and lived experiences into your classroom? (question 12); and 2) How can we empower native speakers to teach songs in their language without being insensitive or othering them? (question 16).

Catherine stressed that any student-lead cultural sharing activities should allow for student choice. She suggested using a Google Form to have students sign up to teach a song to their class, so they would not have to respond to a teacher during class. Furthermore, she stated that students, including multilinguals, may wish to share their expertise or interests that extend beyond their own culture or language. She shared "I've had a ton of girls from Africa that love K-Pop, and maybe they want to share, you know something that's not even from their culture that they just really know a lot about" (Focus Group, January 13, 2021). Alexa added that Catherine's suggestion of a Google Form to sign up to teach the class could be incorporated into any questionnaires or surveys teachers use at the beginning of the year to get to know their students.

Community and Culture. Alexa, Julian, and Lucas all asked how best to communicate with parents who did not speak English (question 17). All three choral educator participants asked questions about culture and community that sought for ways in which teachers can honor and respect students' cultures while including them in the classroom.

Catherine provided multiple ways for teachers to communicate with both multilingual students and their parents or guardians. First, Catherine reiterated that Mulligan County Schools pays for an interpretation service that can be accessed through a telephone number or via smartphone app. None of the participants were aware of the interpretation service app. Catherine provided participants with information on how to download the app and demonstrated it on her smartphone. Additionally, she shared a Google Sheet she created that automatically translates text into six of the most spoken non-English languages in Mulligan County Schools: Spanish, Arabic, Swahili, French, Somali, and Nepali.

Catherine noted that a simple, easy way for choir teachers to learn about and honor students' backgrounds was to practice pronouncing their names correctly. She provided several ways teachers could practice student names, including asking students if the teacher could record them saying their name so they could listen to it, as well as the website, pronouncenames.com, which includes phonetic spellings and videos of native speakers pronouncing names from various cultures and languages. According to Catherine:

> When you hear your name, we all just sit a little taller and light up, right? Because it's just beautiful to hear your name, and if somebody says your name the way

> your mom or dad says your name that just feels even better. (Focus Group, January 13, 2022)

Lucas noted that name pronunciation had be stressed in his ESL certification course and mentioned reading an article (Gonzalez, 2014) as a part of his coursework that outlined the importance of correctly saying students' names. Lucas admitted that before reading the article, he had been afraid to check with students if he pronounced their name wrong and would just avoid saying their names at all. After reading the article and discussing it in his ESL class, however, he was committed to learning to say his students' names correctly, regardless of the number of attempts it took.

Alexa shared that when traveling, she often learned essential words or phrases such as "hello, goodbye, thank you, please", but that she did not engage in translanguaging, or using students' native languages in class, because she did not want them to feel "singled out" (Focus Group, January 13, 2022). Responding to Alexa's concern, Catherine observed that:

> students are all different, but, in my experience, most kids really like to be greeted in their native language, like an "hola," a "jambo," "bonjour," is sweet, and I think kids like that. [...] I speak French, and there's always a lot of kids from Congo that speak French and they always remember me. They're excited when I would come to [Austin's school]. They always want to talk to me. There's something about hearing your language of intimacy, the language your mom speaks. There's something about that that's really comforting and that you took the time to learn about them. (Focus Group, January 13, 2022)

Julian also shared his use of Spanish in class. He added that while he sometimes used it in front of the entire class, for students who were shy, he often spoke to them in Spanish in one-on-one settings so that they wouldn't feel "called out" (Focus Group, January 13, 2022). Julian also suggested that teachers could greet students in their language individually as they enter class to avoid embarrassing shy students.

Supports for Online Education

The final sub-question of research question two was "What additional supports do teachers and students need to create successful online music education for MLs?" All three choral participants reported increased barriers for multilinguals during online learning compared to their monolingual English-speaking peers.

Alexa and Julian noted that during remote instruction their multilingual students struggled with English language acquisition because they were not able to interact daily with native speakers as they did during traditional instruction; however, both teachers noted that for written instructions, students were able to use Google Translate to be able to read them in their native language. As Alexa had not been made aware of the translation and interpretation services provided by Mulligan County Schools, she also used Google Translate to text with multilingual parents. Alexa described texting with translated messages as more successful than email or speaking over the phone, although she expressed interest in using the telephonic interpretation service in the future. Julian reported speaking Spanish with his Latinx students, and also using Google Translate for speakers of other languages.

Alexa, Julian, and Lucas all emphasized the importance of language supports for multilingual learners during online learning. Alexa suggested that a centralized location

for information would provide “consistency and predictability of that would be helpful to students of all learning styles” (Journal 2, January 6, 2022). The participants reported that supports needed for greater ML success during online instruction included translation/interpretation services, centralized information, and increased awareness of and training on district services. Older multilingual students needed support with alternative scheduling that could fit around their work or familial duties.

Summary of Findings

In this section, I revisited the research questions for this study and connected them to the findings from Chapter 5. The first research question was: 1) To what extent are choral music educators facilitating a pedagogy of liberation with Multilingual Learners in the public schools of a southeastern US state? Findings suggested that a pedagogy of liberation was emergent among the choral music educator participants. Each sought to provide choice and freedom to their students and sought ways to allow their students to share their own areas of expertise. For example, multilingual students shared songs and lyrics in their native languages. Further, each participant sought out professional development, resources, and help from colleagues to improve their practice. Three areas of strength in liberative praxis were discovered: student-centered learning, culturally responsive teaching, and positive classroom environments. Additionally, each participant had individual areas of strength in liberative praxis: teambuilding, translanguaging, and utilization of translation services. Despite these strengths, participants had areas in which to grow: knowledge of multilingual teaching strategies, knowledge of diverse repertoire, knowledge of community and culture, and how to empower multilingual learners. Last, participants were able to extend their emerging liberative praxis into online learning in

novel ways. Alexa met with students one-on-one and designed lessons that allowed students to teach each other about themselves and their musical interests. Lucas learned that his multilingual students responded to empathy, and their participation increased when he used translation and interpretation services to communicate with parents.

The second research question was: 2) How can choral music educators be supported in creating ensembles that promote liberation and sense of belonging for MLs? Participants were supported through formal and informal peer-mentoring and professional development (PD). Collegial support included formal, district-coordinated peer mentorships and informal mentors who helped them address the learning needs of their multilingual students. Furthermore, teachers suggested that increased university coursework related to multilingual learner instruction, more planning time to meet with students one-on-one, and increased knowledge of and practice with district resources for multilingual students and families such as interpretation and translation services would support them. For online teaching, teachers wanted greater training and awareness of translation and interpretation services. ML students needed additional accommodation supports for language, alternative scheduling for students with daytime obligations, and centralized information regarding expectations, processes, and resources during online learning. Last, teachers had lingering questions about teaching MLs that centered on four areas; 1) multilingual teaching strategies, 2) diverse repertoire, 3) multilingual learner empowerment, and 4) community and culture. During the focus group, the three choral participants, alongside an ESL resource teacher, brainstormed answers to some of these questions. Answers included: ways to include ML students' cultures when teaching choral diction by incorporating words from their native languages; websites for finding

diverse repertoire; strategies for empowering learners to teach choral literature from their own cultures or any musics that they have expertise or experience in, such as having online sign-up sheets and allowing monolinguals and multilinguals alike to lead the ensemble in learning; resources for inclusion of multilingual parents such as interpretation and translation; and strategies for building welcoming and empowering classroom cultures by pronouncing names correctly and including students cultures, musics, and languages in the choral repertoire.

Chapter 6: Discussion, Implications, and Conclusion

In this chapter, I discuss the findings of the present study as related to the critical pedagogy of Paulo Freire's *Pedagogy of the Oppressed* (1968). First, I review the findings by briefly summarizing the case of each participant. Then I discuss the findings in light of *Pedagogy of the Oppressed*; I describe the degree to which the participants abandoned the "banking concept" of education and implemented a pedagogy of liberation. I conclude this chapter with implications for implications for practice, future research, and my closing thoughts.

Case Summaries

Alexa was an enthusiastic advocate for choral teamwork. She viewed all of her students as possessing talents and skills worthy of contribution within the choral ensemble. Alexa focused on creating opportunities for students to share their skills with one another and hoped that this would allow students to view each other as experts in various sub-fields within choral singing. In relation to her multilingual students, Alexa sought ways to include them in her choral "team" by empowering them to share their abilities and talents as well. Sometimes, this took the form of empowering MLs to teach the ensemble the pronunciation of a song in their native language. Alexa wondered how to create more opportunities where students could engage in cultural sharing and how to promote cultural understanding and respect in the classroom. Alexa had not received instruction during her undergraduate or graduate programs on linguistic accommodations, which encouraged her to participate in professional development and seek support from ESL teachers to help develop her skills.

Julian, a Spanish-English bilingual, used his linguistic skills to engage in translanguaging by speaking both languages with his bilingual Latinx students. Similarly, he was able to use his own cultural knowledge as a Mexican-American to introduce Mexican folk songs to his ensembles. Julian was concerned, however, with ways to increase the diversity of his repertoire selections. His undergraduate program had not provided any direct instruction on teaching multilingual students, although he had practicum experience in a multilingual science class. This experience allowed Julian to implement many language accommodation strategies he had seen during his practicum, however, he often doubted if his teaching practices were correct as he had not been exposed to the reasoning or theory behind these practices.

Lucas had completed an English as a Second language certification program at a local university that was sponsored by Mulligan County Schools because he felt unprepared by his undergraduate program to teach multilinguals. Lucas did not feel prepared to teach repertoire that represented the cultures of his multilingual students, although he expressed a desire to include repertoire that students and parents would enjoy. Lucas sought ways to incorporate students' interests and daily lives into his teaching, using popular snack foods names to teach vowels and choral diction, such as using "Takis" to teach the "a" vowel. Lucas also made use of the district's translation services to ensure that all written communication was sent home in the languages spoken at home by students and parents.

Alexa, Julian, and Lucas engaged in student-centered learning by tailoring their repertoire choices to the musical interests or learning needs of students. This took the form of selecting popular music the students enjoyed, as well as selecting short folk

songs that the students could learn quickly and feel success at. The participants also engaged in culturally responsive teaching by allowing for student choice in repertoire and selecting repertoire that represented the languages and cultures of their multilingual students. Furthermore, all three participants were interested in increasing student ownership of learning and seeking ways for students to take on leadership roles in the classroom. They expressed a desire to encourage multilingual learners to teach their peers songs in their native languages, but wondered if doing so would be othering, or make students feel embarrassed. Alexa and Lucas increased student ownership of learning by creating opportunities for peer tutoring or peer-led behavior coaching. The three participants also sought to create positive classroom environments through promoting teamwork and providing opportunities for students to be seen as individuals as well as learners.

Critical Pedagogy Discussion

In this section, I address my two research questions by connecting the findings to the critical pedagogy of Paulo Freire (1921–1997) as presented in *Pedagogy of the Oppressed* (1968). In Freire's pedagogical model, he aimed "to intentionally shift the focus away from a dehumanizing epistemology of knowledge construction towards a liberating and humanizing one" (Darder, 2018, p. ix). Freire (2018) designated these "dehumanizing" modes of education as the *banking concept*, identifying its roots in the colonialist and capitalist oppression experienced by Indigenous, Black, and poor communities in his native Brazil (p. 72). He argued that in the banking concept teachers deposit knowledge into students, who are reduced to "depositories" rather than fully humanized individuals. The end goal of the banking concept is to integrate people of

oppressed groups into the culture of the dominating class by becoming “automatons,” rather than guiding the development of the knowledge and skills necessary to dismantle the systems of oppression upheld by the dominating classes (Freire, 2018, p. 74). Freire’s liberating pedagogy centered on the development of students’ critical thinking, rather than students simply transferring information. Teachers view their students as individuals who can identify and find solutions to problems in the world. The goal of liberative praxis is to have students critically perceive the situation of the world around them and develop the tools to dismantle oppressive structures (Freire, 2018).

Rejecting the Banking Concept

To fully measure the extent to which a pedagogy of liberation has been implemented by choral educators of multilingual students, I will first use the findings to explain the extent to which the participants rejected the banking concept. Freire (2018) outlined the following characteristics of the banking concept:

(a) the teacher teaches and the students are taught;

(b) the teacher knows everything and the students know nothing;

(c) the teacher thinks and the students are thought about;

(d) the teacher talks and the students listen— meekly;

(e) the teacher disciplines and the students are disciplined;

(f) the teacher chooses and enforces his choice, and the students comply;

(g) the teacher acts and the students have the illusion of acting through the teacher;

(h) the teacher chooses the program content, and the students (who were not consulted) adapt to it;

(i) the teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students;

(j) the teacher is the Subject of the learning process, while the pupils are merely objects. (p. 73)

The traditional model of the Western choral ensemble is an exemplar of the banking concept as defined by Freire. So strong is the connection between the Western Art Music tradition and the banking concept that in her seminal work on culturally relevant teaching, *The Dreamkeepers: Successful Teachers of African American Children* (1994), Gloria Ladson-Billings refered to authoritarian teachers as "conductors" (p. 23). Although the conductors that Billings observed in her case study had successful students, she noted that they shared no responsibility for that success with their students. According to Ladson-Billings (1994):

> *Conductors* believe that students are capable of excellence and they assume responsibility for ensuring that their students achieve that excellence. If we push the metaphor we can visualize an orchestra conductor who approaches the orchestra stand; all members of the orchestra have their eyes fixed on the conductor. Nothing happens without the conductor's direction. So powerful can the personality of the conductor be that the audience and musical critics describe the quality of the performance in terms of the conductor's performance, even though the conductor did not play a single note. (p. 23–24)

In the Western choral music setting, Ladson-Billings's metaphor is reality. Banking models of education are so unquestioned within Western music education that

"authoritarian pedagogical models and objectives, coupled with expert knowledge are more than tolerated. In fact, they are expected" (Schmidt, 2005, p. 4). The authoritarian conductor model is ubiquitous in ensembles at universities and schools of music that train future choral music educators. The educators enculturated and educated in these programs reproduce in their K–12 classrooms the norms and expectations about the unquestioned authority of the conductor that they learned in their own music formation and teacher education programs.

By reproducing a musical culture where the conductor has all responsibility for successful learning and music making, choral music educators engage in the banking concept. In the Western choral music tradition:

(a) the conductor conducts, and the students sing;

(b) the conductor knows everything about music, musicality, the repertoire, the composers, and performance practice, while the students know only what has been taught by the conductor;

(c) the conductor ponders ways to address issues in rehearsal such as intonation and diction, and the students are not included in the conductors thinking on how to address the "problems" with their singing;

(d) students are reminded to not talk during rehearsal, especially while the conductor is talking or while others are singing;

(e) the conductor disciplines and the singers are disciplined;

(f) the conductor chooses what will be sung when, and how it will be sung, and the students comply;

(g) the conductor leads all music making and students have the illusion of music making through the conductor;

(h) the conductor chooses the repertoire and students are not consulted;

(i) the conductor confuses their own musical knowledge for authority, and negates the musical freedom of the students;

(j) the conductor is the “subject” of the ensemble because the success or failure of the ensemble rests with the conductor, and only the conductor can “make choices and transform the reality” of the ensemble; the students are the “objects” of the ensemble because they are “subjected to the choices” of the conductor (Freire, 2021, p. 4).

Each of the three choral educator participants had begun the process of dismantling the banking model in their own teaching praxis and had accomplished its abolition to varying degrees. Alexa and Julian both addressed points a–d of the banking concept by incorporating formal and informal student performance opportunities in class and allowing for peer-feedback. Students were allowed to sing their repertoire from class, or pieces they knew from their musical lives outside school for their peers. By inviting students to share the musics that they performed outside of school during class time, Julian and Alexa were allowing their students to “name the world,” while providing the rest of the class windows and mirrors into the musical lives of their peers (Freire, 2018, p. 88; Hess, 2019; Style, 1988; Bishop, 1990). Julian and Alexa also encouraged students to give positive and constructive feedback to encourage their peers and help them improve. Students singing alone or in groups were conducting themselves and sharing their own interpretations of musicality in their repertoire. Their peers had the opportunity to ponder

the performance to find areas to praise and areas to suggest for further growth, and in doing so they were encouraged to speak and share their ideas. In creating space for this type of informal musical learning based on the collective interests and knowledge of students, Julian and Alexa created a democratic space based on “cooperation and collaboration” that “incorporate[d] the rights of *both* teachers and students” (Allsup, 2004, p. 210).

All of the participants had begun to address points f–j of the banking concept by either including direct student input into repertoire selection (Alexa and Julian), or by selecting repertoire based on the musical and cultural interests of students and parents (Lucas). Furthermore, Lucas and Alexa asked for student feedback on how to rehearse their repertoire. Both participants asked students which sections needed to be rehearsed again after singing through a piece of music or asked students to give feedback on what type of instruction they needed to be successful singing the piece. All three participants expressed a desire to promote the musical freedom and expertise of their multilingual students by inviting them to teach songs from their own musical traditions to the class; however, Julian and Alexa expressed doubt over how to do this in ways that were not “othering.” Alexa addressed the uncertainty of inviting multilinguals to share their cultural music by allowing students to share at their own comfort level, a strategy that was encouraged by Catherine.

Lucas addressed point e of the banking concept by allowing students to take part in holding their peers accountable for their behavior. Lucas could have further abandoned the banking concept by trusting his students’ expertise in addition to his own. While Lucas expressed a desire to learn more about the musics of his students’ cultures, he was

nervous to allow students to observe subject areas where he did not wield expert knowledge, such as lyric diction in his students' languages. Freire (2018) explained that in a pedagogy of liberation "the teacher is no longer merely the-one-who-teachers, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process by which they all grow" (p. 80). In the context of multicultural music, Lucas, and other choral educators, could be "taught in dialogue" with their multilingual students by allowing them to select and to teach repertoire from their own linguistic and musical cultures. To achieve such a practice, where students are empowered to become educators of the teacher and their peers, again, touches on Alexa's and Julian's concerns of how to empower multilinguals to teach diction without "othering" them. If all students are invited to teach one another and the teacher in dialogue, it no longer becomes an "othering" experience for multilinguals to teach the class because they are not the only students being asked to lead. Furthermore, to allow students to share their musical cultures would negate the erasure of their musical identities that results in colonization and trauma (Thomas-Durrell, 2021).

The deconstruction of the final tenet of the banking model is perhaps the most difficult, as allowing for students to become the "subjects" of their own education requires the demolition of all the preceding tenets. To become a subject as defined by Freire, one must integrate into their context by adapting to reality and making choices and transform that reality (2021). This is contrasted with an "object" who has only the ability to adapt or adjust to reality without the ability to change it (2021, p. 4). Alexa, who had the most teaching experience and was the most concerned with creating space for each student to be viewed as a leader and an expert in their own way, had progressed

the farthest in abandoning the banking model, and was in the process of grappling with how to make her students the subjects of her ensembles during the time the study took place. Not only did Alexa seek to allow for student input in repertoire selection and rehearsal strategies, but she also sought to fully democratize her classroom in every aspect. She lowered barriers to participation by using an online name randomizer when calling on students so that she was able to include all voices equally. That way, every student's input could be heard and valued by the rest of the class. She also used the randomizer in order to say every student's name "in a positive way at some point" so that they did not feel ignored (Interview 2, December 20, 2021). Furthermore, by calling on students equally and providing opportunities for student-lead learning and peer-tutoring, she hoped that "students [would] recognize the strengths in the room" (Focus Group, January 13, 2022), such as a beautiful voice, positivity, the ability to encourage others, the ability to help substitute teachers lead the class, or in the case of multilinguals, their linguistic skills. In viewing their own and their peers' skills as worthy and equal to that their teacher, Alexa's students were in the process of becoming the subjects of their education.

Developing a Pedagogy of Liberation

Only after an educator has abandoned the banking concept can a pedagogy of liberation begin to emerge. Freire outlined the process of creating a pedagogy of liberation through: 1) horizontal student-teacher relationships, 2) dialogue, 3) the development of *conscientização* (critical consciousness), and 4) the development of generative themes, or student-led areas of inquiry that generate new topics of inquiry in an ever-expanding circle.

All three participants had begun to develop horizontal student-teacher relationships by developing various student-centered practices such as student selection of repertoire, student feedback on rehearsal strategies, student-led rehearsals, peer-mentoring, and projects centered on student interests and experiences. In creating these opportunities for student input and student-led music making, the participants' pedagogies were "imbued with a profound trust in [their students] and their creative power" (Freire, 2018, p. 75). During online instruction, Alexa created horizontal structures by taking time to get to know her students as individuals and not just as learners. Alexa created an educational program where students were able to educate her and each other about themselves as musicians and as individuals. Furthermore, Alexa was able to utilize what she learned about her students to create lessons with which students could identify.

Through the trust engendered by horizontal classroom structures, all participants were able to engage in dialogue with their students. Freirean dialogue takes place when two or more people engage in conversation about the creation and dissemination of knowledge. An additional term that Freire uses for this type of dialogue is "problem-posing," or conversations where educators and students present problems that students solve using their previous knowledge. By engaging in dialogue, teachers become partners with the students in their educational and musical journey (Freire, 2018). Problem-posing in music education may look like students and teachers composing and improvising music together that reflects the musical interests and lived realities of the students (Abrahams & Schmidt, 2006, p. 155). Lucas and Alexa engaged in problem-posing by allowing students to select repertoire that represented their interests and lived

experiences, having students solve musical issues during rehearsal, or asking students which sections of musical pieces need further rehearsal. In Abrahams and Schmidt's (2006) model, the problem posed was the creation of new music that was representative of the students' interests and cultures. In the model practiced by Alexa and Lucas, the problem was how to re-create music that the students had selected for performance.

Many of the culturally relevant teaching strategies employed by the participants created further opportunities for dialogue. Lucas used the names of popular snack foods enjoyed by his students to create posters for teaching vowels. In doing so, he was relating choral music concepts to the "concrete situation" of his students (Freire, 2018, p. 96). In the focus group, Alexa suggested incorporating the names of snacks and foods from multilingual students' languages, creating an opportunity for students to "name the world" and build new choral knowledge founded in their lived experiences (Freire, 2018, p. 88). When music educators incorporate languages spoken by multilingual students in the classroom, they broaden their students' view of the world through exposure to new ways of learning, being, and musicking (Abrahams & Schmidt, 2006). Furthermore, this inclusion shows young people that teachers recognize and acknowledge students' knowledge and experiences" (Hess, 2019).

Additionally, Julian and Alexa sought to honor their multilingual students' humanity by allowing them to name their own cultural and linguistic worlds through teaching repertoire in their native languages. However, both were grappling with how to create dialogue in this instance. Alexa doubted if what she was doing was correct. Julian had experienced the negativity of failed dialogue wherein there exists only "a simple exchange of ideas to be 'consumed' by the discussants" (Freire, 2018, p. 89). An area for

their future growth for the participants would be to trust their intuition when it comes to cultural inclusion and to continue to listen to students' needs, interests, and comfort levels. Creating space for students to communicate their comfort levels around sharing their cultures contributes to the Freirean concept of educational dialogue.

Alexa was the only teacher to promote the *conscientização* of her students. *Conscientização* occurs when the oppressed realize the nature of their oppression and take action to change it (Freire, 2018). Alexa did this through the democratization of her classroom and promoting teamwork and peer solidarity. First, Alexa utilized a name randomizer when calling on students so that all student voices would be heard equally. Second, through creating opportunities for peer-mentoring and student-led instruction, Alexa hoped her students would recognize the academic, musical, and personality strengths of their peers. Third, Alexa extended this practice of viewing peers as experts when she allowed a Spanish-speaking student to lead the class in learning the lyrics to a Spanish-language song. As Alexa's students began to view their peers' skills, such as multilingualism, as assets instead of liabilities, which is often the view of the dominant culture, they were developing a critical consciousness. Through this consciousness, Alexa's students were able to deconstruct the oppressive views that their multilingual peers had nothing to offer their class and view them as equal participants in the sharing and creation of knowledge. When Alexa's students, both monolingual and multilingual alike, act upon this critical view to further transform either her classroom or other spaces to be inclusive of the voices, knowledge, and skills of those whom oppressive forces view as unworthy of contribution, they will have fully developed their *conscientização*.

The development of generative themes was not directly observed in this study. Julian, however, alluded to the future development of generative themes. Julian mentioned he had planned to use the song selections students submitted for their *Soundtrack of My Life* project as a starting point for future repertoire. By utilizing student answers to one problem ("what songs constitute the soundtrack of their life?") to create future questions ("what songs can we learn and perform together?") Julian would be engaging in generative themes.

Implications

K–12 Choral Music Educators

In light of the findings, I present three practical implications for current choral music educators: 1) create horizontal student-teacher relationships in ensembles, 2) engage all choral students in experiences that are musical windows, mirrors, and sliding glass doors, and 3) trust multilingual students to create authentic musical experiences within their ensembles.

First, music educators need to create horizontal student-teacher relationships in ensembles. Participants in this study each achieved various levels of horizontal student-teacher relationships in ensembles by allowing for student input at different rehearsal stages. This included student input in what to sing (Alexa and Julian), how to sing it (Alexa and Lucas), and who performs and provides feedback (i.e., students performed their own music for each other and offered feedback) (Alexa and Julian). Abrahams and Schmidt (2006) called these horizontal student-teacher relationships a "conversation" between students and teachers (p. 155). Allsup (2004) referred to them as "democracy," but stressed that true democracy "is more nuanced than letting a choir select the color of

its robes or allowing a pep band to vote on music" (p. 210). With the previous example, Allsup illustrated why the terms "conversation" and "democracy" fail to fully capture the nature of Critical Pedagogy for Music Education (CPME). Conversations may occur frequently or infrequently, and educators may feel that after allowing for a student vote on concert attire or song selection they have instituted a classroom "democracy." However, a true pedagogy of liberation requires that the needs, interests, and lived experiences of learners be embedded throughout the learning process.

With horizontal student-teacher relationships, student musicians become empowered to help select the repertoire that they will learn and take an active role in the teaching of repertoire, music theory, and musicality. If music educators' main goal is to create life-long musicians, students must graduate from ensembles knowing how to select and learn new repertoire on their own. Horizontal student-teacher relationships do not simply provide opportunities for students to become self-sustaining musicians; they require it.

Hess (2019) noted that many critiques of critical pedagogy highlighted that if implemented incorrectly it has the potential to increase hierarchical structures between students and teachers and to "exacerbate gendered and raced power structures" (p. 33). These pitfalls occurred when only certain voices were allowed to pose the problems or engage in dialogue. In these scenarios the voices that became privileged were often that of the teacher, or voices that belonged to already dominant cultures within the classroom, such as White and male voices. To avoid the perpetuation of the very issues critical pedagogy seeks to alleviate, Hess (2019) proposed an "intersectional approach" that acknowledges the way that race and gender affect power structures inside the classroom

(p. 33). When the concerns of multilingual learners are considered, this intersectionality must extend to the ways in which language can privilege certain voices over others. For truly horizontal student-teacher relationships to exist, no voice must speak louder than any others. Indeed, a *balanced ensemble* of voices is needed, which includes all races, sexes, gender identities, nationalities, ethnicities, sexual orientations, religions, disabilities, and all the possible variations of human experience that are present in our classrooms. Choral music educators must act as judicious facilitators of these horizontal student-teacher relationships to ensure a delicate balance of voices wherein no one voice becomes privileged and in doing so disrupts the harmony. Horizontal student-teacher relationships could benefit multilinguals learners by un-privileging the music of the Western canon and allowing all students to learn and teach music representative of the musical cultures and traditions they bring with them to school (Thomas-Durrell, 2021).

Second, my findings concur with those of Hess (2019) and Thomas-Durrell (2021) that music educators need to engage all choral students in experiences that are musical windows, mirrors, and sliding glass doors. Coined by Styles in a 1988 conference paper, "windows and mirrors" referred to the need for students to both learn about other cultures (windows), and experience representation of their own cultures (mirrors) within the literature English teachers assigned in schools. Bishop (1990) extended this metaphor to include "sliding glass doors" which are windows that not only provide a view into the lives of other people, but also allow students to pass through the window and experience the lives of others through empathy. During the focus group, Catherine introduced the concept of "windows and mirrors" to the other participants and applied it to choral literature that could become mirrors for multilinguals and windows for monolinguals. As

choral singing is an embodied experience, it is also an ideal medium to provide students with “sliding glass doors” that can allow them to experience empathy for other cultures through the performance of their music.

Mirrors, windows, and sliding glass doors can be transformative experiences for students (Abrahams & Schmidt, 2005; Bishop 1990). By engaging in a vocal performance of another culture’s music, both learners and educators can affect a change in perception (Abrahams & Schmidt, 2005) that can and should create greater bonds of empathy and respect between students of various cultural, racial, and linguistic backgrounds. This may lead to the humanization necessary for all learners to be viewed as equals. Without this empathy, respect, and humanity, horizonal relationships cannot exist. When these are absent, the hierarchical structures critical pedagogy seeks to supplant are only reinforced (Hess, 2019).

Experiences of musical windows, mirrors, and sliding glass doors may become political, (a principle of CPME according to Abrahams & Schmidt, 2005) as students can select repertoire and learning topics that touch upon current events and power structures at play both locally and globally. In the current political environment where Critical Race Theory (CRT) has been co-opted as a slur for any educational act that seeks to mitigate the historical and actual oppression experienced by Black communities and other communities of color in the United States, teaching music that responds to these experiences of oppression may be interested as a political act. For example, an African-American student ensemble in Mulligan County has recently gained popularity, or notoriety, for performing an original song about the police murder of Breonna Taylor, an unarmed Black woman. For some, the performance of such lyrics would constitute CRT

as erroneously defined by the political right. Music educators who wish to engage in CPME, however, should not prevent students from electing to perform such music. Allowing students of marginalized groups to organically create or re-create music which speaks to or overcomes the oppression they have experienced acknowledges the lived experiences of these students. To forbid students this form of self-expression would constitute an act of violence according to Freire (2018) and an act of colonization according to Thomas-Duller (2021).

Third, music educators need to trust multilingual students to create authentic musical experiences within their ensembles. If trust exists between teacher and students, choir directors could engage in the Freirean (2018) praxis of learning *with* and *from* their students while their students learn *with* and *from* their teachers and one another (p. 80). This will require teachers to empower all learners to take responsibility for leading rehearsal, not just multilinguals, so as not to "other" them. Alexa, Julian, and Lucas all reported feeling inadequately prepared to teach music that represented their students' cultures. If choral educators allow these feelings of inadequacy to dictate the repertoire they program for their ensembles, they risk ignoring the musics of their students' home cultures altogether. Thus, teachers must trust multilingual students to lead ensembles in learning musical traditions that are unfamiliar to the teacher. To not perform the musics multilinguals bring with them to school would risk the colonization of their musicianship and erasure of their musical identities (Thomas-Durrell, 2021). Furthermore, as teachers of MLs are likely to have multiple cultures and native languages present in their ensembles, it is important to note that repertoire that may be a "window" or "sliding glass door" for one student, may be a "mirror" for another. All students should have the

opportunity to experience windows, mirrors, and sliding glass doors in their choral repertoire; that is to say, all students should experience learning and teaching music that represents their language and culture, and all students should also be exposed to choral literature that broadens their cultural knowledge by introducing them to the languages and musics of cultures beyond their own.

K–12 School Districts

Implications for school districts include: 1) provide professional development on ML accommodations, 2) provide opportunities for peer mentoring, and 3) increase planning time for choral teachers of multilingual students.

All three participants reported that professional development (PD) offered by Mulligan County Schools had improved their ability to teach multilingual learners and include appropriate language accommodations in class. Lucas was even able to earn a certificate for teaching English as a Second Language through a district-funded program with a local university. As all of the participants reported a lack of preparation for teaching MLs in their undergraduate studies, school districts would do well to provide professional development for all teachers that addresses the learning and cultural needs of MLs. Such PD should also explain the implementation of accommodations and demonstrate the use of any district-offered language services such as translation or interpretation.

Additionally, Alexa, Julian, and Lucas made use of formal and informal peer mentors within Mulligan County who provided feedback on their teaching, helped them find appropriate professional development, and helped them to reflect on their teaching, a central tenant of critical pedagogy. Lucas even believed that had it not been for his

mentor teacher he would not have remained at his school, or perhaps even in education. Districts without mentoring programs should look to successful teacher mentoring programs to model systems of new teacher support. Providing peers with whom music educators can reflect on their teaching, ask questions, and receive music-specific feedback is even more imperative when we consider that most music educators are the only teacher in their building who teaches their subject.

Lastly, Lucas and Alexa both acknowledged time as a limiting factor on their success as educators for multilingual learners. This was especially true for Lucas who received 45 minutes less of planning every day than his "core content" peers. Additional time for planning would have allowed Alexa more time to tailor her lessons to the individual needs of each student and would have allowed Lucas to co-plan with his ESL colleagues. By increasing planning time for music educators, districts could support greater student success across all curricular areas.

Music Educator Preparation Programs

I offer two practical suggestions for music educator preparation programs: 1) introduce pre-service music educators to methodologies for creating language accommodations for multilingual learners and 2) increase preservice music educators' fluency in musics outside the Western Art Music tradition.

All three choral educator participants described feeling unprepared to teach multilingual learners upon completion of their undergraduate programs. Alexa and Lucas had no exposure to teaching multilinguals prior to graduation, and Julian had only experienced observations during a practicum placement in a non-music class at a school for multilinguals. This echoes Carlow's (2004) description of her own work with

multilinguals as “trial and error” to “[find] ways to accommodate her instruction,” as well as her observation that MLs often struggle in choir due to a lack of language accommodations (pp. 285–286). As multilinguals are the fastest growing student population in US public schools, and have been for nearly two decades, it is incumbent that music educator preparation programs provide preservice teachers with the requisite skills to implement language accommodations in music classes (McKeon, 2005). To not do so risks underpreparing music educators to best serve the needs of large groups of children. Worse, music educators who are underprepared to teach multilinguals may risk alienating or excluding the fastest growing population in their schools. Multilingual students deserve access to music education equal to their monolingual peers, and such access cannot occur unless music educators are prepared for the linguistic, cultural, and educational needs of multilinguals.

University music education programs should explore ways in which they can prepare educators for culturally responsive teaching by providing pre-service music educators with the opportunity to learn and perform world musics outside the Western canon. Lum (2007) and Kelly-McHale (2011) found that “color-blind” approaches to music education adopted a deficit mindset that viewed as irrelevant the musics that students of color listened to or participated in making in their homes or social lives. The participants in this study all expressed a desire to program repertoire that was culturally relevant to the many different ethnic and linguistic groups represented in their classrooms; however, they also described a lack of preparation from their undergraduate music education programs to teach such music. Alexa, Julian, and Lucas all attested that the music in their undergraduate choral education was predominately European. As a

Mexican-American, Julian felt comfortable programing Spanish-language folk songs, but expressed a desire to increase the diversity of his selections to include other languages and cultures. These findings echo Neel's (2017) assertion that as long as university music education programs exclude culturally responsive music making, it will be individual music educators' responsibilities to learn diverse world music traditions on their own. While it would be impossible to predict the cultures most likely to be present in a pre-service educator's future classroom, universities could provide training in different world music traditions by partnering with musicians of diverse traditions in their surrounding communities. Music educators who stay within the same region as their universities may encounter students from the same cultures within their futures classrooms. Educators who chose to teach in other regions of the country, or even abroad, at the very least will have been provided a model of cultural responsiveness and community involvement, which they could implement within their own schools and communities.

The Choral Profession

The choral profession as a whole must work to provide a greater variety of quality choral literature that reflects students' lived experiences (Abrahams & Schmidt, 2006; Hess 2019; Thomas-Durrell, 2021). Alexa, Julian, and Lucas all expressed a need for increased training and resources for teaching culturally responsive choral repertoire. All three choral educators remarked on the difficulty of finding authentic world music arranged for choral ensembles, especially at the middle school or beginner levels. Without quality choral arrangements of music from their students' cultures, choral educators cannot provide mirrors, windows, and sliding glass doors for their ML students (Styles, 1988; Bishop, 1990; Hess, 2019; Thomas-Durrell, 2021). General music teachers

are often at an advantage as they can teach folk songs from various cultures in unison. Several recent volumes have sought to increase the quality and diversity of songs taught in the general music classroom, such as Karen Howard's *First Steps in Global Music* (2020) and Brent C. Talbot's *Gending Raré: Children's Songs and Games from Bali* (2017). Publishers of choral music should similarly seek out arrangements from diverse musical traditions that provide authentic musicking opportunities for choirs of all voicings and difficulty levels. State music education associations should also seek to diversify their required literature lists for choral assessment. Such literature lists convey organizational values, and as long as state choral literature lists remain mostly White, and mostly male, our profession will continue to portray White males as the arbiters of "good" choral music

Future Research

The findings of the present study suggest three areas for future music education research: 1) the experiences of multilingual students in choral ensembles, 2) the questions of choral music educators of multilingual learners, and 3) student-led learning in choral ensembles.

Since I was unable to include student interviews or class observations due to the COVID-19 pandemic, the voices of multilingual students are absent from the data of the present study. In light of the importance Freire places upon education *with* and not *to* the oppressed, a fuller picture of a pedagogy of liberation would include student voices. Although studies like Carlow (2004) have included the voices of multilingual and immigrant students in choral ensembles, they have not done so with the intent of

recording the extent to which these students experience banking models or liberatory models of education.

Researchers who have conducted quantitative studies have found that multilingual students participated in choral ensembles at higher rates than they do in instrumental ensembles (Elpus & Abril 2011, 2019). Shaw (2014) found that culturally relevant teaching in afterschool choral ensembles increased students' appreciation for their own cultures. Future research must include the voices of multilingual students to record their experiences of in-school choral ensembles. By including their voices, future researchers could explore the following questions: Why do MLs join choir more often than band or orchestra? Why do MLs choose to stay in or leave choral ensembles? Do MLs experience liberation or further oppression in choral ensembles? Does the inclusion of culturally relevant repertoire increase MLs' appreciation of their culture? How can choir teachers empower MLs to lead rehearsal of music in their native language or from their culture in ways that are not "othering?"

In my research design, I asked the participants to generate questions for other choir teachers of MLs, questions for an ML resource teacher, and questions that this research could answer. I was surprised that the participants generated 24 questions, which I grouped into four themes (ML teaching strategies, diverse repertoire, ML empowerment, and community and culture). As I was unable to explore all of these questions fully within the constraints of the present research project, future researchers could use these questions as starting points for their own research. Similarly, they could ask other music educators what questions they have about teaching multilingual learners. Whereas neither music educators nor multilingual learners are monolithic groups, and

whereas most music educators do not receive instruction on teaching MLs in their teacher education programs, other participant samples of music educators may generate completely different sets of questions equally worthy of research.

The present study highlighted ways in which participants engaged in student-centered learning through peer-mentoring, student feedback, and student-led learning of lyric diction. Although all three participants described giving their own students an amount of choice in the music that they studied as well as *how* it was studied, only Julian described being afforded the same experiences by his high school and undergraduate music teachers. All three participants acknowledged a need for horizontal relationship structures within the classroom that allowed for increased student voice. Future studies should seek to document to what degree teacher preparation programs prepare pre-service music educators to engage in student-led learning. Additionally, future researchers could seek to document further examples of student-led learning in the Western ensembles of choir, band, and orchestra, as these ensembles have traditionally followed the “banking concept” closely.

Conclusion

In closing, I would like to remind the reader of the James Baldwin’s opening words from *Talk to Teachers* (1963):

> Let’s begin by saying that we are living through a very dangerous time. Everyone in this room is in one way or another aware of that. We are in a revolutionary situation, no matter how unpopular that word has become in this country. The society in which we live is desperately menaced, not by Khrushchev, but from within. To any citizen of this country who figures himself as responsible and

> particularly those of you who deal with the minds and hearts of young people—must be prepared to "go for broke." Or to put it another way, you must understand that in the attempt to correct so many generations of bad faith and cruelty, when it is operating not only in the classroom but in society, you will meet the most fantastic, the most brutal, and the most determined resistance. There is no point in pretending that this won't happen. (p. 42)

During the last two decades multilingual learners have become the fastest growing population in US public schools (McKeon, 2005). In response to these changing student demographics, music educators and music education researchers have increasingly sought ways to include the needs, interests, and cultures of multilingual learners in the music classroom. Similarly, as police violence against unarmed Black people gripped the national discourse in 2020, music educators sought ways to honor students' experiences with violence and protests and allow for student expression in the classroom. In 2022, we are experiencing "the fantastic, the most brutal, and the most determined resistance" against our efforts "to correct so many generations of bad faith and cruelty" (Baldwin, 1963, p. 42).This resistance has taken the shape of laws that seek to stifle dialogue in the classroom and intimidate educators and students who would discuss situations of injustice or oppression. We must "go for broke" in the face of this resistance. The future of music education depends on its continued relevance and value to our students and their communities. If we ignore the needs of the increasingly multilingual population of our public schools, as well as the needs of our Black students, music education will become irrelevant. It is my fervent hope that by engaging in a pedagogy of liberation that empowers students to learn and create the music repertoire they want to learn, how they

want to learn it, that choral music educators can create choirs for a new generation of learners who are not represented by the Western Art Music canon, but who have come to represent the face of US public education.

Appendix A: Interview Questions

Interview 1

Date: Place: Zoom call/online Interviewer: Austin Norrid Interviewee:

The purpose of this interview is to gather data on the participants' "life history" as it relates to their role as a choral music educator of MLs (Seidman, 2006, p.17).

During the course of the interview, please feel free ask me any questions that may occur to you, and to add your own questions for yourself or for future choir directors that I interview. It is this intention of this interview to create a multidirectional dialogue between choral music educators.

Questions:

1. To start, I'm going to ask you some demographic questions:
    a. Age
    b. Race/ethnicity
    c. Gender
    d. Where did you grow up?
    e. College/University
    f. Degree(s)
    g. Language(s) spoken at home
    h. Years of teaching experience
    i. Subjects taught
    j. Grade levels taught
    k. Position of interviewee
    l. # of Students and # of MLs

2. Tell me about your background in music before you became a teacher.
3. Describe to me how you decided to study music education.
4. Describe your teacher preparation program.
    a. What courses did you take?
    b. What was the diversity of the faculty and students?
    c. What courses prepared you most for your role as a choral music educator?
    d. In what ways did your teacher preparation courses in college help you prepare for teaching ML students?
5. Describe your student teaching experience.
    a. What were the demographics of the school? Were there MLs?
    b. How did your coordinating teacher interact with MLs?
    c. How similar was this school to your current school?
    d. To what extent did this experience prepare you for teaching at your current school?
    e. To what extent did it prepare you to work with MLs?
6. Describe your first year(s) of teaching.
    a. What were your areas of strength and areas of growth?
    b. How did you accommodate for and include MLs?
    c. In what ways were you supported by colleagues, admin., or your district?
    d. What helped you grow as an educator, and as an educator of MLs?
    e. What led you to accept your job at your current school?
7. What questions do you have for other Choir teachers of MLs?
8. What questions would you like to have answered by this research?

Interview 2

Date: Place: Zoom call/online Interviewer: Austin Norrid Interviewee:

The purpose of this interview is to gather data on the participants' "present lived experience" as it relates to their role as a choral music educator of MLs (Seidman, 2006, p.18).

During the course of the interview, please feel free ask me any questions that may occur to you, and to add your own questions for yourself or for future choir directors that I interview. It is this intention of this interview to create a multidirectional dialogue between choral music educators.

Questions:

1. Think of a time when you have felt that your classroom has been especially welcoming or inclusive for a particular ML student or group of students. Can you describe what made the classroom welcome or inclusive?
    a. What did you do to make it inclusive or welcoming?
    b. How typical are these strategies in your teaching?
2. Think of a time when an ML student or students struggled in your classroom. Describe what obstacles or challenges they faced.
    a. To what degree were you able to help them overcome the challenges or obstacles? What techniques or resources did you use?
    b. How typical of your teaching are these strategies?
    c. What resources, training, or support for you would have helped you and your students be more successful?

3. Does your school make it more difficult for MLs to participate in choir or other electives? Why or why not? (e.g., Double booking students in “core” classes.)
4. Are there unique challenges you face as a choir teacher of a linguistically diverse population?
5. What resources or support do you most often utilize to help your ML students be as successful in choir as your native English-speaking students?
6. What resources or support do you need most to help your ML students be as successful in choir as your native English-speaking students?
7. Thinking back to Non-Traditional-Instruction (NTI) last semester. How successful were your ML students in comparison to your native-English students?
    a. What specific challenges did they face?
    b. What strategies did you utilize to help them achieve success?
8. Looking forward to the fall semester, what techniques, resources, or supports do you anticipate utilizing in your instruction for MLs during NTI?
    a. What additional supports from your school or district could help you and your students be more successful in NTI?
9. How do you discuss improvement/excellence with your students?
    a. If respondent does not: What might this look like?
10. What role do parents or the community play in your ML students’ success?
11. How do students and parents inform your decision making?
12. What opportunities for student leadership exist in your class?
    a. How do MLs participate in leadership?

13. What opportunities for students (ML and non-ML) to engage in dialogue exist in your class?
    a. By dialogue, I mean critical thinking where students use creative thinking or dialogue to solve problems.
14. How do you incorporate student voices, both ML and non-ML, into your teaching?
15. What questions do you have for other Choir teachers of MLs?
16. What questions would you like to have answered by this research?

(Include questions created by participants).

Focus Group (Interview 3)

Date: Place: Zoom call/online Interviewer: Austin Norrid Interviewees:

The purpose of this interview is to ask the participants' "reflect on the meaning of their experience" as choral music educators of MLs, to facilitate an exchange of ideas amongst participants, and to gain an understanding of how choir teachers of MLs may best support their students, and how districts, administrators, and teacher education programs may best support these teachers in the future, (Seidman, 2006, p.18).

During the course of the interview, please feel free ask me or the other participants any questions that may occur to you, and to add your own questions for yourself or for future choir directors that I interview. It is this intention of this interview to create a multidirectional dialogue between choral music educators.

Questions:

1. Teaching Strategies:
    a. What ELL accommodations or strategies do you incorporate into your rehearsals? (Julian, Lucas)
        i. What ELL resources are you using for those accommodations (Julian, Lucas)?
    b. How do you determine the difference between a language barrier or a learning/knowledge barrier for an ELL student? (Alexa)
    c. How can teachers communicate with students who have limited English skills without relying on other students to be interpreters/translators? (Alexa)

d. What are the criteria you use to quality choral repertoire for ELL students? (Alexa, Julian)

    i. What are the resources you use to quality choral repertoire for ELL students? (Julian, Lucas)

    ii. What are some repertoire recommendations? (Alexa)

        1. Pronunciation guides for languages (Lucas)

    iii. How do you approach teaching repertoire to ELL students? (Alexa)

    iv. How do you introduce repertoire that represents students' cultures and make it feel natural and unforced? (Alexa)

e. How do you teach vowel unification/formation to an ensemble where singers have different native languages? (Alexa, Julian, and Lucas)

2. Student Empowerment:

    a. How can choir directors empower students to take ownership of their learning? (Alexa)

        i. How do you allow for student voice in your ensembles? (Julian)

        ii. How do you allow for student leadership? (Julian)

    b. How do you incorporate ELL students' unique strengths they have gained through their own cultures and lived experiences into your classroom? (Lucas)

    c. How can we empower native speakers to teach songs in their language without being insensitive or othering them? (Julian, Alexa)

3. Culture and Community:

    a. What are some ways you build community or teamwork in your ensembles? (Julian)

b. What are some ways or activities you use to get to know your students and their backgrounds? (Julian, Alexa)
c. How do you create a diverse classroom culture without leaning too much on one non-English speaking culture that you are most familiar with? (Julian)
d. How can we teach students to love and accept each other's cultures in ways that feel natural and unforced? (Alexa)
e. In what ways can we honor our students' cultures without othering them? (Alexa)
f. What opportunities do you have to tie repertoire to cultural celebrations happening at your school? (Alexa)
g. How do you help/encourage ELL students attend after school performances? (Lucas)
h. How can we find easier ways to communicate with parents who are learning English? (Lucas)

Appendix B: Journal Prompts

Journal 1

Participant:

Date:

1. Thinking back to when you first began working with Multilingual Learner, what were the biggest struggles or obstacles that you faced as an educator?
    a. What would have helped you to be more successful?
2. What advice would you give to new choir teachers working with MLs?
3. What questions do you currently have about teaching choir with MLs that this research could answer?

Journal 2

Participant:

Date:

1. What, if any, are your biggest anxieties about Non-Traditional Instruction (online learning) as it relates to your ML students?
    a. How, if at all, do you think your school or district can ameliorate these issues?
2. If you could improve any aspect of your teaching with MLs overnight, what would it be and why?
3. What questions would you like to have answered by an expert English as a foreign language teacher?

Journal 3

Participant:

Date:

1. What techniques discussed during this study, if any, are you most excited to utilize in your classroom?
2. What, if anything, did you learn about yourself as an educator or as an individual during this study?
3. What questions do you have that future research should seek to answer?

Appendix C: Informed Consent Form

Consent to Participate in a Research Study

KEY INFORMATION FOR *PEDAGOGIES AND PEDAGOGICAL NEEDS OF TEACHERS OF ENGLISH LANGUAGE LEARNERS IN THE CHORAL MUSIC CLASSROOM, CASE STUDY*:

We are asking you to choose whether or not to volunteer for a research study about the pedagogies used by choir teachers of English Language Learners, what areas of strength exist, and what additional district supports these teachers need. We are asking you because you are employed as a choir teacher in a Kentucky Public School and have English Language Learners in your class. This page is to give you key information to help you decide whether to participate. We have included detailed information after this page. Ask the research team questions. If you have questions later, the contact information for the research investigator in charge of the study is below.

WHAT IS THE STUDY ABOUT AND HOW LONG WILL IT LAST?

The purpose of this critical case study will be to discover what areas of strength and areas of growth currently exist in the pedagogies for teaching English Language Learners that are employed by choral music educators in, Kentucky public schools and what additional supports for these teachers are needed. The research will be conducted by interviewing participants, collecting lesson plans and repertoire, and by asking participants to keep a journal. Participants will have the opportunity to review transcripts of interviews, as well as review the final paper before publication so as to assure accuracy and prevent disclosure of any identifying information.

By doing this study, we hope to promote any successful instructional practices discovered. Your participation in this research will take place over the course of three weeks and last a total of four and a half hours (three 90 minute interviews), plus any time spent journaling and reviewing transcripts and the final paper.

WHAT ARE KEY REASONS YOU MIGHT CHOOSE TO VOLUNTEER FOR THIS STUDY?

By participating in this case study, you will increase awareness among choir teachers in Kentucky about what instructional strategies for ELLs are successful and help identify areas where Kentucky can give additional support to teachers. For a complete description of benefits and/or rewards, refer to the Detailed Consent.

WHAT ARE KEY REASONS YOU MIGHT CHOOSE NOT TO VOLUNTEER FOR THIS STUDY?

The most important risk present in this study would be the potential for loss of anonymity. This will be mitigated through encrypted storage of data and use of pseudonyms for all participants and their schools. For a complete description of risks, refer to the Detailed Consent.

DO YOU HAVE TO TAKE PART IN THE STUDY?

If you decide to take part in the study, it should be because you want to volunteer. You will not lose any services, benefits, or rights you would normally have if you choose not to volunteer.

WHAT IF YOU HAVE QUESTIONS, SUGGESTIONS OR CONCERNS?

If you have questions, suggestions, or concerns regarding this study or you want to withdraw from the study contact myself, Austin Norrid via call or text at (270) 889-7695 or email austin.norrid@uky.edu, or my faculty advisor Dr. Martina Vasil of the University of Kentucky, School of Music via call at (859) 257-8203 or email martina.vasil@uky.edu.

If you have any concerns or questions about your rights as a volunteer in this research, contact staff in the University of Kentucky (UK) Office of Research Integrity (ORI) between the business hours of 8am and 5pm EST, Monday-Friday at 859-257-9428 or toll free at 1-866-400-9428.

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DETAILED CONSENT:

ARE THERE REASONS WHY YOU WOULD NOT QUALIFY FOR THIS STUDY?

To participate in this study, subjects must be currently employed as a public-school choir teacher Kentucky. Participants must be between ages 22-55.

WHERE WILL THE STUDY TAKE PLACE AND WHAT IS THE TOTAL AMOUNT OF TIME INVOLVED?

The research interviews will be conducted via Zoom teleconference. Each interview will last 90 minutes. Time spent writing in participant journal may range from 30–90 minutes per week. The total amount of time you will be asked to volunteer for this study is 4.5–9 hours over the next three weeks.

WHAT WILL YOU BE ASKED TO DO?

Over the course of three weeks you will be asked to participate in 3 interviews for 90 minutes each. The first two interviews will take place individually, and the third interview will be a group interview with three choir teachers and an expert ELL teacher. Interviews will be audio recorded* and transcribed. In each interview, you will be asked about your musical and teaching experiences and to discuss instructional methods used to create inclusion for English Language Learners in your choral ensemble(s). You will also be asked to keep a journal where you write down any pertinent thoughts or questions as they occur to you, and to share them with the researcher. You will have the opportunity to review transcripts of interviews.

*Note: Zoom automatically records video as well as audio. As it is not germane to this study, video recordings will be deleted immediately following the interview. Recording will be stored on the University of Kentucky password protected OneDrive cloud storage. Audio recordings will be deleted once the participant as had the opportunity to review their transcripts for accuracy.

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?

The main risk of this study is that identifying information about you or your school may be inadvertently shared during the course of the research or in its publication.

To mitigate this risk, all data collected will be encrypted on password protected devices. All data published in the final research will be anonymized and will remove references that identify you or your school.

In addition to risks described in this consent, you may experience a previously unknown risk or side effect.

WILL YOU BENEFIT FROM TAKING PART IN THIS STUDY?

We do not know if you will get any benefit from taking part in this study. However, it is a goal of this study to identify and answer teacher questions about supporting English Language Learners in Choir, and to identify areas for further district support of these teachers. However, if you take part in this study, information learned may help others.

IF YOU DON'T WANT TO TAKE PART IN THE STUDY, ARE THERE OTHER CHOICES?

If you do not want to be in the study, there are no other choices except not to take part in the study.

WHAT WILL IT COST YOU TO PARTICIPATE?

There are no costs associated with taking part in this study.

WHO WILL SEE THE INFORMATION THAT YOU GIVE?

When we write about or share the results from the study, we will write about the combined information. We will keep your name and other identifying information private.

We will make every effort to prevent anyone who is not on the research team from knowing that you gave us information, or what that information is. Digital records, including those stored on flash drives will be password protected. Paper documents will be kept in a locked location.

You should know that there are some circumstances in which we may have to show your information to other people. For example, the law may require us to share your information with:

- authorities, if you report information about a child being abused, if you pose a danger to yourself or someone else.
- To ensure the study is conducted properly, officials at the University of Kentucky may look at or copy pertinent portions of records that identify you.

Please be aware, while we make every effort to safeguard your data once received from the online audio conferencing company, given the nature of online recordings, as with anything involving the Internet, we can never guarantee the confidentiality of the data while still on the data gathering company's servers, or while en route to either them or us. It is also possible the raw data collected for research purposes may be used for marketing or reporting purposes by the data gathering company after the research is concluded, depending on the company's Terms of Service and Privacy policies.

CAN YOU CHOOSE TO WITHDRAW FROM THE STUDY EARLY?

You can choose to leave the study at any time. You will not be treated differently if you decide to stop taking part in the study.

If you choose to leave the study early, data collected until that point will remain in the study database and may not be removed.

The investigators conducting the study may need to remove you from the study. This may occur for a number of reasons. You may be removed from the study if:

- you are not able to follow the directions,
- they find that your participation in the study is more risk than benefit to you, or

WILL YOU RECEIVE ANY REWARDS FOR TAKING PART IN THIS STUDY?
You will not receive any rewards or payment for taking part in the study.
WILL YOU BE GIVEN INDIVIDUAL RESULTS FROM THE RESEARCH TESTS/SURVEYS?
You will be allowed to review transcripts and summaries of interviews if you choose. Findings from the study will be shared with all participants.
WILL WE CONTACT YOU WITH INFORMATION ABOUT PARTICIPATING IN FUTURE STUDIES?
The research staff would like to contact you with information about participating in future studies. If so, it will be limited to one time per year.

Do you give your permission for the investigator or staff to contact you regarding your willingness to participate in future research studies? ☐ **Yes** ☐ **No** **Initials_________**

WHAT ELSE DO YOU NEED TO KNOW?

If you volunteer to take part in this study, you will be one of about three people to do so.

The principal investigator is a master's student in music education. He is being guided in this research by Dr. Martina Vasil. There may be other people on the research team assisting at different times during the study.

WILL YOUR INFORMATION BE USED FOR FUTURE RESEARCH?

Your information collected for this study will NOT be used or shared for future research studies, even if we remove the identifiable information like your name, clinical record number, or date of birth.

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INFORMED CONSENT SIGNATURES

You are the subject or are authorized to act on behalf of the subject. You will receive a copy of this consent form after it has been signed.

____________________________________ **Signature of research subject** *or, if applicable, *research subject's legal representative*	____________________ **Date**
____________________________________ **Printed name of research subject**	
____ Printed name of [authorized] person obtaining informed consent	__________ Date

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Vita

A native of Hopkinsville, Kentucky, Austin Norrid received bachelor's degrees in choral music education and Spanish from the University of Kentucky in 2015. He has taught general music, choir, piano, and arts appreciation in the Archdiocese of Louisville and Jefferson County Public Schools. Austin returned to the University of Kentucky for graduate studies, completing the Master of Music in Music Education in 2022. He was awarded the 2020 Dr. David Sogin Award Excellence in Graduate Music Education Studies. He was also awarded a 2022 University Graduate Fellowship from the Pennsylvania State University. Iroquois High School, where he has taught for 5 years, received the Grammy Signature School Award in 2022. He has presented a reading session and research poster at the Kentucky Music Education Association conference.