




2023

A BRIEF TEACHER TRAINING ON USING MUSIC TO SUPPORT SOCIAL EMOTIONAL LEARNING IN PRESCHOOL: TRAINING MATERIALS DEVELOPMENT

Alaina K. Sheridan

University of Kentucky, alainakstroud@gmail.com

Author ORCID Identifier:

 <https://orcid.org/0000-0002-5895-8225>

Digital Object Identifier: <https://doi.org/10.13023/etd.2023.337>

[Right click to open a feedback form in a new tab to let us know how this document benefits you.](#)

Recommended Citation

Sheridan, Alaina K., "A BRIEF TEACHER TRAINING ON USING MUSIC TO SUPPORT SOCIAL EMOTIONAL LEARNING IN PRESCHOOL: TRAINING MATERIALS DEVELOPMENT" (2023). *Theses and Dissertations--Music*. 229.

https://uknowledge.uky.edu/music_etds/229

This Master's Thesis is brought to you for free and open access by the Music at UKnowledge. It has been accepted for inclusion in Theses and Dissertations--Music by an authorized administrator of UKnowledge. For more information, please contact UKnowledge@lsv.uky.edu.

STUDENT AGREEMENT:

I represent that my thesis or dissertation and abstract are my original work. Proper attribution has been given to all outside sources. I understand that I am solely responsible for obtaining any needed copyright permissions. I have obtained needed written permission statement(s) from the owner(s) of each third-party copyrighted matter to be included in my work, allowing electronic distribution (if such use is not permitted by the fair use doctrine) which will be submitted to UKnowledge as Additional File.

I hereby grant to The University of Kentucky and its agents the irrevocable, non-exclusive, and royalty-free license to archive and make accessible my work in whole or in part in all forms of media, now or hereafter known. I agree that the document mentioned above may be made available immediately for worldwide access unless an embargo applies.

I retain all other ownership rights to the copyright of my work. I also retain the right to use in future works (such as articles or books) all or part of my work. I understand that I am free to register the copyright to my work.

REVIEW, APPROVAL AND ACCEPTANCE

The document mentioned above has been reviewed and accepted by the student's advisor, on behalf of the advisory committee, and by the Director of Graduate Studies (DGS), on behalf of the program; we verify that this is the final, approved version of the student's thesis including all changes required by the advisory committee. The undersigned agree to abide by the statements above.

Alaina K. Sheridan, Student

Dr. Alaine Reschke-Hernández, Major Professor

Dr. Lance Brunner, Director of Graduate Studies

A BRIEF TEACHER TRAINING ON USING MUSIC TO SUPPORT SOCIAL
EMOTIONAL LEARNING IN PRESCHOOL: TRAINING MATERIALS
DEVELOPMENT

THESIS

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

By Alaina Sheridan, MT-BC
Lexington, Kentucky
Director: Dr. Alaine Reschke-Hernández, Professor of Music Therapy
Lexington, Kentucky
2023

Copyright © Alaina Sheridan 2023
<https://orcid.org/0000-0002-5895-8225>

ABSTRACT OF THESIS

A BRIEF TEACHER TRAINING ON USING MUSIC TO SUPPORT SOCIAL EMOTIONAL LEARNING IN PRESCHOOL: TRAINING MATERIALS DEVELOPMENT

Music in early childhood can provide valuable support for developing social emotional learning (SEL) in preschool children. Preschool teachers often lack training in how to incorporate music-based activities to support SEL in the classroom. Therefore, the purpose of this comprehensive project was to develop a one-day training that targets preschool teachers' uses of music-based activities to support culturally responsive SEL in the classroom. I used the CASEL framework and concepts from anti-racist social emotional justice learning to inform this project, which involved three main steps. First, I developed the materials for a one-day training that presents music-based experiences for SEL in preschool. The training materials are centered around two learning objectives: 1) identify at least one music-based experience that can support each of the five SEL competencies for children, and 2) increase knowledge of music-based experiences to support SEL in the preschool classroom. Second, I gathered content expert feedback from three individuals. These experts were an early childhood music provider, a local preschool teacher, and a nationally certified music educator. Finally, I examined and applied the feedback from these content experts to refine the training materials. This refinement process provides insight for potential future research on preschool teacher training development as well as music-based approaches to SEL. The final training offers a needed resource for preschool teacher training to support their use of music-based SEL.

KEYWORDS: *early childhood education, early childhood music, preschool music, social emotional learning, preschool teacher education*

Alaina Sheridan

Name of Student

06/08/2023

Date

A BRIEF TEACHER TRAINING ON USING MUSIC TO SUPPORT SOCIAL
EMOTIONAL LEARNING IN PRESCHOOL: TRAINING MATERIALS
DEVELOPMENT

By
Alaina Sheridan, MT-BC

Dr. Alaine Reschke-Hernández

Director of Thesis

Dr. Lance Brunner

Director of Graduate Studies

06/08/2023

Date

DEDICATION

To every child who has made me a better music therapist, teacher, and person.

“Breathe in, breath through, breathe deep, breathe out.”

- Taylor Swift, “Labyrinth”

ACKNOWLEDGMENTS

This thesis would not have been possible without the support of so many individuals' support and inspiration. This being said, systemic oppression is an issue in higher education, just as it is throughout the rest of the world. I have had many years of access to higher education while I know there are countless people who have faced barriers to accessing the same resources. It is my goal to commit to using my positions of privilege to provide affirming care and services and implement anti-oppressive approaches into my practice. Additionally, I will continue to reflect on my own personal areas for growth throughout my career.

I am so grateful to Dr. Elaine Reschke-Hernández for her time, energy, and thorough guidance. Your patience and time have been invaluable to me. My committee—Drs. Olivia Yinger and Martina Vasil, have given their expertise and unconditional support in multiple processes. Thanks to the College of Fine Arts Student Creative Activity/Research Support to facilitate completion of this comprehensive project. In addition to the University of Kentucky, I am incredibly grateful to everyone I studied with in my undergraduate at Slippery Rock University of Pennsylvania. Thank you for your continued support and love through this season of my life. Go rock.

I have been the most inspired by the children I have worked with throughout the years as a caretaker, music teacher, and music therapist. I believe that children are some of the most creative and gentle individuals in our world and I am so grateful to each child that has crossed my path. This training became my goal after completing a service-learning project with High Street Neighborhood Center in Lexington. Working with the students at the school inspired me to create ways for more people to learn about using

music in their classrooms. Finally, to Grayson, Harrison, and Weston— thank you for all of your love and endless summer macaroni and cheese days.

The refinement of my training would not have been possible without the feedback from my three content experts. I feel so lucky to know each of you and rest easy knowing that you are doing incredible work with the individuals you work with. I am thankful to Emma King and Emma Martin for sharing their resources and guidance through multiple stages of this project. Marie, Samantha, Rachel, and Hayley, thank you for looking over my appendices and proofreading. It was just a few pages, right? To all the friends whom I called looking for support in finishing this project, thank you for listening every time. To my family, thank you for your love and support. You have helped shape me into the person I am today, and I would not be here with you.

Logan, what I really want to do is create an award to give to you: “Most patient partner who never asked me to stop listening to Taylor Swift and took on more than his share of work as I finished this project.” And for the record, there was *a lot* of Taylor Swift. You are the best part of my day, you are my number one supporter, and you are my best friend. Tyler Childers said it best— “I’ll love you ‘til my lungs give out, I ain’t lying.”

TABLE OF CONTENTS

ACKNOWLEDGMENTS	iii
LIST OF TABLES	1
CHAPTER 1. INTRODUCTION	2
<i>Researcher Worldview</i>	3
<i>Purpose</i>	4
<i>Rationale</i>	5
<i>Theoretical Framework</i>	6
<i>CASEL Framework</i>	7
Strengths and Limitations of the CASEL Framework.	8
<i>antiracist social emotional justice learning</i>	10
Five Principles of AESJL.	11
<i>Key Terms</i>	13
CHAPTER 2. REVIEW OF LITERATURE.....	16
<i>Social Emotional Learning</i>	17
<i>Social Emotional Development Ages 3–5</i>	17
<i>Frameworks and Practices for Social Emotional Learning</i>	19
<i>Music in Early Childhood</i>	21
<i>Musical Development Ages 3–5</i>	22
<i>Music in Early Childhood Education</i>	23
<i>Music and SEL in Early Childhood Education</i>	24
<i>Teacher Training</i>	26
<i>Social Emotional Learning Training</i>	26
<i>Music-Based Experiences Training</i>	28
<i>Synthesis of Literature Reviewed</i>	30
CHAPTER 3. METHODS.....	32
<i>Theoretical Development of the Training</i>	32
<i>Original Segment 1: Introductory Presentation</i>	34
<i>SEL in Preschool</i>	34
<i>Music in Preschool</i>	35
<i>SEL Supported by Music in Preschool</i>	35

<i>Original Segment 2: Selection of Music Experiences</i>	36
<i>Self-Awareness and Music Materials in the Original Training</i>	39
Songs for Self-Awareness.	40
Music-Based Experiences for Self-Awareness.	41
Singable Books for Self-Awareness.	42
<i>Self-Management and Music Materials in the Original Training</i>	43
Songs for Self-Management.	44
Music-Based Experiences for Self-Management.	45
Singable Books for Self-Management.....	46
<i>Social Awareness and Music Materials in the Original Training</i>	47
Songs for Social Awareness.	48
Music-Based Experiences for Social Awareness.	50
Singable Books for Social Awareness.....	50
<i>Review and Break</i>	51
<i>Responsible Decision Making and Music Materials in the Original Training</i>	51
Songs for Responsible Decision Making.	52
Music-Based Experiences for Responsible Decision Making.....	53
Singable Books for Responsible Decision Making.	54
<i>Relationship Skills and Music Materials in the Original Training</i>	55
Songs for Relationship Skills.	55
Music-Based Experiences for Relationship Skills.	56
Singable Books for Relationship Skills.	57
<i>Original Segment 3: Group Work</i>	58
<i>Seeking Content Expert Feedback</i>	59
 CHAPTER 4. RESULTS.....	 62
<i>Refinement of Original Training</i>	63
<i>Feedback and Refinement of Segment 1: Brief Introductory Presentation</i>	63
<i>Feedback and Refinement of Segment 2: Music Experiences</i>	65
Feedback and Refinement of Core Competency 1: Self-Awareness.....	65
Feedback and Refinement of Core Competency 2: Self-Management.	66
Feedback and Refinement of Core Competency 3: Social Awareness.	67
Feedback and Refinement of Core Competency 4: Responsible Decision Making.	
.....	68
Feedback and Refinement of Core Competency 5: Relationship Skills.....	69
<i>Feedback and Refinement of Segment 3: Group Work</i>	71
Small Group Collaboration.....	71
Full Group Collaboration.	72
<i>Synthesis of Refinement and Refined Training</i>	72
 CHAPTER 5. DISCUSSION.....	 74

<i>Training Overview</i>	74
<i>Relationship of the Revised Training to the Theoretical Framework</i>	75
<i>Relationship of the Revised Training to Existing Literature</i>	78
<i>Limitations</i>	80
<i>Future Directions</i>	81
<i>Significance and Conclusion</i>	82
APPENDICES	84
<i>Appendix A: CASEL Wheel</i>	84
<i>Appendix B: Non-Human Research Determination Letter</i>	85
<i>Appendix C: Pre-Training Questionnaire</i>	90
<i>Appendix D: Original Introductory Presentation</i>	110
<i>Appendix E: Original Introduction Slides</i>	119
<i>Appendix F: Original Training Outline</i>	122
<i>Appendix G: Post-Training Questionnaire</i>	126
<i>Appendix H: One Month Follow Up Questionnaire</i>	146
<i>Appendix I : Content Expert Feedback Questionnaire</i>	166
<i>Appendix J: Refined Introductory Presentation</i>	194
<i>Appendix K: Refined Introduction Slides</i>	207
<i>Appendix L: Refined Training Outline</i>	210
<i>Appendix M: List of Artists Used in Training</i>	216
REFERENCES	217
VITA	232

LIST OF TABLES

TABLE 1.....	7
DEFINITIONS OF SEL CORE COMPETENCIES	7
TABLE 2.....	37
ORIGINAL TRAINING: SONGS.....	37
TABLE 3.....	37
ORIGINAL TRAINING: MUSIC BASED EXPERIENCES.....	38
TABLE 4.....	39
ORIGINAL TRAINING: SINGABLE BOOKS	39
TABLE 5.....	40
EXAMPLES OF SELF-AWARENESS ACCORDING TO THE CASEL FRAMEWORK ¹	40
TABLE 6.....	43
EXAMPLES OF SELF-MANAGEMENT ACCORDING TO THE CASEL FRAMEWORK ¹	43
TABLE 7.....	47
EXAMPLES OF SOCIAL AWARENESS ACCORDING TO THE CASEL FRAMEWORK ¹	47
TABLE 8.....	51
EXAMPLES OF RESPONSIBLE DECISION MAKING ACCORDING TO THE CASEL FRAMEWORK ¹	51
TABLE 9.....	55
EXAMPLES OF RELATIONSHIP SKILLS ACCORDING TO THE CASEL FRAMEWORK ¹	55
TABLE 10.....	70
COMPARISON OF ORIGINAL AND REFINED RESPONSIBLE DECISION-MAKING MATERIALS. 70	

CHAPTER 1. INTRODUCTION

Social emotional learning (SEL) is the ability to connect to and understand self, others, and the environment (Brackett et al., 2019; CASEL, 2022; Küpana, 2015). SEL involves five areas of non-academic development: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making (CASEL, 2022). Over the past decade, researchers have shown the lasting, positive impact of addressing SEL skills in Pre-K through 12 classrooms (Edgar, 2017; Frey et al., 2019; Schonert-Reichl, 2017). Supporting the development of these areas in the classroom through a culturally responsive lens can provide students and their communities with tools to succeed both academically and within society.

Although people of diverse cultures and identities engage with and experience SEL differently, it is important to highlight that SEL is a life-long process (Ieva & Beasley, 2022). There is a growing body of literature showing the positive effects using music to support social emotional growth (Frey et al., 2019; Kirby et al., 2023; Williams & Berthelsen, 2019). Music is innately social and emotional (Frey et al., 2019; Kirby et al., 2023; Varner, 2020). Music within the preschool classroom is often viewed in the United States as essential to student development (Fox, 2021; Kirby et al., 2023). Despite these benefits, not all preschool classrooms have access to a music specialist, which places the responsibility of including music in the classroom on early childhood general educators.

Throughout current literature, researchers have consistently indicated gaps in early childhood education training programs and educators' abilities to incorporate music-based activities in educational settings (Barrett et al., 2019; Hennessy, 2017; Julia et al., 2020; Kirby et al., 2023). Therefore, more resources are needed to better

equip teachers to integrate music-based experiences in their classrooms, including those that can support SEL. The purpose of this comprehensive project was to develop a one-day training that targets preschool teachers' uses of music-based activities to support culturally responsive SEL in the classroom. In the following section, I position myself within this research, provide a rationale for developing the training, describe the theoretical framework, and list key terminology for this thesis.

Researcher Worldview

I am consistently striving to make my clinical and research practices increasingly more equitable and anti-oppressive; however, my research, writing, and interpretations will contain gaps and mistakes. I am a white North American, cis-gender, young adult woman who works as a music therapist on the stolen lands of the Aniyunwiya, Shawanwa, and Niukonska peoples (Original Tribal Names, n.d.).¹ I grew up in a predominantly white community with a two-parent household and received my music therapy education and clinical training from two different eclectic and social justice-oriented music therapy programs. I am privileged to have had support and access to music, education, and academia throughout my life while I know many individuals have been systemically oppressed and unable to access these same resources.

I have been facilitating music experiences with preschool children non-professionally for nearly ten years including in churches, caretaking roles, and community events. I am a second-year board-certified music therapist. I am passionate about increasing preschool children's access to engaging musical experiences that support their learning about identities, relationships, strengths, and needs. Purposefully

¹ For additional resources about ways to support Indigenous-led organizations, please visit firstnations.org.

centering my practice in culturally responsive SEL helps me to view children as valuable and intelligent individuals, each with rich experiences and contributions.

I developed and refined this training using a collection of what I have learned from children I have worked with, my lived experiences, current literature, and in discussion with many colleagues and friends. The resources included in this training are intended to represent diverse artists and musicians. While I compiled the resources, the creators² should be acknowledged for their contributions to children's music and early childhood literature. I encourage interested readers to explore additional content by the listed artists and to share similar resources with their communities.

Purpose

The purpose of this project was to develop a one-day training that targets preschool teachers' uses of music-based activities to support culturally responsive SEL in the classroom. I integrated information from published literature and my own experiences to initially develop the training. To further refine and improve the training, I sought feedback from content experts on the training materials. The three content experts had varying experience in education, early childhood music, SEL, and trauma-informed practices. The content expert feedback guided my decision-making process for creating a refined version of the training. The learning objectives of the training, which guided decision making about materials to include and structure of the training, were as follows:

- 1) identify at least one music-based experience that can support each of the five SEL competencies for children, and

² For a complete list of creators included in this training, please reference Appendix M.

2) increase knowledge of music-based experiences to support SEL in the preschool classroom.

Rationale

SEL is an increasingly used practice in education, both in response to the COVID-19 pandemic (Clark et al., 2022) and a push for educators to integrate interpersonal and intrapersonal skills (DeMartino et al., 2022). SEL practices give students access to important skills, allowing them to learn about themselves and develop positive relationships (CASEL, 2022). SEL practices may encourage students to learn about their emotions, decisions, responsibilities, communities, and relationships. Researchers in the past decade have found SEL in the classroom to have overall positive impacts (Edgar, 2017; Frey et al., 2019; Schonert-Reichl, 2017). Current research also indicates positive effects of social emotional growth through music-based activities (Frey et al., 2019; Kirby et al., 2023; Williams & Berthelsen, 2019).

However, in an interview on the Abolitionist Teaching Network’s podcast (Love & Culley-Love, 2020), Rosalynn Duff noted that “SEL is not an add-on” (6:05–6:10) and must be “authentic and culturally relevant” (6:46–6:43). Therefore, this training also embeds concepts of anti-oppressive approaches to SEL to minimize potential harm to historically and currently marginalized and minoritized individuals and decenter whiteness. Duff then noted that SEL must be integrated into every aspect of our lives and begins with the educator’s relationship with themselves (Love & Culley-Love, 2020). This echoes the words of Sundin (1979), who wrote that it is important for teachers who desire change for the benefit of their students to participate in trainings, but that those who set personal goals within these trainings reap the most benefit.

Additional trainings for topics such as music and SEL could help teachers feel better equipped to support the students in their classrooms (Barrett et al., 2019). Despite the benefits, current literature highlights a need for more research related to early childhood educators and their ability to use music in their classrooms. The development of the present training aimed to help address this gap by providing knowledge, skills, and materials that reflect how preschool teachers could utilize music-based experiences to support the incorporation of SEL in their classrooms. Refining the training based on content expert feedback was a way to integrate the feedback of multiple people working in the field of early childhood in the area that the training was originally designed to occur. These individuals helped assess the training as a whole based on their experiences working with preschool aged children, SEL, and music. In the next section, I describe the theoretical framework for this project, which is comprised of the Collaborative for Academic, Social, and Emotional Learning (CASEL) framework and antiracist social emotional justice learning (ASEJL).

Theoretical Framework

The foundational theoretical framework for this thesis was the CASEL framework.³ This framework provided a conceptual understanding of SEL. However, as I developed and refined the training, I supplemented the CASEL framework with approaches from antiracist social emotional justice learning (Mayes et al., 2022). This was done with the hopes of increasing cultural responsiveness and minimizing potential harm to historically and currently marginalized and minoritized communities.

³ The Collaborative for Academic, Social, and Emotional Learning was founded in 1994 and currently goes by the name CASEL.

CASEL Framework

CASEL first defined SEL nearly 30 years ago and later restructured its definition and framework to better promote equity and inclusion (Niemi, 2020). The current definition states that SEL is “an integral part of education and human development” and encourages communities to implement the framework in ways that are meaningful to their community’s “strengths, needs, and cultures” (CASEL, 2022, para. 1). The five core competencies established by the CASEL framework highlight non-academic areas of development that enhance overall well-being and the ability to nurture academic growth. These evidence-based competencies are self-awareness, self-management, social awareness, relationship skills, and responsible decision-making (refer to Table 1).

Table 1
Definitions of SEL Core Competencies

CASEL Core Competency	Definitions¹
<i>Self-awareness</i>	Ability to understand one’s own emotions and experiences as they connect to a variety of contexts.
<i>Self-management</i>	Ability to address and manage one’s emotions and behaviors in different experiences.
<i>Social awareness</i>	Ability to identify, understand, and show empathy towards others cross-culturally.
<i>Relationship skills</i>	Ability to develop and maintain positive and healthy relationships with individuals and groups.
<i>Responsible decision-making</i>	Ability to make choices regarding personal interactions that are thoughtful and responsive in different contexts.

Note. 1. CASEL, 2022.

The web-based CASEL Wheel (refer to Appendix A) provides an interactive representation and additional information regarding these competencies. At the center of this wheel is the label “SEL,” which is surrounded by a larger circle divided into five

equal sections. Each section is labeled with one core competency of SEL. A collection of social factors, classrooms, schools, families and caregivers, and communities, are situated surrounding the outside of the wheel in concentric circles as additional aspects that can affect SEL development. The design of the CASEL wheel suggests that the competencies are not developed separately but in connection to one another across a lifetime of experiences and contexts both in and outside of the classroom. When a web user selects an area of the interactive web-based wheel, definitions and examples for a specific competency or factor are provided. The definitions provided in Table 1 are derived from CASEL's (2022) interactive wheel.

The CASEL framework prompts students to identify how their current use of each core SEL competency functions within society and consider opportunities for personal growth. Although building independence through SEL skills may be empowering to some, a lack of focus on community may be limiting to others – particularly individuals with historically and currently marginalized and minoritized identities (Miller et al., 2022). In the next section, I accentuate some of the limitations and strengths of the CASEL framework from a lens of social equity.

Strengths and Limitations of the CASEL Framework.

Classrooms and school systems are comprised of a variety of lived experiences. Teachers' intersectional identities and lived experiences may differ from those of their students. One strength of the CASEL framework is that several of the competencies (e.g., self-awareness and relationship skills) encourage students to recognize the strengths and skills of themselves and others. However, the CASEL Framework can be implemented in

ways that are potentially harmful to students in the classroom (Ieva & Beasley, 2022; Mayes et al., 2022).

The ways in which SEL strategies are presented and implemented in the classroom are informed by the conscious and unconscious biases of the facilitator or teacher, which may lead to direct and indirect harm (Ieva & Beasley, 2022). It is imperative that SEL facilitators critically reflect on their roles and identities within various systems of oppression (Hadley & Norris, 2015; Love & Culley-Love, 2020). Many researchers (e.g., Clark et al., 2022; Ieva & Beasley, 2022; Mayes et al., 2022) have found that some of the most popular SEL practices can lead to the further marginalization of Black and Indigenous People of Color (BIPOC) and disabled students.

There is limited research about SEL that includes considerations for racially marginalized and minoritized individuals as well as disabled individuals (Cipriano et al., 2022). For example, Black, Indigenous, Students of Color, and disabled students have disproportionately negative experiences in school compared to white and non-disabled peers, including harsher discipline, more alienation, and less access to services that are necessary to support their educational success (Cipriano et al., 2022). However, the importance of equitable and inclusive SEL is undeniable. Culture, or generational ways of living, has an influence on systems at various levels. Individuals committed to implementing equitable SEL strategies can affect systemic change within the education system.

Common SEL practices, including the CASEL framework, encourage students to implement *individual* change without identifying different opportunities and barriers that exist based on lived experiences with the intention of dismantling oppressive systems

(Mayes et al., 2022). Although SEL can support and empower students (Cipriano et al., 2022; Jagers et al., 2019), without careful personal reflection on power, privilege, and marginalization, the outcomes can increase deficit-based thinking (DeMartino et al., 2022), compliance and assimilation (Mayes et al., 2022), and inaccessible curriculum (Clark et al., 2022) for students who already experience marginalization.

The CASEL framework is often considered the most recognized standard for SEL (Cipriano et al., 2022; Clark et al., 2022; Scott et al., 2021; Varner, 2020). However, a recent systematic review revealed that over 100 frameworks for SEL exist, with more than 700 distinct SEL-related competencies (Cipriano et al., 2022). Given the CASEL framework's limitations with regards to equity, an important consideration in SEL is to supplement this framework with more socially conscious models, such as the antiracist social emotional justice learning⁴ (ASEJL).

antiracist social emotional justice learning

Mayes and colleagues (2022) define ASEJL as an approach to SEL that promotes freedom and justice through five principles that involve “empowerment, hope, and joy” (p. 5). The five principles of ASEJL challenge the CASEL framework's individualistic strategies and are: 1) critical theoretical frameworks, 2) anti-bias building blocks, 3) student and family voice, 4) strengths-based empowerment, and 5) homeplace (Mayes et al., 2022). ASEJL critiques the CASEL framework for creating standards that are founded on ideas taken exclusively from white culture despite the variance in identities and lived experiences between all individuals who may engage with SEL strategies. The

⁴ The name of this approach is purposefully lowercased (R. Mayes, personal communication, April 25, 2023).

commitment to creating safe, anti-oppressive spaces for all individuals ensures quality education and care for all students (Mayes et al., 2022).

Five Principles of AESJL.

As previously mentioned, AESJL offers five foundational principles for ensuring equitable SEL. Principle one, critical theoretical frameworks, provides evidence-based research that supports the need to challenge and change currently oppressive practices.

Mayes and colleagues (2022) cited three foundational theories for AESJL:

Intersectionality (Crenshaw, 1989; Love, 2019), Bronfenbrenner's (1992) Ecological Theory, and Critical Race Theory (Crenshaw, 1995; Delgado & Stefancic, 2017).

First, intersectionality is the coexistence of multiple identities in individuals which then function within various systems (Crenshaw, 1989; Love, 2019; Mayes et al. 2022). Individuals have experiences related to personal identity (e.g., race, gender, region, sexuality, etc.), and these identities are experienced differently within various systems of power and privilege. Second, Ecological Theory suggests that individuals are impacted by their environment (Bronfenbrenner, 1992). In relation to individuals with historically and currently marginalized and minoritized identities, this theory conceptualizes how oppressed identities are disproportionately negatively affected by various societal systems (Bronfenbrenner, 1992; Mayes et al., 2022). Finally, Critical Race Theory (CRT) draws on the importance of critiquing outdated systems with the hope of identifying, addressing, and dismantling oppressive systems (Delgado & Stefancic, 2017; Love, 2019; Mayes et al., 2022). In the context of SEL, concepts of CRT can better inform our understanding of relationship skills and social awareness.

Principle two of the ASEJL anti-bias building blocks includes four concepts based on social identity development in children: identity, diversity, justice, and action. In other words, this principle encourages students to embrace and explore their identities, to consider and appreciate the differences between themselves and other students, to identify and describe injustices, and to feel empowered to advocate for themselves and their peers. Principle two is rich in content and suggestions. For additional information, refer to Mayes and colleagues (2022).

Children are individualistic and products of their environment because their "... own behavior or characteristics can modify, or moderate, how they respond to environmental experiences, with consequences for their mental health and adjustment" (Davidov et al., 2015, p. 949). Principle three, student and family voice, centers the values, beliefs, and traditions of the student and their family in SEL experiences. This principle goes beyond community-building and partnerships (Mayes et al., 2022). Educators must center students and their lived experiences in collaborative processes and empower them to define the situation to the best of their abilities.

One of the repeated critiques of commonly used SEL practices are the deficit-based views (Cipriano et al., 2022; Ieva & Beasley, 2022; Mayes et al., 2022). Principle four, strengths-based empowerment, challenges educators to reframe their ideas of students' innate abilities to succeed while examining their implicit biases. A key part of principle four, and any work in examining and unlearning biases (Hadley & Norris, 2015), is shifting power dynamics to be more collaborative. By centering the lived experiences of students, power and control shifts in the relationship, and students may feel more able to empower themselves (Mayes et al., 2022).

Finally, principle five references bell hooks's (1990) concept of homeplace. Homeplace refers to a space of resistance, where one can safely unwind, reconvene, and be unapologetically joyful. bell hooks (1990) specifically referenced the resistance of Black women and their efforts to heal from racial oppression through rebuilding and joy. "Educators shifting their perspectives, biases and beliefs about Black and Brown students is one of many catalysts for creating and maintaining homeplace" (Mayes et al., 2022, p. 184).

Key Terms

In the final section of this chapter, I have provided definitions of some key terminology used throughout this thesis that pertain to SEL, equitable practices, and early childhood. This list is not exhaustive but is intended to support understanding of prevalent concepts in this thesis.

anti-racist social emotional justice learning (ASEJL)⁵: Mayes and colleagues (2022) define ASEJL as an approach to SEL that promotes freedom and justice through five principles that involve "empowerment, hope, and joy" (p. 5).

CASEL: The Collaborative for Academic, Social, and Emotional Learning was founded in 1994 and currently goes by the name CASEL. CASEL developed a framework for social emotional learning that is widely used today.

Cultural Responsiveness, Culturally Responsive: "Cultural responsiveness involves understanding and appropriately including and responding to the combination of cultural variables and the full range of dimensions of diversity that an individual brings to

⁵ antiracist social emotional justice learning is a purposefully lowercased (R. Mayes, personal communication, April 25, 2023).

interactions. Cultural responsiveness requires valuing diversity, seeking to further cultural knowledge, and working toward the creation of community spaces and workspaces where diversity is valued” (American Speech-Language-Hearing Association, n.d., para. 1; Hopf et al., 2021).

Early Childhood: The chronological age of approximately three to five years (Marotz & Allen, 2016).

Empathy: Considering the world through someone else’s perspective (Spiro et al., 2013 as cited in Schwantes & Hughes, 2022).

Equality: Providing the same resources to everyone, regardless (LeadMN, 2018).

Equity, Equitable: Providing resources that best reflect a person’s individual needs in regard to achieving growth (LeadMN, 2018).

Justice: Addressing and adjusting the root cause of inequities (Mobilize Green, 2021).

Historically and Currently Marginalized and Minoritized: “A group is marginalized because society marginalizes them. Society also has the power to change that” (Taussig, 2020, p. 64). Marginalization is the process of exclusion and or oppression based on “identities, associations, experiences, and environments” (Hall, et al., 1994).

Identity, Identities: For the purposes of this project, the rich, multifaceted, and diverse ways that a person describes themselves, which are often fluid (Yilmaz, n.d.).

Innate: Natural, existing since birth (Cambridge Dictionary, 2022).

Intersectionality, Intersectional: The interaction within various systems of power and privilege related to personal identity (e.g., gender, ethnicity, race; Crenshaw, 1989; Mayes et al., 2022).

Social Emotional Learning (SEL): For the purposes of this project, SEL is defined as a life-long engagement with experiences that develop identity and the way in which a person connects with their environment and world (CASEL, 2022; Ieva & Beasley, 2022; SEA Bridge; 2022).

CHAPTER 2. REVIEW OF LITERATURE

Over the past decade, research has shown the lasting, positive impact of addressing social emotional skills in classrooms (Frey et al., 2019; Hayashi et al., 2022; Schonert-Reichl, 2017). A growing body of literature also indicates positive effects of social emotional growth through music-based activities (Edgar, 2017; Frey et al., 2019; Kirby et al., 2023; Williams & Berthelsen, 2019). Music is innately social and emotional (Frey et al., 2019; Kirby et al., 2023; Varner, 2020), and music within the preschool classroom is often viewed in the United States as essential to student development (Fox, 2021; Kirby et al., 2023). Despite these benefits, not all preschool classrooms have access to a music specialist or music resources (Kirby et al., 2023).

Alongside possible limited access to a music specialist, current literature consistently indicates gaps in the training of early childhood general educators related to their ability to incorporate music-based activities in educational settings without a music specialist (Barrett et al., 2019; Hennessy, 2017; Julia et al., 2020; Kirby et al., 2023). Several studies highlighted that without training, teachers' levels of comfort in planning and implementing music-based experiences in the classroom decrease (Hennessy, 2017; Julia et al., 2020). This literature review begins with an overview of social emotional learning (SEL) and early childhood development and provides a brief review of the theoretical framework described in Chapter 1. This chapter then covers early childhood musical development, music in group settings as it relates to psychology, and how music and SEL can naturally complement each other. Finally, this literature review highlights current literature surrounding teacher trainings in both SEL and music-based approaches for the classroom.

Social Emotional Learning

Many researchers relate the emergence of SEL with Gardner’s Theory of Multiple Intelligences (Gardner, 1983; Küpana, 2015), while other researchers point to the establishment of the CASEL framework⁶ in the mid-1990s (Jagers et al., 2019; Mayes et al., 2022). Comer (1988) stated that SEL was developed in response to a “social and cultural gap between home and school” (p. 43) in the 1960s. Although the exact origin of SEL is debatable, SEL and its related frameworks have evolved in many ways throughout its conceptual existence in education and beyond.

For the purposes of this project, SEL is defined as a life-long engagement with experiences that influence identity development and the ways in which a person connects to and interacts with their environment and world (CASEL, 2022; Ieva & Beasley, 2022; SEA Bridge; 2022). Although SEL is life-long, this project focuses on early childhood, which is the chronological age of approximately three to five years (Marotz & Allen, 2016). Throughout this literature review, the phrases “early childhood” and “preschool-aged” are used interchangeably. The next section focuses on current literature regarding how social emotional skills develop during the preschool years.

Social Emotional Development Ages 3–5

During early childhood, children experience basic emotions (i.e., anger, fear, joy, sadness, disgust) and learn to cope with more intense and complex emotions (Marotz & Allen, 2016). Their manner of emotional expression can be both confusing and frustrating for a child and other individuals in their lives. Caregivers play a vital role in childhood

⁶ The Collaborative for Academic, Social, and Emotional Learning was founded in 1994 and currently goes by the name CASEL.

development as a whole (Hajal & Paley, 2020), and caregiver expression and responses to emotions directly influence children and their emotional development (Eisenberg et al., 1998; Hajal & Paley, 2020; Stuart, 2016). Children require various types of caregiver support to feel confident in identifying and expressing emotions (Pasiali, 2012). Caregiver support may include supported self-management and co-regulation.

Co-regulation is the act of a caretaker or caregiver modeling and/or supporting a child's process of understanding, expressing, and modifying their feelings and related behaviors and thoughts (Murray et al., 2015). Co-regulation and community are integral to supporting the development of how children learn to express emotions (Hoffman, 2022). Other researchers also highlight children's management of emotions (Möller et al., 2022), otherwise called self-management. Self-management is the ability to independently address and manage one's emotions and behaviors in different experiences (CASEL, 2022).

Self-management, alongside of other SEL concepts, becomes an important part of the daily life of preschool-aged children and their developing relationships (Zakaria et al., 2020). Preschool-aged children are increasingly aware of their own beliefs while beginning to recognize the needs and feelings of others (Marotz & Allen, 2016). Children's ability to identify and connect to their own needs and private feelings promotes their development of empathy (viewing the world from someone else's perspective) and relational skills for collaboration (Brackett et al., 2019; Varner, 2020). Focusing on collaboration in relationships between children and adult stakeholders further supports SEL (Ieva & Beasley, 2022) within various practices and frameworks for SEL.

Frameworks and Practices for Social Emotional Learning

CASEL first developed its definition of SEL nearly 30 years ago and later restructured its definition and framework to better promote equity and inclusion (Niemi, 2020). The current definition states that SEL is “an integral part of education and human development” and encourages communities to implement the framework in ways that are meaningful to their “strengths, needs, and cultures” (CASEL, 2022, para. 1). The five core competencies established by the CASEL framework highlight non-academic areas of development that enhance overall well-being and the ability to nurture academic growth. These evidence-based competencies are self-awareness, self-management, social awareness, relationship skills, and responsible decision-making (refer to Table 1, Chapter 1 for definitions).

As described in Chapter 1, the CASEL framework prompts students to identify how their current use of each core SEL competency functions within society and consider opportunities for personal growth. Although building independence through SEL skills may be empowering to some, a lack of focus on community may be limiting to others—particularly individuals with historically and currently marginalized and minoritized identities (Miller et al., 2022).

Students and teachers enter classrooms with a collection of external or societal factors such as socioeconomic status (Williams & Berthelsen, 2019), internalized biases (Love & Culley-Love, 2020), systemic oppression of specific racial, cultural, and ethnic identities (Mayes et al., 2022; Miller et al., 2022), and experiences of trauma (Scott et al., 2021). Despite research that points to the need for culturally responsive and antiracist SEL practices in the classroom (refer to Chapter 1), many current SEL strategies further

perpetuate oppressive systemic structures (DeMartino, et al., 2022; Ieva & Beasley, 2022; Mayes et al., 2022; Miller et al., 2022). As previously stated, SEL is often delivered with a focus on the individual (Mayes et al., 2022) without acknowledging systemic inequities (DeMartino et al., 2022), such as direct and indirect forms of racism in education (Ieva & Beasley, 2022).

As explained in Chapter 1, SEL practices based solely in the CASEL framework can reinforce strategies for individual change without identifying that different opportunities and barriers exist based on lived experiences (Mayes et al., 2022). Identifying barriers and accessibility issues is key to deconstructing unjust systems such as racism (Miller et al., 2022). In other words, if an SEL practitioner does not carefully reflect on power, privilege, and marginalization, they can advance deficit-based thinking (DeMartino et al., 2022), compliance and assimilation (Mayes et al., 2022), and an oppressive and inaccessible curriculum (Clark et al., 2022).

The CASEL framework is often considered the “gold standard” for SEL (Clark et al., 2022; Cipriano et al., 2022; Scott et al., 2021; Varner, 2020). Given the limitations of the CASEL framework in regard to equity, one can supplement this framework with more socially conscious models, such as the antiracist social emotional justice learning⁷ (ASEJL). In this manner, individuals committed to implementing equitable SEL strategies can elicit systemic change within the education system.

Culture and music also affect each other (Radocy & Boyle, 2012) and can be combined to further influence systemic change. Music may therefore offer a platform for collaborative, empowering, student-driven experiences. In the following sections, I

⁷ antiracist social emotional justice learning is a purposefully lowercased (R. Mayes, personal communication, April 25, 2023).

review the literature regarding music in education, musical development, and music for SEL in early childhood. I then highlight research findings on teacher training materials for music and SEL in the classroom.

Music in Early Childhood

Music is embedded within the human experience and serves multiple purposes for children (Schwartz, 2008; Sundin, 1979). Children may experience or use music as “stimulation, comfort, excitement, affirmation, cognitive satisfaction, aesthetic satisfaction, kinesthetic satisfaction, avoidance, and or perseveration” (Schwartz, 2008, pp. 8–9). Individuals experience music as early as pre-birth or shortly after (Gooding & Standley, 2011) in indirect (i.e., background music) and direct experiences (e.g., infant-directed singing and lullabies). Research suggests that music can have a significant, positive impact on relationship building and caregiver bonding before and during infancy (Clements-Cortés, 2020).

Similar to language acquisition, musical skills and ability are developed over an extended course of time through informal learning and everyday exposure to music (Anvari et al., 2002). In many cases, musical development and language development use similar receptive and expressive tools (i.e., auditory skills and vocalizations) and are commonly viewed by researchers as closely related domains in child development and throughout the lifespan (Anvari et al., 2002). Although musical development (like SEL) continues throughout a person’s life, the following sections focus on preschool musical development.

Musical Development Ages 3–5

Children ages three to five experience intense amounts of growth and development in many areas, including music (Schwartz, 2008). Musical development, similar to other types of development, does not occur in the same way for each child. There are several theories of childhood musical development that have evolved and changed with time and research (Gooding & Standley, 2011; Schwartz, 2008; Voyajolu & Ockelford, 2016). Between the ages of three and five, children experience important developments in the “building blocks” (Schwartz, 2008) of musicality, such as increased vocal range and the ability to relate or connect to music (Gooding & Standley, 2011). During the preschool years, most children begin to recreate pitches, rhythms, and lyrics more accurately within musical material (Gooding & Standley, 2011; Schwartz, 2008).

Based on a review of literature, Gooding and Standley (2011) developed a comprehensive chart for the development of various musical abilities from prebirth to adolescence. Rhythmic abilities between the ages of three to five included a preference for faster tempos, creating patterns based on repetition, and increased ease of learning rhythms through movement and vocalizations. Singing skills in early childhood included melody-like song production, spontaneous singing, a decrease in mistakes in repeating learned melodies, and an increase in vocal range. Other notable musical skills included matching non-musical ideas with musical ideas (e.g., pairing emotions with sounds) as well as differentiating tempos (speeds of music) and timbres (the distinguishing quality of a musical sound distinct from pitch and loudness). Children at this age also demonstrated a preference for highly active and engaging music-based experiences (Gooding &

Standley, 2011). Music can provide a unique and beneficial method for positively impacting children's development in an early childhood classroom.

Music in Early Childhood Education

In early childhood, music offers beneficial support across developmental domains. These areas include strengthening speech and language skills (Anvari et al., 2002; Torppa & Huotilainen, 2019), improving motor skills and coordination (Martins et al., 2018), and nurturing social emotional development (Kirby et al., 2023). There is a multitude of options for early childhood music activities to support these domains, including movement to music, musical games, and instrument playing.

Music engagement in early childhood can also have positive long-term impacts on children, including higher academic success and overall positive well-being. (Kirby et al., 2023; van As & Excell, 2018). Music is important in an academic setting because it affects how students learn, use, and remember information in a positive way (Kraus & White-Schwoch, 2020). "General music activities often require collaboration, self-regulation, empathy for others, critical thinking, and often ask students to be part of something larger than themselves as they work to create with peers who are also part of the process" (Varner, 2019, p. 76). In other words, music activities often naturally work on SEL competencies. Providing preschool teachers with guidance on how to include music in their classroom may support their students' academic success, social emotional development, and overall well-being.

As teachers work to create music activities, it is important for them to consider students' perspectives to create more accessible and attainable experiences (Sundin, 1979). "Music" is not easily defined but is more often considered a construct that is

unique to each individual (Radocy & Boyle, 2011). Furthermore, people experience music differently throughout their lifespan based on lived experiences with music, including active and passive music engagement (McPherson et al., 2019; Welch et al., 2020). For instance, an adult teacher's responses to the question, "what is music?" are based on over 20 years of exposure, whereas a preschool student's responses are based on four to five years of musical exposure.

Music and SEL in Early Childhood Education

Music engagement is often fundamentally social (Kirby et al., 2023) and naturally connected with our emotions (Küpana, 2015). Thus, music experiences are also frequently social emotional experiences (Varner, 2020). In one study, Gadberry (2005) found that music-based activities yielded higher levels of participant enjoyment and engagement with materials in comparison to non-music-based activities in group settings. Gadberry highlighted the ability of music-based activities to facilitate meaningful interactions and promote group cohesion. This finding suggests that group music engagement may address two aspects of SEL: social awareness (i.e., experiencing a variety of cultures through music) and relationship skills (i.e., turn taking during musical experiences).

Music's inherent structure may effectively support the development of social emotional skills. As previously discussed, skills such as self-regulation (Brackett et al., 2019; CASEL, 2022; Hoffman, 2022) and self-advocacy (SEA Bridge, 2022) are important for children ages three to five to make sense of their experiences of new feelings and their environment. Specific musical elements such as tempo (speed), rhythm (patterns of sound and silence), and dynamics (varying volume levels) within musical

experiences can provide creative and engaging ways for students to learn about, practice, and develop these social emotional skills (Jagers et al., 2021; Varner, 2020; Williams & Berthelsen, 2019). For example, a facilitator might play slower and quieter music to model and support mindfulness and breathing exercises, which may help students learn to self-regulate and process strong feelings of emotions. Facilitators might implement highly rhythmic experiences to promote structure and enhance students' development of self-regulation skills (Williams, 2018; Williams & Berthelsen; 2019). Choice-making embedded within any of these examples (e.g., faster/slower or louder/quieter) could promote self-advocacy.

Group music making experiences may offer beneficial ways to address community SEL in addition to individual SEL skills. "General music activities often require collaboration, self-regulation, empathy for others, critical thinking, and often ask students to be part of something larger than themselves as they work to create with peers who are also part of the process" (Varner, 2020, p. 76). The ability to positively relate to a group or participate in a group music-based experience involves both self-management (i.e., using music as a coping technique for stress or anxiety) and responsible decision making (i.e., taking care of the group's instruments). Overall, group music-based experiences encourage positive interactions between group members (Radocy & Boyle, 2012).

A child's developing sense of self (i.e., identity development and characteristics that define a person) may increase positive feelings of belonging within a group. Similar to SEL development, identity development is a continuous, life-long process (Ieva & Beasley, 2022). Music activities may encourage the exploration of identity development

through opportunities for instrument exploration, the use of preferred music and experiences, and the exploration of new musical experiences. At the end of an activity, educators can also prompt children’s self-assessment and reflection on music experiences, which may also support their development of self-awareness (Varner, 2020). Despite these potential benefits, early childhood educators may not be equipped to create and effectively implement music-based activities for SEL in their classrooms (Hennessy, 2017; Julia et al., 2020).

Teacher Training

For the purposes of this literature review, “early childhood educators” are preschool teachers who work directly with children aged three to five. “Music specialists” develop specific expertise to create and engage in music-based activities with others and include professionals such as music educators and music therapists. “Non-specialist teachers” provide general early childhood education services but do not specialize in music education or music-based strategies for the classroom. While some non-specialist teachers may be musicians or have other music experience, many lack training to implement music-based activities in their classrooms (Barrett et al., 2019; Julia et al., 2020).

Social Emotional Learning Training

Preparing teachers to engage with SEL skills in the classroom is vital to the success of both students and teachers (Ferreira et al., 2021). As noted in Chapter 1, stakeholders within the field of education have increasingly recognized the value of SEL (Schonert-Reichl, 2017). Overall, teachers across the world appear to agree that SEL is an important part of their classrooms (Bridgeland et al., 2013; Ieva & Beasley, 2022;

Schonert-Reichl, 2019). Furthermore, social emotional skills can support a child’s overall experiences outside of the academic world. When integrated with culturally affirming practices, SEL may also play a role in dismantling oppressive practices within and outside of education (Brackett et al., 2019; DeMartino et al., 2022).

Given the evidence-based support and widespread familiarity of the CASEL (2022) framework, it is a plausible foundation for SEL training. Although the CASEL (2022) framework now strives to better promote equity and inclusion (Niemi, 2020), a culturally reflexive and responsive training should integrate an anti-oppressive lens. Some examples of anti-oppressive SEL approaches include abolitionist teaching (DeMartino et al., 2022; Love, 2019), the Integrated Culturally Affirming Educator SEL Collaborative Consultation Model (Ieva & Beasley, 2022), and antiracist social emotional justice learning (previously described; Mayes et al., 2022). Some key aspects of anti-oppressive SEL include recognition of systemic oppression; a focus on “mattering, surviving, resisting, thriving, healing, imagining, freedom, love, and joy” (DeMartino et al., 2019, p. 157); and highlighting culturally responsive relationships and collaboration between students and teachers (Ieva & Beasley, 2022). Integrating anti-oppressive SEL strategies within the CASEL framework may therefore help teachers and students break the bonds of oppressive systemic issues while implementing required curricula.

Preschool is the entrance into the academic world for many children. Poulou (2016) suggested that preschool teachers need additional training to effectively integrate SEL into the classroom. Given that several studies suggest that focusing on SEL positively affects other areas of academic learning (Frey et al., 2019; Küpana, 2015; Schonert-Reichl, 2017, 2019; Williams & Berthelsen, 2019), it seems critical to provide

teachers with adequate SEL training opportunities. However, expectations for teachers and students are higher than ever (Bridgeland et al., 2013) and teachers' lack of sufficient time, energy, and funding to complete lengthy courses and professional development is a significant barrier to engaging in any added training, including SEL. Therefore, a brief one-day training that organizes SEL skills around an engaging and motivating activity, such as music, may facilitate training access and interest while providing teachers with more resources for their classroom.

Music-Based Experiences Training

Fox (2021) suggested that teachers need additional resources and training for better integration of music-based experiences in the early childhood classroom. Non-specialist early childhood teachers around the world are generally known to have limited training for incorporating music into their classroom (Barrett et al., 2019; DfE, 2017; Dogani, 2008; Hennessy, 2017; Julia et al., 2020; Sundin, 1979). Due in part to the numerous academic and psychosocial benefits of music engagement, several countries have emphasized the importance of music training for early childhood educators. In the last 15 years, teacher education programs in Australia (Barrett et al., 2019), South Africa (van As & Excell, 2018), Greece (Dogani, 2008), and Indonesia (Julia et al., 2020) have enhanced music training experiences in teacher preparation programs. In the United States, most literature about non-specialist (i.e., general education teachers) music training focuses on training elementary educators to incorporate music in the elementary classroom. There is limited research on how early childhood educators are trained to incorporate music in their classrooms (Kirby et al., 2023; Vannatta-Hall, 2010).

One barrier for early childhood teachers to plan and implement music experiences in their classrooms may be a lack of confidence in their own musical abilities (Barrett et al., 2019; Hennessy, 2017; Julia et al., 2020; Sundin, 1979). In a study that used a collaborative mentoring experience as well as a two-day training, Barrett and colleagues (2019) found that the collaboration between music professionals and educators increased the educators' confidence in using music in the classroom. Based on the training, participants were better able to identify both personal and classroom goals, and they recognized and highly valued music's role in social inclusion and its impact on emotional development (Barrett et al., 2019).

In a mixed methods study, van As and Excell (2018) highlighted the benefits of music-based training as observed in social and academic settings. The researchers created and studied a two-year, supplemental music training for future early childhood teachers that addressed using music and play throughout the classroom. Following the training, participants were better able to identify personal relations to music, the need to incorporate music in the classroom, their confidence in offering musical experiences, and their ability to integrate music as a teaching strategy. Similar to the study by Barrett and colleagues (2019), results of this study pointed to the participants' desire to increase their use of music in the classroom due to its beneficial nature for academic and social emotional skills. However, the training period was significantly longer (i.e., 2 years compared to 2 days).

A key takeaway from these studies is that targeted teacher trainings can increase teachers' confidence in planning and implementing music into the classroom (Barrett et al., 2019; van As & Excell, 2018). Hennessy (2017) highlighted strategies and methods

for implementing such teacher trainings effectively. Strategies included modeling, scaffolding, listening, and reflecting, which may be integrated through individual and group skill-building, and presenting. Offering materials through a variety of modalities was determined to be beneficial in creating accessible curricula for all learners.

Despite most current research indicating a need for further teacher training in music, time and resources are barriers. Smith (2021) describes various types of professional developments including single day workshops, in-service conferences, collaborative learning, and extended training (p. 14). Extended trainings are defined as trainings lasting at least one week in length (p. 19). The benefits of extended trainings include opportunities to engage with content with more depth and the ability for teachers to engage with the training content and then receive feedback through the training (p. 19). However, a barrier to extended trainings is funding, which is often left as the personal responsibility of the teacher (Hennessy, 2017). Shorter trainings (i.e., one-day trainings), which may require less resources and personnel, are in theory less expensive and less time-consuming. Therefore, a one-day training may be a more accessible option that offers sufficient depth of information, relative to longer trainings.

Synthesis of Literature Reviewed

Music and SEL are integral parts of early childhood development and how a child experiences and learns about their world. Current research reflects an increase in SEL, particularly in response to the COVID-19 pandemic (Scott et al., 2021). The CASEL framework (2022) provides a foundational reference for many of those hoping to address SEL competencies in the classroom, and it can be supplemented with more socially

conscious models. ASEJL approaches to SEL may provide empowering resources for culturally responsive SEL in the classroom.

“...[M]usic and SEL complement and complete each other as they both seek to improve the lives of student[s] and create pathways for student success” (Varner, 2020, p. 77). Due to various barriers (i.e., time, energy, and confidence), the challenge of how to effectively prepare early childhood educators to teach music remains unresolved (Hennessy, 2017; Julia et al., 2020). The literature shows a consistent lack of training materials for teachers of all levels regarding how to integrate music into their classrooms as well as a deep need for training that integrates equitable approaches to SEL (Cipriano et al., 2022; Clark et al., 2022; DeMartino et al., 2022; Ieva & Beasley, 2022; Mayes et al., 2022).

Research points to the importance of developing more teacher trainings in both SEL and in music. Those who have piloted or created teacher trainings for integrating music into the classroom have reported positive outcomes (Barrett et al., 2019; Dogani, 2008; Julia, et al., 2020; van As & Excell, 2018). Key considerations for developing such trainings include minimizing costs to participants (Hennessy, 2017), shortening training times (Barrett et al., 2019), and creating culturally responsive, accessible curriculum (Brackett et al., 2019; DeMartino et al., 2022). In the next chapter, I describe the methods I used to create a training that aimed to help preschool teachers design and implement music-based experiences that can support SEL in their classrooms.

CHAPTER 3. METHODS

The purpose of this project was to develop a one-day training that targets preschool teachers' uses of music-based activities to support culturally responsive SEL in the classroom. Current literature suggests that there is a need to expand teacher resources regarding SEL, music, and the combination of the two (Barrett et al., 2019; Julia et al., 2020). In this chapter, I describe how I developed the training based on my theoretical framework, existing literature, and content expert input. The University of Kentucky Institutional Review Board determined that this project does not constitute research (refer to Appendix B). The one-day training, which includes a variety of learning experiences, lasts five hours (including breaks). In the following sections, I describe how I developed the original training materials. I then explain the process for seeking content expert feedback to improve the training. In Chapter 4, I will discuss the modifications made to create the final, refined training.

Theoretical Development of the Training

I gathered and selected materials using concepts from the CASEL⁸ framework (2022) and antiracist social emotional justice learning⁹ (ASEJL; Mayes, et al., 2022; frameworks described in detail Chapter 2). Because both frameworks include an abundance of concepts, I developed two learning objectives that are informed by CASEL framework's five core competencies for SEL, grounded in ASEJL, and specific to music and SEL in a preschool classroom: 1) identify at least one music-based experience that

⁸ The Collaborative for Academic, Social, and Emotional Learning was founded in 1994 and currently goes by the name CASEL.

⁹ The name of this approach is purposefully lowercased (R. Mayes, personal communication, April 25, 2023).

can support each of the five SEL competencies for children, and 2) increase knowledge of music-based experiences to support SEL in the preschool classroom.

To address these objectives, I organized the original training into three major segments:

1) Introduction (30 minutes): a brief introductory presentation (15 minutes) on SEL, SEL and preschool, and music and SEL in preschool followed by an icebreaker (15 minutes);

2) Music experiences (115 minutes): five sections of music-based materials including songs, other music-based experiences (e.g., movement to music and music-based art experiences), and singable books (books that pair familiar or written tunes to the text of a book) that target the five core competencies defined by CASEL; and

3) Group work (50 minutes): small (2–3 individuals) and large group (full group) discussions and opportunities for community collaboration.

Additionally, instructional breaks and a lunch break were scheduled throughout the training. At the beginning of the training, I allotted five minutes for attendee introductions and 15 minutes for the completion of the pre-training questionnaire (refer to Appendix C). In the following sections, I explain my process for utilizing my theoretical framework (i.e., ASEJL-informed CASEL) to create the original materials for each segment of the training. I include a description of information, songs, music-based experiences, and singable books I initially planned.

Original Segment 1: Introductory Presentation

I used Google Slides to create a 15-minute introductory presentation (refer to Appendix D) on each of the major topics covered in the training. The presentation is not a comprehensive explanation of the topics but was intended to lay the necessary groundwork for participants to understand the rest of the training. This brief presentation included an introduction to the CASEL framework (5 minutes), including basic characteristics of the five core competencies (i.e., self-awareness, self-management, social awareness, relationship skills, and responsible decision-making). At the beginning of each of the five musical experience sections of the training, “Introduction Slides” were created to display the key components from each competency throughout the training (see Appendix E). For example, prior to the music-based experiences for self-awareness, a training facilitator would display a slide that would remind training participants that self-awareness means “integrating personal and social identities, identifying one’s emotions, having a growth mindset, etc.” (CASEL, 2022, para. 2). The presentation was divided into four sections: SEL as defined by CASEL (5 minutes), SEL in preschool (2 minutes), music in preschool (3 minutes), and SEL supported by music in preschool settings (5 minutes).

SEL in Preschool

Following the brief presentation of CASEL core competencies, I planned for a 2-minute conversation about SEL in preschool. I selected a TEDx Talk by Haneefah Shuaibe-Peters, an early childhood educator, to illustrate the application of these concepts to preschool. In this video, Shuaibe-Peters stated, “...during the preschool years, children are working on their personality, they’re working on understanding how to work with one

another...” (TEDx Talks, 2019, 3:51–3:58). Shuaibe-Peters also defined the chronological age range for early childhood. The presentation highlighted key developmental milestones also noted by Marotz & Allen (2016) such as being more aware of their own beliefs and starting to become more aware of others’ thoughts and feelings.

Music in Preschool

In this section of the introductory presentation, I included three suggested ways to use music to support SEL in preschool: singing, moving to music, and singable books. Singing involves uses the voice to produce musical phrases with and without accompaniment. Moving to music is using music as musical prompts, structure, and or background support to cue movement during an experience. Finally, singable books are books that are paired with familiar or simple melodies to increase engagement and encourage comprehension. I drew on my personal experiences in successfully using these experiences in preschool music settings.

SEL Supported by Music in Preschool

SEL supported by music in Preschool was the last part of the introductory section. I connected music, SEL, and the preschool setting together by giving two examples of ways music-based experiences can be used to support SEL (5 minutes). For example, the song “If I Took a Plane” by Narwhals and Waterfalls (2019), connects to the CASEL core competency of social awareness. It “identifies diverse social norms (including unjust ones)” and demonstrates “taking others’ perspectives” (CASEL, 2022, para. 2). In another example, I used a singable book, *We Move Together* (Fritsch & McGuire, 2021). The CASEL connections were listed as “standing up for the rights of others,”

“demonstrating cultural competency,” and “seeking or offering support and help when needed” (CASEL, 2022, para. 2).

After the 15-minute introductory presentation, the original plan included a 15-minute ice breaker to help participants build relationships in community prior to creating and learning together. The ice breaker may include games that involve learning names, preferences, or interesting facts about other training participants. I listed some resources for suggested ice breakers in the training outline, but the ice breaker would be chosen by the training facilitator prior to leading the training. Then, I scheduled a 15-minute break. All materials planned for the original Segment 1 are provided in Appendix F.

Original Segment 2: Selection of Music Experiences

The purpose of Segment 2 is for training participants to engage with music experiences that relate directly SEL competencies. I created the original Segment 2 training materials using a variety of resources, which I collected in an outline format on Google Docs (refer to Appendix F). To reflect on teachers’ and children’s diverse identities (as in the ASEJL), I strived to select songs and books that were written, performed, or created by artists with a variety of identities. In the following sections, I describe my process of selecting the songs, music-based experiences, and singable books for the original Segment 2 training (115 minutes). While these resources are not the only available options, they are readily accessible to teachers, free to low cost, and I felt they best reflected the aims of this project.

Table 2 includes a comprehensive list of songs from the initial training, organized by CASEL core competency. The musical artists included in the training materials were Miss Katie Sings, Ella Jenkins, Uncle Devin, Culture Queen, Sonia De Los Santos,

Stephanie Leavell, Narwhals and Waterfalls, and The Juicebox Jukebox. Due to the time restraints of the training (5 total hours), I limited each competency to two songs. I selected songs with themes of racial and ethnic diversity, justice, emotional identification and regulation, community building and teamwork, and identity-affirming concepts to integrate concepts from ASEJL (Mayes et al., 2022).

Table 2

Original Training: Songs

<i>CASEL Core Competency</i> ¹	<i>Song 1</i>	<i>Song 2</i>
<i>Self-Awareness</i>	“I Like the Me I See”- Culture Queen	“I Can Still Be Me”- Narwhals and Waterfalls
<i>Self-Management</i>	“Come Out Feelings”- Miss Katie Sings	“Breathe”- Stephanie Leavell
<i>Social Awareness</i>	“Sueña”- Sonia De Los Santos	“No Such Thing as Good or Bad Hair”- Uncle Devin
<i>Responsible Decision Making</i>	“Clean It Up!”- The Juicebox Jukebox	“KIND”- Stephanie Leavell
<i>Relationship Skills</i>	“You’ll Sing a Song and I’ll Sing a Song”- Ella Jenkins	“It’s all about Respect”- Narwhals and Waterfalls

Note. 1. CASEL, 2022.

I included songs primarily in English and one in Spanish (with English translations). These languages were selected as a starting point to represent the two most commonly spoken languages in the United States (Dietrich & Hernandez, 2022). Subsequent versions of the training may select materials that include different or additional languages to represent linguistic diversity of various school communities (refer to Chapter 5: Future Directions).

Following the song selection for use in singing and listening activities, I planned one music-based experience for each CASEL core competency. I wanted the training to

include an additional experience that implemented strategies from Universal Design for Learning (i.e., multiple means of representation, engagement, and action and expression; CAST, 2018) and reinforced the ideas in each SEL competency. These experiences included movement to music and music combined with art (refer to Table 3).

Table 3
Original Training: Music Based Experiences

<i>CASEL Core Competency¹</i>	<i>Universal Design for Learning-Informed Experiences²</i>
<i>Self-Awareness</i>	Self Portraits (music combined with art)
<i>Self-Management</i>	“Blowing in the Wind”- Stephanie Leavell, (scarf experience)
<i>Social Awareness</i>	“If I Rode My Horse...”- Narwhals and Waterfalls, (movement to music)
<i>Responsible Decision Making</i>	Stretchy Band Activity (music and movement)
<i>Relationship Skills</i>	Leader of the Band (music and movement)

Note. 1. CASEL, 2022; 2. CAST, 2018.

Finally, I selected at least one singable book to represent each SEL core competency (refer to Table 4). Adding melodies to a familiar resource, like books, may help preschool students make connections to new materials and reinforce early literacy skills (Musically Minded, 2020). The selected books represent themes of diversity, equity, inclusion, and community (as in the ASEJL). Some books include melodies that were composed by early childhood music experts (i.e., Stephanie Leavell), and others use the melodies of children’s tunes that are common in the United States (i.e., Old MacDonald, Twinkle Twinkle Little Star) to sing the text. Note that in accordance with the ASEJL principles, these simple melodies could readily be replaced with traditional

melodies that are representative of the cultural diversity of a particular school community.

Table 4

Original Training: Singable Books

CASEL Core Competency¹	Book 1	Book 2
<i>Self-Awareness</i>	<i>I Am Enough-</i> Grace Byers	<i>I Like Myself-</i> Karen Beaumont
<i>Self-Management</i>	<i>My Voice is a Trumpet-</i> <i>Jimmie Allen</i>	<i>Color Monster-</i> Anna Llenas
<i>Social Awareness</i>	<i>All are Welcome-</i> Alexandra Penfold	
<i>Responsible Decision Making</i>	<i>Love the World-</i> Todd Parr	<i>Kindness Makes Us Strong-</i> Sophie Beer
<i>Relationship Skills</i>	<i>We Move Together-</i> Kelly Fritsch, Anne McGuire, Eduardo Trejos	

Note. 1. CASEL, 2022.

In the following sections, I describe how I connected these selected songs, singable books, and music-based experiences to each of the five core competencies defined by CASEL and incorporated ASEJL concepts. I allotted 20 minutes total for each of the five core competencies. Times for each experience within the competency were subdivided as applicable.

Self-Awareness and Music Materials in the Original Training

CASEL (2022) defines self-awareness as the “abilities to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts” (para. 2). Examples of self-awareness include identifying personal, cultural, and linguistic assets, developing interests, and cultivating a sense of purpose (CASEL, 2022).

Self-Awareness is a crucial part of preschool children’s development (Zakaria et al., 2020). Additionally, it is beneficial to SEL through a lens that recognizes students’ innate abilities to identify and manage emotions (Mayes et al., 2022). Modeling examples of language and related expressions for feelings and emotions may further empower student voice and capabilities. For a full list of CASEL’s examples of self-awareness, please refer to Table 5.

Table 5

Examples of Self-Awareness According to the CASEL Framework¹

Integrating personal and social identities	Examining prejudices and biases
Identifying personal, cultural, and linguistic assets	Experiencing self-efficacy
Identifying one’s emotions	Having a growth mindset
Demonstrating honesty and integrity	Developing interests and a sense of purpose

Note. 1. CASEL, 2022.

Songs for Self-Awareness.

The songs “I Like the Me I See” by Culture Queen (2016) and “I Can Still Be Me” by Narwhals and Waterfalls (2019) both reflect aspects of self-awareness. “I Like the Me I See” (2016) emphasizes personal assets. An asset may include anything of value to a person, including non-tangible things (i.e., personal qualities and abilities). This is demonstrated through the following lyrics:

I like my hair! It’s supposed to be there!

(I like my hair! It’s supposed to be there!)

I like my eyes. I can see the worldwide!

(I like my eyes. I can see the worldwide!)

I like my nose! I can smell the flowers grow!

(I like my nose! I can smell the flowers grow!)

The second song for self-awareness was “I Can Still Be Me” by Narwhals and Waterfalls (2019), which identifies emotions and lists various age-appropriate ways a child might express those emotions (e.g., happy–smile or sad–cry). Identifying emotions is foundational to developing healthy self-regulation in early childhood and beyond. A repeated phrase in this song validates all experiences of emotions:

Whether I’m up or down, smile or frown

I can still be me

Music-Based Experiences for Self-Awareness.

A self-portrait is a self-created, visual representation of different identifiers and or qualities that a person views as important to their being. These identifiers may include features that are visible (e.g., eye color or hair style) and self-descriptions (e.g., kind, brave, or responsible). Encouraging students to explore their identities can have positive impacts on self-awareness and overall social identity (Mayes et al., 2022). This music and drawing experience in the original training reflected Zakaria and colleagues’ (2022) discussion of the importance of drawing as a means of communication and expression for preschoolers.

For this music and art experience planned for the original training, participants in the training receive a sheet of paper with a silhouette of a human body or human face. They select markers, crayons, or colored pencils to create visual art pieces that best reflect their individuality. The facilitator selects recorded instrumental music prior to the

training session to promote introspection, such as instrumental music without lyrics, and helps participants connect to the self-portrait experience, provide background support, and time-limit the experience. Some suggestions include “Happier” by Purple Lions (2019) and “Brave” by The O’Neill Brothers Group (2014), which are each approximately three minutes long and reflect self-portrait themes through the title. At the conclusion of the recorded music, the facilitator encourages participants to share their self-portraits first with a person seated near them and then with the full group.

Singable Books for Self-Awareness.

As children become more self-aware, they naturally begin integrating parts of their identity into their daily experiences (Marotz & Allen, 2016). Beaumont (2004) uses positive self-affirmations to continue the theme of identifying and integrating personal identities in the book, *I Like Myself*. Beaumont encourages readers to practice self-love despite physical differences. Through the book, children are encouraged to appreciate their uniqueness and to find joy in the growing person they are during common daily experiences. One example is when the character wakes up and has messy hair, but the paired text encourages readers to love their hair no matter what.

Part of CASEL’s definition of self-awareness includes a growth mindset (2022). A growth mindset is the idea that even if things are not immediately achievable, skills and abilities can develop and change (Yeager & Dweck, 2020). In Byers’ (2018) book, *I am Enough*, readers are presented with several growth and perseverance situations. For example:

*Like the winner, I’m here to win,
and if I don’t, get up again.*

*I know that I may sometimes cry,
but even then, I'm here to try.*

The establishment of homeplace (bell hooks, 1990) is a key component of ASEJL (Mayes et al., 2022). Mayes and colleagues (2022) emphasized the importance of developing homeplace for students, particularly those with historically marginalized identities. In the book, *I Am Enough*, Byers establishes that regardless of various characteristics, people are worthy as they are of a place where they can live authentically:

*I know that we don't look the same:
our skin, our eyes, our hair, our frame.
But that does not dictate our worth;
we both have places here on earth.*

Self-Management and Music Materials in the Original Training

Self-Management is defined by the CASEL framework as the “the abilities to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations” (CASEL, 2022, para. 2). CASEL (2022) listed several examples of self-management, including the management of emotions and goal setting. For a full list of CASEL’s examples of self-management, please refer to Table 6.

Table 6

Examples of Self-Management According to the CASEL Framework¹

Managing one’s emotions	Identifying and using stress management strategies
Using planning and organizational skills	Showing the courage to take initiative
Exhibiting self-discipline and self-motivation	Demonstrating personal and collective agency

Note. 1. CASEL, 2022.

Songs for Self-Management.

Self-Management is managing one’s emotions, thoughts, and behaviors in multiple contexts to accomplish independent and group goals (CASEL, 2022). This includes using strategies to cope with and regulate emotions, goal setting, and taking initiative. The songs “Come Out Feelings” by Miss Katie Sings (2021) and “Breathe” by Stephanie Leavell (2021) were selected for this competency. “Come out Feelings” encourages the healthy expression and management of various feelings and discourages bottling up emotions, which may lead to more unsafe or frustrating expressions.

Come out, come out feelings

Don’t need to hide away, oh no

Come out, come out feelings

You’re welcome every day

When we feel happy or sad

Worried, scared, or even mad

Come out feelings

It’s better this way

Although this song encourages sharing feelings and emotional identification as described in the self-awareness competency, I thought that it better reflected managing emotions (CASEL, 2022). These lyrics also hint at the use of stress management strategies, another important concept of emotional identification and regulation.

“Breathe” by Stephanie Leavell (2021) is a song that prompts the use of stress management strategies in both the lyrics and musical ideas embedded in the song. The song’s slower tempo (speed of music) and longer musical phrases (i.e., the rise and fall of melodies and pauses in rhythmic patterns, where natural breaths occur) encourage students to connect with their breath intentionally and unintentionally, as a way of calming and recentering their minds and bodies. The song’s musical bridge (i.e., a musical idea that contrasts the repetitive form of the chorus and verses) includes musical prompts for physical movement, which allows students an opportunity to transfer the auditorily processed information to kinesthetic learning opportunities. This musical structure may effectively support various means for representation, action, and expression—concepts from Universal Design for Learning.

Music-Based Experiences for Self-Management.

Self-management strategies can be supported through a variety of music-based experiences. For instance, the ability to safely use instruments (e.g., without throwing them), practice coping strategies (e.g., listening to calming music), or responsibly engage and move within a musical experience while respecting others’ bodies are all examples of self-management as defined by CASEL (2022). “Blowing in the Wind” by Stephanie Leavell (2021) is a song that incorporates scarves into a movement experience. Students who engage with this song can demonstrate self-discipline by deciding to engage responsibly with the scarfs, such as moving the scarf without infringing on a peer’s personal space. “Blowing in the Wind” provides movement cues through action-oriented lyrics such as “blowing, swirling, and dancing,” which engages students with planning skills including attention to detail, such as listening to the changing action.

Singable Books for Self-Management.

Children's ability to identify and then manage emotions is an ongoing process that can span the course of a lifetime (Ieva & Beasley, 2022). *The Color Monster* by Anna Llenas (2012) is an age-appropriate story of a very colorful monster whose feelings are mixed together and unable to be individually identified, leaving the monster feeling confused and frustrated. Llenas invites readers on a journey to separate out and describe each emotion while identifying how individuals may experience and manage these emotions in unique ways. The emotions identified in the book include happiness, sadness, anger, fear, calm, and one unnamed emotion (illustrated with hearts, presumably to represent love but that is open to interpretation for a child). In the book, Llenas explained that feelings "are easier to understand when they're not all mixed together" (Llenas, 2012, p. 17). In some cases, personal emotional clarity may make interactions within social situations easier.

It can also take courage to speak up in social situations. *My Voice is a Trumpet* by Jimmie Allen (2021) uses text and illustrations to describe different ways that different people use their voices as tools for communication. Allen first describes our uniquely strong voices and then encourages readers to create joy and community through communication.

*I'll use my voice
to find joy in others,
reminding us ALL
we're SISTERS
and BROTHERS.*

Allen encourages readers to stand up and use their unique voice when things are unjust or unfair. This further echoes CASEL’s (2022) self-management competency example of “showing the courage to take initiative” and “demonstrating personal and collective agency.”

*I will learn to SPEAK UP
to show that I am strong,
TO STAND FOR WHAT’S RIGHT,
and to know what feels wrong.*

Allen asks, “How will you use your voice?” at the conclusion of the book, leaving space for readers to reflect on their role in personal and collective goal setting. This is also representative of strengths-based empowerment and student voice in ASEJL. Reflection on individual roles can also prompt the development of social awareness skills.

Social Awareness and Music Materials in the Original Training

Social Awareness is defined by the CASEL framework as “the abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts” (CASEL, 2022, para. 2). CASEL listed several examples of social awareness, including consideration for others’ strengths and perspectives, empathy, and understanding of systemic influence (2022). For a full list of CASEL’s examples of social awareness, please refer to Table 7.

Table 7

Examples of Social Awareness According to the CASEL Framework¹

Taking others’ perspectives	Recognizing strengths in others
Understanding and expressing gratitude	Identifying diverse social norms, including unjust ones

Demonstrating empathy and compassion	Recognizing situational demands and opportunities
Showing concern for the feelings of others	Understanding the influences of organizations and systems on behavior

Note. 1. CASEL, 2022.

Songs for Social Awareness.

Choosing songs for social awareness required searching for songs that identified strengths in others, represented diverse social “norms,” demonstrated empathy and understanding, and considered others’ perspectives (CASEL, 2022). “Sueña” (“Dream”) by Sonia De Los Santos is a Spanish song that has readily available English translations. The song describes that everyone has dreams and that despite challenges, these dreams will come true.

No dejes que te detengan

Don’t let them hold you back

Que en el camino te hagan dudar

That on the way they don’t make you doubt

Sigue a paso firme

Continue on with a steady step

Y muy pronto llegarás

And you’ll get there soon

“Sueña” recognizes the strengths in others by making an empathetic connection between the way all individuals have dreams. “Empathy” is considering the world through someone else’s perspective (Spiro et al., 2013, as cited in Schwantes & Hughes, 2022). Additionally, the song encourages perseverance through situational demands and opportunities highlighting that there are unjust barriers that may prevent the achievement of dreams for some individuals.

For many children, visual differences, such as hair color, skin tone, or eye color, are some of the first differences they notice in others (Rhodes & Baron, 2019). Rhodes and Baron (2019) noted that children visually perceive different social identities such as

race and gender and young as infants (i.e., one year old and younger). The social awareness competency encourages the understanding that organizations and systems have influenced our society (CASEL, 2022). ASEJL helps better analyze the ways social and systematic oppression targets those with historically and currently marginalized and minoritized identities (Mayes et al., 2022).

Uncle Devin’s “No Such Thing as Good or Bad Hair” teaches about the scientific purpose of hair, how ancestry influences hairstyle, and the socio-historical connections between slavery and hair discrimination. These connections help give concrete reasons for why each individuals’ hair is different. This is connected to CASEL’s (2022) concept of “identifying diverse social norms, including unjust ones,” as in the following lyrics:

Each culture and race

Developed their hair from a place

From where their ancestors were raised

Nobody’s hair can ever be a disgrace

Another fact

The slavery system came and changed all of that

It said straight hair was good and kinky was bad

To justify the evil system it backed

Recognizing and understanding the impact of prominent historical and systemic oppression of marginalized peoples has many benefits. For example, it gives children and adults alike an opportunity to make positive progress towards making equitable and responsible decisions that will impact future generations. For some individuals, this change begins in the classroom.

Music-Based Experiences for Social Awareness.

School settings, including preschools, frequently embed lessons with information about different countries in the world (Puspita Hafidz, 2022). This is one way to encourage students to observe and or engage with cultural experiences outside of their own. “If I Rode My Horse...,” a song by Narwhals and Waterfalls, takes students on a listening experience through countries including Mexico, Italy, Japan, and Kenya.

There are many ways to say hello,

It’s more than just the world we know.

It’s the actions and respect we show.

The lyrics in this song include verbal greetings and culturally relevant non-verbal greetings, such as bowing in Japan or waving in Mexico. Some suggestions for expansions for this experience include age-appropriate geography lessons, learning about the country’s flag, and listening to music from each country by native musicians. Narwhals and Waterfalls have another similar song, “If I Took a Plane...” that could also be used in similar ways to promote social awareness.

Singable Books for Social Awareness.

Suzanne Kaufman’s illustrations in Alexandra Penfold’s book, *All Are Welcome*, represent a diverse collection of cultures, skin colors, disabilities, and ethnicities. The book, paired with a melody written by Stephanie Leavell of Music for Kiddos, illustrates the strengths that come from being part of a diverse community, which is in a classroom. Belonging and community are central themes to the book, for example:

We’re part of a community.

Our strength is our diversity.

A shelter from adversity.

All are welcome here.

This combination of illustrations, words, and music can help readers to recognize diversity and the strengths in others, as listed previously in Table 7 (CASEL, 2022).

Review and Break

Following the presentation of music-based materials for social awareness, I scheduled a 10-minute review of content for self-awareness, self-management, and social awareness. This may include discussions and engaging with any questions the participants have at this point. I then scheduled a 30-minute independent lunch break. Depending on the location of the training, it may be more realistic to arrange a lunch at the location to remain within the time constraints of the training.

Responsible Decision Making and Music Materials in the Original Training

Following the 30-minute lunch break, I planned to resume instruction for the final two SEL competencies (responsible decision making and relationship skills). Responsible decision making is defined within the CASEL (2022) framework as “the abilities to make caring and constructive choices about personal behavior and social interactions across diverse situations” (para. 2). CASEL lists several examples of self-management including being curious and open-minded, relating actions to outcomes and consequences, and using critical thinking skills. For a full list of CASEL’s examples of responsible decision-making, please refer to Table 8.

Table 8

Examples of Responsible Decision Making According to the CASEL Framework¹

Demonstrating curiosity and open-mindedness	Learning how to make a reasoned judgment after analyzing information, data, and facts
---	---

Recognizing how critical thinking skills are useful both inside and outside of school	Reflecting on one’s role to promote personal, family, and community well-being
Identifying solutions for personal and social problems	Evaluating personal, interpersonal, community, and institutional impacts
Anticipating and evaluating the consequences of one’s actions	

Note. 1. CASEL, 2022.

Songs for Responsible Decision Making.

Reflecting on ones’ impact on the world assists in generalizing critical thinking skills and reinforces the idea of making thoughtful decisions (CASEL, 2022).

Responsible decision making as a competency is an opportunity for students to bridge their skills in the classroom with skills at home and in their community. I originally centered the materials for responsible decision-making portion around an overall theme of kindness.

Part of community is “evaluating personal, interpersonal, community, and institutional impact” (CASEL, 2022, para. 2). This could be interpreted to mean that each person should reflect on their part and impact in our world. The song “Clean it Up!” by Juicebox Jukebox reminds children that making a choice to keep spaces clean is important in multiple environments.

In your house or at the school

It’s always good to have a rule

That when you’re done with all your fun

To take some time to tidy up

And when the room is clean

You can stop and dance and sing

So come on!

“Clean It Up!” is an age-appropriate reminder to children that keeping shared spaces clean through independent and collective responsibility is part of making responsible decisions in a community.

The song “KIND” by Stephanie Leavell promotes overall well-being while identifying solutions for problems for individuals and groups in communities. Kindness is identified as a simple solution for tough situations such as new things and changes, which can be challenging for children. Kindness may be an abstract concept for preschool-aged children, but the following lyrics identify kind solutions that may be appropriate in several situations:

I might say you're a good friend, hard worker, funny person

I like your ideas and I'll listen to them

When you fall down, I'll help you back up

When you have a bad day, that's okay

This song empowers students to find their innate ability to be kind and thoughtful in shared spaces. Building and nurturing relationships in these spaces can be challenging for children who do not have an adult who models these actions. Positive peer and adult relationships are key factors in supporting students throughout various stages of childhood and social emotional development (Ieva & Beasley, 2022).

Music-Based Experiences for Responsible Decision Making.

A stretchy band (Bear Paw Creek, 2023) is a piece of elastic covered in multicolored fabric in the outlined shape of a circle. Stretchy bands vary in size and can

range anywhere from a 6-foot circumference to a 24-foot circumference. This manipulative is versatile and adaptable for almost any group size. A stretchy band can be used while students are sitting, standing, or moving. It is lightweight and provides additional tactile stimulation for students. When using a stretchy band, a leader can encourage the group to use the band responsibly (i.e., not let it go) and collaborate with their peers to move the band in sync with each other.

Stephanie Leavell's 2021 YouTube video gives one example of a song to use with a stretchy band. The song requires different movements (e.g., shake it all about). Once the melody is learned, the movements are easily adaptable to increase accessibility. For instance, this song could be used sitting or standing up or up and down movements might be switched with side-to-side motions. These adaptations may provide the opportunity for discussions about disabilities, body capabilities, and community. Additionally, the experience provides opportunities for the students to assess their impact on their environment and community in a developmentally appropriate, hands-on way. For instance, one child not raising the band will impact the students around them and their ability to easily raise the band. The experience allows opportunities to teach about teamwork, collaboration, and strengthening community.

Singable Books for Responsible Decision Making.

The books *Kindness Makes Us Strong* by Sophie Beer and *Love the World* by Todd Parr share similar themes of generalizing responsibility outside of the classroom setting. They reflect CASEL's (2022) responsible decision-making concept of acknowledging how critical thinking is useful inside and out of the classroom. In *Love the World*, Parr encourages readers to love their different physical features (e.g., eyes or

hair) as well as different parts of their world (e.g., bees or trees). Beer encourages readers to identify how they can have a positive impact on both their community and world throughout the book *Kindness Makes us Strong*. Relationships are directly impacted by responsible decision making as individuals and communities.

Relationship Skills and Music Materials in the Original Training

Relationship Skills are defined by the CASEL (2022) framework as the “the abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups” (para. 2). CASEL listed several examples of relationship skills, including effective communication, teamwork, and group leadership. For a full list of CASEL’s examples of relationship skills, refer to Table 9.

Table 9

Examples of Relationship Skills According to the CASEL Framework¹

Communicating effectively	Seeking or offering support and help when needed
Resolving conflicts constructively	Demonstrating cultural competency
Standing up for the rights of others	Showing leadership in groups
Developing positive relationships	Practicing teamwork and collaborative problem-solving
Resisting negative social pressure	

Note. 1. CASEL, 2022.

Songs for Relationship Skills.

Music can facilitate meaningful interactions and promote connection (Gadberry, 2005). “You’ll Sing a Song and I’ll Sing a Song” by Ella Jenkins and “It’s All About Respect” by Narwhals and Waterfalls were chosen to exemplify the concepts of relationship skills as established by the CASEL (2022) framework. “You’ll Sing a Song

and I'll Sing a Song" empowers listeners to "sing" together regardless of their circumstances.

You'll sing a song and I'll sing a song

Then we'll sing a song together

You'll sing a song and I'll sing a song

In warm or wintry weather

One interpretation of this song's message could be that even though we are all different, we can make change or progress when we work together. In this interpretation, the song communicates themes of teamwork, collaboration, and overall "togetherness." Collaboration and teamwork are perhaps best accomplished in the presence of mutual respect, which can look different across situations. The song, "It's All About Respect," demonstrates various ways to give respect through effective communication strategies and positive relationship building.

Do you want someone to listen when you speak?

Do you want someone to ask you questions about your week?

Do you want someone to say something nice to you?

Let's treat others as you'd want them to treat you too

Because it's all about respect

It's all about respect to show you care

Music-Based Experiences for Relationship Skills.

The group moves around the circle time carpet in a clockwise motion, each student holding an egg shaker. The teacher leads the class in singing: "Josie is the leader of the band, Josie is the leader of the band, Josie is the leader of the band, she'll tell us

when to play and stop.” With the word “stop,” the class freezes their motions and playing. Suddenly, Josie shouts “play!” and the game resumes... Josie chooses the next leader, Kyler. The class sings for Kyler’s turn as they continue the game of start and stop. Kyler begins shaking his egg quickly, and the class follows.

As demonstrated in this vignette, students have multiple opportunities in the experience “Leader of the Band” to practice important skills for building positive relationships, such as effective communication, turn-taking, and leadership skills. When they take turns leading the group, they must find effective ways to start and stop the group as well as indicate a beginning and ending to their turn. This is an opportunity for teachers and peers to engage with and honor multiple forms of communication, including verbalizations, non-verbal cues, and visual aids. Opportunities for relationship building may also arise as students help each other remember who the leader is and when to start or stop.

Singable Books for Relationship Skills.

Relationship skills for preschool students can be a challenge given the nature of human development. As previously mentioned, Marotz and Allan (2016) indicated that preschool-aged children are increasingly aware of their own beliefs while simultaneously becoming more aware of the needs and feelings of others. Children are developing a stronger understanding of their personal identifiers, such as cultural, racial, and gender identities, and how these connect and divide their communities.

Kelly Fritsch, Anne McGuire, and Eduardo Trejos cocreated the book *We Move Together* in 2021. The story is about different ways of experiencing the world through a disability rights lens. In the book, characters “seek and offer support when needed”

(CASEL, 2022, para. x) as they are faced with accessibility issues. In an illustration, one sign held by a book character reads “Access is Love.” Characters demonstrate movement towards cultural competency by engaging with forms of communication that they are not familiar with, such as American Sign Language, building ramps to improve accessibility, and standing up for the rights of others in community advocacy events.

Following these activities in the original training plan, I scheduled a 5-minute recap of responsible decision-making and relationship skills before transitioning to the group work segment.

Original Segment 3: Group Work

In many classrooms, teachers encourage their students to collaborate with their peers and engage in full group learning experiences. It can be beneficial for teacher trainings to involve small group experiences to help learners process and apply what they have learned as well as develop peer relationships and build community without the pressure of a large group. Small group instruction also makes differentiating instruction and clarifying materials easier (Ferlazzo, 2021).

Based on this guidance from the literature regarding teacher training, the final segment in the original training included one 20-minute small group component and one 30-minute full group component. The time allotment (20 and 30 minutes) for the small and full group discussions were intended to be flexible, given that it was the last major segment of the training (i.e., in case earlier sections take more time than anticipated). The small group component during this segment (2–3 people) was intended to provide an opportunity for learners to collaborate, extend learning, and identify additional resources related to the presented topics. The full group collaboration entailed a question-and-

answer session in which attendees could ask final clarifying questions and (if time allowed) the facilitator could use prompting questions to discuss and review the training content.

I allotted 15 minutes at the end of the 5-hour training for participants to complete the post-training questionnaire (refer to Appendix G). I also built in a 10-minute buffer at the conclusion of the training to allow for unforeseen circumstances (i.e., technology glitches), additional questions, or (as the training has been theoretically developed and not yet tried in practice) miscalculated time allotment for training sections. Finally, I developed a one-month follow-up questionnaire (refer to Appendix H) that can be used to evaluate teachers' use of the materials after the training.

Seeking Content Expert Feedback

Following the initial development of the training, I collected and applied feedback from three content experts to refine training materials. The content experts were selected through my professional network because that they have experience with early childhood music in some way and were familiar with SEL. Content expert one was a doctoral music education candidate who is a nationally board-certified teacher, with experience with trauma-informed pedagogy and the CASEL framework. Content expert two was a full-time preschool educator who is experienced with the CASEL framework and in working with children with diverse identities. Content expert three was a board-certified music therapist with experience working in early childhood settings. These experts were compensated for their time with a \$25 gift card for West Music.

Experts completed a Google Form (refer to Appendix I) to provide feedback on the original content of the one-day training. Content experts received access to all materials from the original training, which included:

1. The brief introductory presentation and introduction slides for each competency,
2. Structure of the training, including planned time for each segment,
3. An outline of the materials used for each SEL competency and related concepts or examples, as defined by CASEL,
4. Links to all recordings, songs, and singable books on YouTube or Spotify, and
5. Song lyrics, including English translations when applicable.

I did not collect personal data (i.e., name, employer, or demographics) about the experts in accordance with the University of Kentucky Institutional Review Board Not-Research Determination (Appendix B). Rather, I used the feedback form to gather information about content accessibility, developmental and age-appropriateness of the materials, division of group time, and the time dedicated to the training in whole and each section. Open-ended feedback response options were included for each training segment and core competency. Questions included a mix of multiple choice (yes, no, unsure), rating scales (1–5), and open-ended response options. The feedback questionnaire took approximately one hour to complete, plus time to review training materials. Experts were asked to complete the form to the best of their capabilities but were not required to respond to any questions on the form. The content experts were given one month to

review all materials and complete the questionnaire. In the following chapter, I describe how I applied content expert feedback and present the refined training.

CHAPTER 4. RESULTS

The purpose of this project was to develop a one-day training that targeted preschool teachers' uses of music-based activities to support culturally responsive social emotional learning (SEL) in the classroom. Development of this training reflected evidence in current literature that there is a need to expand currently available resources for teachers and their use of SEL, music, and the combination of the two in their classrooms. I described the method for developing and refining the original training in Chapter 3. Briefly, content experts were provided with a complete copy of the original training materials, which included:

1. The brief introductory presentation and introduction slides for each competency,
2. Structure of the training, including planned time for each segment,
3. An outline of the materials used for each SEL competency and related concepts or examples, as defined by CASEL,
4. Links to all recordings, songs, and singable books on YouTube or Spotify,
5. Song lyrics, including English translations when applicable.

For the full questionnaire given to content experts, please refer to Appendix I. In this chapter, I describe how I refined the original training based on the content experts' input for the final, refined training.

Refinement of Original Training

Content experts were provided with information on the CASEL¹⁰ framework and the learning objectives for the training, which were: 1) identify at least one music-based experience that can support each of the five SEL competencies for children, and 2) increase knowledge of music-based experiences to support SEL in the preschool classroom. The experts were also given detailed information and access to songs, books, and other training materials to assist in their feedback.

I reevaluated and refined training content and structure by applying the content experts' feedback through the lens of my theoretical framework, namely the CASEL framework (2022) and antiracist social emotional justice learning¹¹ (ASEJL; Mayes, et al., 2022). The overall timing for the training (5 hours) with allotted time for pre- and post-training questionnaires (15 minutes respectively), instructional breaks (approximately one per hour), and the independent lunch break (30 minutes) were not evaluated and remained the same. In the following sections, I describe my process for analyzing and applying feedback to each of the three segments of the training.

Feedback and Refinement of Segment 1: Brief Introductory Presentation

Through instructions on the form, I prompted content experts to provide their input about accessibility, relevance, and quality of materials, and time allotted for the brief introductory presentation (refer to Appendix F for the original introductory presentation). In reviewing their feedback, the experts indicated that materials provided

¹⁰ The Collaborative for Academic, Social, and Emotional Learning was founded in 1994 and currently goes by the name CASEL.

¹¹ The name of this approach is purposefully lowercased (R. Mayes, personal communication, April 25, 2023).

in the presentation conveyed information successfully through multiple modes of engagement, such as direct instruction, videos, and auditory examples.

By contrast, the primary theme for improvement regarded visual accessibility in the presentation slides. Two out of three content experts suggested improvements related to font size and color contrast, shades, and brightness. Another common point suggested for improvement was the need for guiding questions or titles on all slides of the presentation, that is called “signposting.” I implemented this feedback with the help of additional readings and resources for improving visual accessibility of slide shows. One content expert suggested the site Web Accessibility in Mind (WebAIM), which has a variety of resources to improve the accessibility of multimedia presentations. I used the Web Content Accessibility Guidelines 2 Checklist (WebAIM, 2021) to improve the visual accessibility of all slides developed for this training. Please refer to Appendix J for the refined introductory presentation and Appendix K for the refined introduction slides.

I specifically asked experts about the quantity and quality of materials provided regarding four topics: the CASEL framework, SEL in preschool, music in preschools, and music for SEL in preschool. Most of the experts agreed with the amount of material provided for each of these topics. Suggestions for improvement included providing additional contextual support, such as prompting questions, or resources for various sections. They also suggested that I offer time to discuss how SEL might currently exist in their classrooms and provide additional examples of both SEL and musical milestones for preschool children.

Finally, experts evaluated the amount of time planned for the brief introductory presentation. The originally planned time was 15 minutes out of the five-hour training.

Experts agreed that while 15 minutes was likely sufficient, allotting closer to 20 minutes would offer more time to process the information. One expert stated that while they were able to complete the presentation in 15 minutes, they would have appreciated a little more time on this section. I agreed with the experts that extended time on the introductory segment would set participants up for successful learning throughout the training. To make this adjustment and maintain the total training time at five hours, I reduced the icebreaker immediately following the presentation from 15 minutes to 10 minutes and increased the duration of the brief introductory presentation to 20 minutes.

Feedback and Refinement of Segment 2: Music Experiences

As previously described, the musical experiences in this training included singing, moving to music, creating art and music, and singing with books. I allotted 20 minutes for each of the five core competencies, which were subdivided as necessary for the materials associated with each competency. I sought content expert feedback regarding developmental and age-appropriateness of these activities and how well these activities reflected each of the five CASEL core competencies. Content experts received links to all materials, which included recordings, lyrics, read-a-louds, and activity descriptions. In the following sections, I review their feedback about the materials for each competency and how I applied it to refine the training.

Feedback and Refinement of Core Competency 1: Self-Awareness.

Self-awareness is the ability to understand one's own emotions and experiences (CASEL, 2022). Content experts evaluated two songs, one creative music-based experience, and two singable books (described in Chapter 3) to ensure that they addressed self-awareness concepts and were developmental and age-appropriate. One content expert

stated, “I think the parts of self-awareness that you've chosen to highlight are very appropriate for preschool and create a good foundation in social emotional awareness that will allow for adding the more complicated layers later.” All three experts agreed that the songs and singable books adequately reflected at least one of the examples of self-awareness (as defined by CASEL) in developmentally and age-appropriate ways. However, one personal change I decided to make was switching the first singable book from *I Like Myself* (Beaumont, 2004) to *Just One You* (Jaine, 2015). I made this change because I felt this book more diversely exemplified the concept of integrating personal and social identities in a relatable way.

Two out of three content experts agreed that the creation of self-portraits was a suitable way to experience self-awareness concepts through both music and visual art creation. One content expert indicated that this experience as written lacked clarity and clear connections to the SEL competency. To increase clarity, I revised the description of this experience and how it specifically relates to the concept of “identifying personal, cultural, and linguistic assets” to help others better understand the connection of the activity to self-awareness (CASEL, 2022; please refer to the “Musical/Supplemental Activity” section of Self-awareness materials in the Revised Training Outline in Appendix L for the refined description). I made no other adjustments to the materials pertaining to self-awareness in the refined training.

Feedback and Refinement of Core Competency 2: Self-Management.

Self-management is a person’s ability to effectively regulate emotions, thoughts, and behaviors (CASEL, 2022). Content experts evaluated two songs, one musical experience, and two singable books related to self-management. Experts unanimously

agreed that all materials presented in this portion of the original training exemplified the characteristics identified by the CASEL framework. One content expert stated that the song “Breathe” by Stephanie Leavell (2021) was “an incredibly soothing song.” Based on content experts’ feedback, no adjustments were necessary to refine this portion of the training.

Feedback and Refinement of Core Competency 3: Social Awareness.

Social awareness is defined as understanding others as well as demonstrating unconditional empathy (CASEL, 2022). Overall, content experts agreed that many of the materials presented in this section accurately reflected the examples of social awareness listed within the CASEL framework. One expert was particularly pleased with the inclusion of the Spanish song “Sueña” (Sonia De Los Santos, 2021) and suggested that all SEL competency areas include a non-English song. Because English and Spanish are the two most spoken languages in the United States of America (Dietrich & Hernandez, 2022) and this training is meant to be a starting point, I decided not to adjust songs to this iteration of the training. In future iterations of this project, the addition of non-English songs could expand the accessibility of the training in some communities.

One content expert expressed concern at the developmental and age-appropriateness of “No Such Thing as Good or Bad Hair” (Uncle Devin, 2021). In considering this feedback, I examined my own biases and reflected directly on ASEJL principles of anti-bias building blocks and homeplace. Following this reflection, I decided to keep the song and related video. I believe that they are presented in a manner that is age-appropriate for preschoolers to explore identity, diversity, and justice—a direct connection to principle two of ASEJL. Otherwise, content experts generally agreed

that materials presented in this portion of the training accurately represented social awareness as defined by the CASEL framework. Key takeaways from feedback on this section are the addition of non-English song options (to be developed and incorporated at a later time) and the importance of reflexivity and awareness of bias in developing training materials.

Feedback and Refinement of Core Competency 4: Responsible Decision Making.

Responsible decision-making refers to making informed, caring choices within various social interactions across situations and environments (CASEL, 2022). Content experts evaluated two songs, one creative music-based experience, and two singable books for developmental and age-appropriateness as well as how well they represented this SEL competency. One content expert commented that this portion of the training had the “most area for growth in terms of materials that teach the competency.” The expert suggested that I expand beyond my original theme of “kindness” within these materials to other concepts such as “volunteering, taking turns, and standing up to injustices.” Although other content experts felt that the materials adequately represented this competency, after reflection, I agreed with the expert who offered this suggestion for improvement.

Because I focused on only one responsible decision making concept in the original materials, I decided to exchange one song and one singable book to better represent this SEL competency. I changed the song “KIND” by Stephanie Leavell (2021) to “Questions” by Chris Lam Sam (2020). “Questions” encourages curiosity by posing many age-appropriate, silly questions, such as “Is a hot dog a sandwich?” and “Can fish live in trees?” I switched the book *Love the World* by Todd Parr (2017) to *Choices* by

Roozeboos (2021). *Choices* is a picture book that follows a child through a summer day of choice-making (Roozeboos, 2021). The book intends to help children pause to observe and assess various situations and then make decisions based on their observations. Table 10 provides a side-by-side comparison of how responsible decision-making materials were altered.

Feedback and Refinement of Core Competency 5: Relationship Skills.

CASEL (2022) defines relationship skills as developing and maintaining positive, supportive relationships as individuals and groups. Content experts evaluated two songs, one creative music-based experience, and one singable book to ensure that age- and developmentally appropriate connections were made. After considering the feedback from a content expert, who stated that the connection to “resisting negative social pressure” was unclear, one change was to the SEL connections for the song “You’ll Sing a Song and I’ll Sing a Song” by Ella Jenkins (1966). I first conceptualized this song as “practicing teamwork and collaborative problem solving” and “resisting negative social pressure” but after reviewing the feedback, I decided that this song only truly addressed “teamwork and collaborative problem solving” as a specific connection to relationship skills. The revision of CASEL connections was made in the Final Training Outline: Songs for Relationship Skills (refer to Appendix L). Content experts unanimously agreed that all other materials for this portion of the training appropriately addressed this SEL competency and were developmentally and age-appropriate for the preschool setting.

Table 10

Comparison of Original and Refined Responsible Decision-Making Materials

Original Training Materials	Refined Training Materials
<p>1. “Clean It Up!”</p> <ul style="list-style-type: none">a. The Juicebox Jukebox, 2019b. CASEL¹ Connection: <i>Evaluating personal, interpersonal, community, and institutional impact.</i> <p>2. “KIND”</p> <ul style="list-style-type: none">a. Stephanie Leavell, 2021b. CASEL Connection: <i>Reflecting on one’s role to promote personal, family, and community well-being; Identifying solutions for personal and social problems.</i> <p>3. Stretchy Band Experience</p> <ul style="list-style-type: none">a. Movement to Musicb. CASEL Connection: <i>Evaluating personal, interpersonal, community, and institutional impacts.</i> <p>4. Love the World</p> <ul style="list-style-type: none">a. Todd Parr, 2017b. CASEL Connection: <i>Recognizing how critical thinking skills are useful both inside and outside of school; Evaluating personal, interpersonal, community, and institutional impacts.</i> <p>5. Kindness Makes Us Strong</p> <ul style="list-style-type: none">a. Sophie Beer, 2019b. CASEL Connection: <i>Recognizing how critical thinking skills are useful both inside and outside of school; Reflecting on one’s role to promote personal, family, and community well-being</i>	<p>1. “Clean It Up!”</p> <ul style="list-style-type: none">a. The Juicebox Jukebox, 2019b. CASEL Connection: <i>Evaluating personal, interpersonal, community, and institutional impact.</i> <p>2. “Questions”</p> <ul style="list-style-type: none">a. Chris Lam Sam, 2020b. CASEL Connection: <i>Demonstrating curiosity and open-mindedness.</i> <p>3. Stretchy Band Experience</p> <ul style="list-style-type: none">a. Movement to Musicb. CASEL Connection: <i>Evaluating personal, interpersonal, community, and institutional impacts.</i> <p>4. Choices</p> <ul style="list-style-type: none">a. Roozeboos, 2020b. CASEL Connection: <i>Learning how to make a reasoned judgment after analyzing information, data, and facts; Recognizing how critical thinking skills are useful both inside and outside of school.</i> <p>5. Kindness Makes Us Strong</p> <ul style="list-style-type: none">a. Sophie Beer, 2019b. CASEL Connection: <i>Recognizing how critical thinking skills are useful both inside and outside of school; Reflecting on one’s role to promote personal, family, and community well-being</i>

Note. 1. CASEL (2022).

Feedback and Refinement of Segment 3: Group Work

Content experts were asked to evaluate small group and full group experiences included at the end of the training. In its original form, I scheduled one, 20-minute small group experience and one, 30-minute full group question-and-answer experience. I asked for feedback regarding time, effectiveness, and practicality. In the following sections, I explore their feedback regarding this segment of the training.

Small Group Collaboration.

I first asked if the content experts felt that working in small groups would be effective for the purposes of this training. All three content experts rated small group collaboration a 4 or 5 on a 5-point scale, with 1 labeled “least effective” and 5 labeled “most effective.” They agreed that this would be a beneficial part of the training. Two out of three experts agreed that 20 minutes would be an appropriate amount of time for this portion, while one expert stated that it would not be enough time. One expert suggested that instead of one short, small group session at the end of the training, the training could include small group collaboration after each SEL competency section. To remain in the goal time of five hours for the entire training, and given that only one expert made this suggestion, I decided it was best to keep the duration and placement of small-group breakout discussions as-is.

Another suggestion was to provide more structure for the small group collaboration. One example would be to assign each small group an SEL competency. The training facilitator would then provide each group with a list of possible sources (e.g., websites, YouTube channels, Spotify playlists) from which they could identify additional materials to demonstrate the assigned SEL competency. To help attendees use

and generalize skills learned in the training, identified materials could then be added to a shared online storage folder, such as Google Drive, which could be accessed after the training. This step could also encourage training attendees to communicate with each other following the training, potentially opening a door for community building and additional collaboration. After considering this feedback, I decided to add this structure to the small group portion of the final training outline by adding a resource list (refer to Small Group discussion in the Refined Training Outline in Appendix L) and a specified structure for the small group session in the final training outline. As previously described, I maintained the duration of small group collaboration (20 minutes).

Full Group Collaboration.

Content experts expressed mixed opinions of how effective a full group collaboration with question-and-answer session would be. Their primary concerns included attendees' degree of engagement, attention, and energy levels at the end of a five-hour training, and that it would likely require more prompts to facilitate a large group discussion. Two of three content experts agreed that 20 minutes would be an appropriate duration for a large group question and answer session. To enhance the structure of this section, I added discussion prompts that the content experts suggested to the large group question and answer segment of the final training outline (refer to Full Group Discussion section in the Refined Training Outline in Appendix L).

Synthesis of Refinement and Refined Training

The refined training integrated thorough feedback from three content experts to improve accessibility, overall content, and general clarity. A primary area for revision in the training was increasing accessibility of visual materials, namely the presentation slide

shows. Feedback indicated that most of the original training materials were developmentally and age-appropriate for preschool students. Content experts agreed that most of the music-based experiences adequately reflected components of CASEL's framework. One significant area of refinement regarded the music-based experiences for the responsible decision-making SEL competency. Full group experiences and discussions were viewed as valuable and appropriate for this training. Finally, content expert feedback prompted slight adjustments to the structure and timing of introductory materials and to the small group discussion portion. The final refined training is provided in Appendix L. In the following chapter, I discuss the ways in which the content expert feedback relates to current literature, identify strengths and limitations of this project, and propose ideas for future research.

CHAPTER 5. DISCUSSION

The purpose of this project was to develop a one-day training that targeted preschool teachers' uses of music-based activities to support culturally responsive social emotional learning (SEL) in the classroom. I identified gaps in the literature regarding preschool teachers' preparation to implement music experiences and support culturally responsive SEL strategies in preschool classrooms (Chapters 1 and 2). In Chapter 3, I described the methods I used to develop a brief teacher training to address SEL through music in preschool classrooms. In Chapter 4, I reviewed content expert feedback and how I applied it to create the final, refined training. In this chapter, I first present an overview of the original training, refinement process, and refined training. I then discuss the revised training in relation to my theoretical framework (i.e., the CASEL framework and ASEJL) and relevant literature. I conclude by discussing project strengths and limitations and offering suggestions for training implementation and research.

Training Overview

This training consists of a variety of music-based experiences that support SEL, including singing, singable books, and moving to music. It is based on the five SEL competencies listed by CASEL¹² (2022): self-awareness, self-management, social awareness, responsible decision making, and relationship skills. Principles from antiracist social emotional justice learning¹³ (ASEJL; Mayes et al., 2022; *n.b.*, framework described in detail Chapter 2) were integrated into the selected materials. Following the initial

¹² The Collaborative for Academic, Social, and Emotional Learning was founded in 1994 and currently goes by the name CASEL.

¹³ The name of this approach is purposefully lowercased (R. Mayes, personal communication, April 25, 2023).

training development, three content experts provided specific feedback on the materials. These professionals had backgrounds in preschool education, early childhood music (including music therapy and music education), SEL, and trauma-informed practices. I integrated their feedback to improve training accessibility, structure, content, and quality.

The final revised training requires five-hours over the course of one-day, including all learning experiences (195 minutes total), a lunch break (30 minutes), shorter breaks (approximately one per hour), and the completion of pre- and post-training questionnaires (30 minutes total). The two learning objectives for the training are: 1) identify at least one music-based experience that can support each of the five SEL competencies for children, and 2) increase knowledge of music-based experiences to support SEL in the preschool classroom. These objectives were informed by my theoretical framework (CASEL's core competencies and ASEJL). The full, refined training outline is provided in Appendix L and is organized into three major segments:

- 1) Introduction (30 minutes): a brief introductory presentation (20 minutes) on SEL, SEL and preschool, music and preschool, and music and SEL in preschool followed by an icebreaker (10 minutes);
- 2) Music experiences (115 minutes): five sections of music-based materials including songs, music-based experiences, and singable books that specifically targeted the five core competencies as defined by CASEL; and
- 3) Group work (50 minutes): small and large group discussions and opportunities for community collaboration.

Relationship of the Revised Training to the Theoretical Framework

The training in both its original and revised formats is organized using CASEL's (2022) five core SEL competencies. The five core competencies of the

CASEL framework are: self-awareness, self-management, social awareness, responsible decision making, and relationship skills (2022). After reviewing literature that noted the limitations of the CASEL framework (DeMartino et al., 2022; Mayes et al., 2022), I integrated ASEJL (Mayes et al., 2022) principles into the original and then revised training with the hope of minimizing harm to historically and currently marginalized and minoritized individuals.

The four principles of ASEJL are: applying critical theoretical frameworks, anti-bias building blocks, centering student and family voice, and establishing homeplace (hooks, 1990; Mayes et al., 2022). I organized materials that I selected for the training according to these five core competencies listed by CASEL (2022). I carefully selected materials informed by the four ASEJL principles (Mayes et al., 2022) to represent diversity, equity, inclusion, and belonging through music and visuals. One way I addressed this in the selection of training materials was to consider representation of historically and currently marginalized and minoritized identities when selecting authors, artists, and musicians. Such considerations for equitable SEL (DeMartino et al., 2022; Ieva & Beasley, 2022; Mayes et al., 2022; Miller et al., 2022) are vital to students' education and overall well-being, specifically students with historically and currently marginalized and minoritized identities.

Three content experts were asked to review the original training materials based on the definitions and examples of SEL competencies based on the CASEL (2022) framework. ASEJL (Mayes et al., 2022) and other researchers who engage with equitable, anti-bias practices (Ieva & Beasley, 2022; Hadley & Norris, 2015) highlight the importance of self-reflection when engaging with culturally responsive materials. Although I did not specifically ask content experts to reflect on ASEJL

principles when providing feedback, seeking content expert feedback was a strategy for analyzing biases because it allowed me to consider feedback from other professionals with different lived experiences.

Content experts each provided thoughtful, unique feedback on the training and offered suggestions for improvement. Several portions of the training required no refinement based on content expert feedback. One example of significant refinement related to the materials presented in the responsible decision-making competency. One content expert indicated that the original materials lacked sufficient variety to adequately reflect the number of responsible decision-making concepts. In response to this feedback, I adjusted the materials accordingly by reevaluating the selected materials and how they represented responsible decision-making. A comparison chart of the original and refined materials for this competency can be found in Chapter 4, Table 10.

In addition to CASEL and ASEJL, I naturally embedded concepts from Universal Design for Learning (UDL) into the design of the training. UDL-aligned strategies are intended to create an accessible curriculum for diverse learners through multiple means of engagement, representation, and expression (CAST, 2018). Some examples of UDL-aligned strategies I implemented in the training (more-or-less subconsciously) included scheduled breaks, think-pair-share (in small and large group discussion), collaborative labeling, and guiding questions (Goalbook Toolkit, n.d.). One content expert stated that using multiple modalities of engagement (i.e., audio, visual, hands-on learning) throughout the training increased accessibility. One overarching goal of both the CASEL framework and ASEJL model is to improve

accessibility of content for *all* individuals. An area for possible future improvement of this training is to more proactively embed UDL strategies.

Relationship of the Revised Training to Existing Literature

Despite the benefits of additional teacher trainings (Anvari et al., 2002; van As & Excell, 2018; Williams & Berthelsen, 2019), existing literature denoted a lack of training resources for preschool and early childhood teachers and their integration of music in the classroom (Barrett et. Al., 2019; DfE, 2017; Fox, 2021; Hennessy, 2017; Julia et. al., 2020). The development of this training adds to the currently available resources for teacher trainings for music. Key considerations for developing such trainings, and which are reflected in this new training, include minimizing costs to participants (Hennessy, 2017), shortening training times (Barrett et al., 2019; Bridgeland et al., 2013), and creating culturally responsive, accessible curriculum (Brackett et al., 2019; DeMartino et al., 2022; Mayes et al., 2022). The information provided in these cited studies informed the design of my training in terms of length, structure, and content. Additionally, this training expands on previous research that has indicated positive impacts of general teacher trainings for music (Barrett, et. al., 2019; Julia, et. al., 2020; Vannatta-Hall, 2010).

This training involves the use of music to support SEL because music and SEL are directly related (Frey et al., 2019; Kirby et al., 2023; Varner, 2020), and music has a positive impact on child development (Holochwost et. al., 2017; Kirby et. al., 2022). In addition to integrating an equitable lens into the selection of my materials, I considered what other researchers have done in terms of music experiences for SEL. Williams (2018) and Williams and Berthelsen (2019) described the positive relationship between musical rhythm and one SEL concept—self-regulation. The refined training (Appendix I)

is organized to emphasize that many facets of music (e.g., tone, volume, rhythm) can be leveraged to positively impact multiple areas of SEL.

I structured the overall timing for the training to be five hours. This decision was based on a shorter structure similar to the one used by Barrett and colleagues (2019) in comparison using a longer structure as demonstrated by van As and Excell (2018).

Although the cost-to-time ratio may still be too high for some, based on expert feedback five hours appears to be enough time to include necessary materials while maintaining a reasonable time dedication for teachers. Additionally, most of the materials listed in the training are free, with the exception of the stretchy band (Bear Paw Creek, n.d.) and the book “Choices” (Roozeboos, 2021). Although teachers may wish to purchase books used in the training, all other books are readily available as YouTube videos. An option for teachers would be to play the YouTube read-a-loud with no sound and sing their created melody as the book is presented. To increase access to materials, training facilitators could encourage training participants to share the resources within their professional communities.

Ieva and Beasley (2022) suggested that educators who hope to engage with socially equitable SEL (as in the ASEJL model; Mayes et al., 2022) must self-reflect and further engage with their personal social emotional development. Furthermore, Ieva and Beasley (2022) stated that engaging with SEL as a teacher can promote better modeling and teaching of SEL strategies. Throughout the refined, one-day training, participants engage with the same musical experiences, self-reflection, and small and full group discussions they will later present to students. First-hand engagement with the music-

based experiences and SEL concepts may improve the teachers' self-efficacy in planning and implementing the experiences in their classrooms.

Barrett and colleagues (2019) primarily investigated the use of mentorship between experienced and less experienced colleagues in relationship to music teaching in the classroom. Whereas my training does not involve direct mentorship strategies (i.e., working together in a classroom), I sought content expert input to address gaps in my own knowledge in creating this training. To some degree, this may be considered mentorship. Additionally, training participant feedback is requested through pre-, post- and one-month follow-up questionnaires (refer to Appendices C, D, and E respectively). The participant-provided responses to these questionnaires could inform further refinement of the training.

Limitations

This comprehensive project had two primary limitations. Although aspects of diversity and equity were considered central to the development of this training, all three content experts and the training designer were adults (i.e., over age 18), white, and cisgender women who live and work in the same area. Their feedback on this training reflects their opinions, lived experiences, and unconscious and conscious biases. The original and revised training design also reflect my lived experiences and biases, including those as an entry-level professional with two years' experience. This limitation is important because the training content and format, as well as the feedback and how it was applied, may contradict the feedback of someone with more or different experiences, or with different identities. Additionally, content experts were not asked to specifically evaluate the time duration allotted for pre- and post-

training questionnaire completion, instructional and lunch breaks, or each of the five competencies.

A second limitation was that this training was theoretically developed, not piloted in a “real world” setting. It was not systematically evaluated for its impact on current preschool teachers’ knowledge and skills related to this training (i.e., music and SEL), or the subsequent impact of this training on their students. This means that while the training format and materials are informed by existing literature and expert input, the possible impact of these materials on preschool-aged children cannot be stated. Furthermore, the training was developed for one specific geographic area. Although the training includes one song in Spanish, there are countless unrepresented languages. If the training is used in other locations, some adjustments to content may be necessary. For example, it is recommended that training facilitators and training participants engage in education about the diversity of language and culture as represented in their location or school.

Future Directions

The logical next step will be to implement this training with a small sample (<10) of current preschool teachers with a variety of musical backgrounds. I intend to pilot the training with the support of professional connections in my current location. The pre-, post-, and one month follow up questionnaires (refer to Appendices C, D, and E respectively) will be used to gather important feedback from the teachers who attend the training. This pilot process will be used to further refine this training, at which point I intend to offer it to a broader audience such as a continuing education opportunity for music therapists who work in early childhood, or a broader sample of

preschool teachers. Additionally, this training could be made into an asynchronous or synchronous online learning opportunity.

Another suggestion for future research and refinement is to identify songs that exist in various languages and that reflect different cultural values and identities related to SEL. For instance, relationship skills can look different across cultures. Collaborations between training facilitators, trainees, and various culture bearers could help increase cultural sensitivity and reduce harm. This will give future training facilitators options that may best reflect their community strengths and needs with preserving and uplifting culture. Any portion the refined training could be reorganized to include culturally relevant materials. Communities where the primary language is English also benefit from the inclusion of non-English songs as ways of moving towards multicultural awareness, acceptance, and competency.

Significance and Conclusion

The development and refinement of materials for this one-day training to enhance preschool teachers' uses of music to support SEL in the classrooms addressed the lack of resources available for teachers to support SEL through music in preschool classrooms. Positive experiences with music can support students' educational growth and overall well-being (Kirby et al., 2022; Williams & Berthelsen, 2019). Teachers require and deserve thorough trainings to help optimize their use of specific skills such as SEL and music in their classrooms. Early childhood music therapists and other music providers, specifically those who work in schools, often work directly with preschool teachers. In many cases, preschool teachers themselves may feel less prepared to integrate music-based experiences (Julia et al., 2020) without a music therapist or music provider present. It is my hope that this refined training will serve as a quality resource to empower

preschool teachers to more confidently integrate music-based experiences into their classrooms to support SEL.

APPENDICES

Appendix A: CASEL Wheel

Link to Webpage: <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/#social-awareness>

Appendix B: Non-Human Research Determination Letter

Participant ID 1296
Page 1

Not Human Research (NHR) Determination Form

If you are wondering whether your project constitutes human research and is therefore subject to review by the University of Kentucky IRB, answer the questions in this questionnaire. Upon completion of the questionnaire, your responses will be submitted to the Office of Research Integrity (ORI) for tracking purposes and more importantly, to ensure the correct determination has been made. Someone may also contact you with additional questions to help qualify the determination. We appreciate your cooperation!

Thank you!

Response was added on 11/16/2022 11:28am.

**Please provide a response to all of the statements in the sections that follow.
Note: you may be contacted for clarification purposes.**

Name:	Alaina Stroud
College and Department:	College of Fine Arts- School of Music/Music Therapy
Phone number:	7244809454
e-mail address:	akst252@uky.edu

Determination of RESEARCH

The activity is a **SYSTEMATIC INVESTIGATION** involving recruitment of more than three individuals.

True False
 {[45 CFR 46.102(d)] & [21 CFR 50.3(c)] A systematic investigation is a plan which incorporates collection of data or specimens, either quantitative or qualitative, and analysis to answer a question.}

The activity is a "**CLINICAL INVESTIGATION.**"

True False
 {[Any experiment that involves a test article (e.g., drug, device, biologic) and one or more human subjects and the experiment is subject to FDA or results intended to be submitted later or hold for inspection by FDA as part of an application for research or marketing permit.][21 CFR 50.3(c)]}

The activity is being done as a Master's thesis, doctoral dissertation, or Capstone project for a degree earned from **UK** (i.e., person is a **UK** student).

True
 False
 {[Thesis projects, dissertations, and capstone projects at **UK** are not eligible for an **NHR** determination and require **IRB** review because the results are printed (published) and retained in the library and, therefore, considered to be disseminated beyond the University and to contribute to generalizable knowledge.]}

The proposed activities are meant to contribute to **GENERALIZABLE KNOWLEDGE.**

True False
 {[Generalizable knowledge is considered knowledge gained from a study that may be applied to populations beyond the specific study population.]}

The knowledge gained from the proposed activities will be disseminated beyond the University of Kentucky.

True False
 {[Proposed activities are, for example, class projects, customer service surveys, teaching evaluations, activities at the University of Kentucky designed to: implement improvements in clinical care and/or patient safety and health care operations; evaluate and improve existing services and programs, or for developing new services or programs.]}

For additional guidance, see the attached file "When do activities need Institutional Review Board (**IRB**) review and approval?"

[Attachment: "ori-d10000-when-do-activities-need-irb-review-and-approval-pdf.pdf"]

Determination of HUMAN SUBJECT**[45 CFR 46.102(e)(1)] , [UK ORI/IRB SOP #1-1] , [21 CFR 50.3(c)]**

The activity involves obtaining information about living individuals and/or collection of fetal tissue or blood spots.

True False

The activity involves **INTERVENTION** with individuals.

True False
 ([Intervention includes both physical procedures by which information or biospecimens are gathered (e.g., venipuncture) and manipulations of the subject or the subject's environment that are performed for research purposes.])

The activity involves **INTERACTION** with the individuals.

True False
 ([Interaction: includes communication or interpersonal contact between investigator and subject.])

The activity involves collection of **INDIVIDUALLY IDENTIFIABLE** and **PRIVATE INFORMATION**.

True False
 ([Private information: Context in which an individual can reasonably expect that no observation or recording is taking place or information that is provided for specific purposes by an individual and which the individual can reasonably expect will not be made public.])

["Human Subject" (Drugs)] Other than in the course of medical practice, the activity involves use in a healthy human patient of:

- FDA approved drug(s), and/or
- unapproved use of approved drug(s), and/or
- investigational drug(s) or biologic(s), and/or
- other compound(s) intended to affect structure of function of the human body, and/or
- in some cases dietary supplement(s), botanical(s), probiotic(s), functional food(s), nutraceutical(s), or substance(s) generally recognized as safe (GRAS) when used to diagnose, cure mitigate, treat or prevent disease.

True False

["Human Subject" (Medical Devices)] The activity involves the collection of safety or efficacy data in a healthy human, patient, or individual's specimen (tissue), of a medical device including:

- a component, part, accessory;
- assay, reagent, or in-vitro diagnostic device;
- software, digital health, or mobile medical app;
- other instrument if intended to affect the structure or function of the body, diagnose, cure, mitigate, treat or prevent disease; or
- a homemade device developed by an investigator or other non-commercial entity and not approved for marketing by the FDA.

True False

The activities involve analysis of data.

True False

Data are being collected specifically for the study project (versus, for example, quality improvement).

True False

For additional guidance, please see the attached file, "University of Kentucky (UK) Research vs. Quality Assurance/Improvement (QA/QI) Guidance"

[Attachment: "Microsoft Word - Research vs. Quality Assurance Improvement.docx.pdf"]

A majority of the data are being collected from individuals known to the researcher.	<input checked="" type="radio"/> True <input type="radio"/> False
The activities involve collaboration in which the researcher(s) will have access to identifiers or the code.	<input checked="" type="radio"/> True <input type="radio"/> False
The activities involve collaborators and/or co-authors who will have access to identifiers or the code.	<input checked="" type="radio"/> True <input type="radio"/> False
Data will be CODED such that a link exists that could allow the source of the data to be re-identified (e.g., a key available to decipher the code).	<input type="radio"/> True <input checked="" type="radio"/> False ((Coded means: (1) Identifying information (e.g., name, social security #, medical record #, pathology accession #, etc.) that would enable the researcher to readily ascertain or readily associate the identity of the individual to whom the private information or specimens pertain has been replaced with a number, letter, symbol, or combination thereof (e.g., the code); AND (2) a key to decipher the code exists, enabling linkage of the identifying information to the private information or specimens.))
There is a written agreement between the holder of the link/key/code and the recipient researcher that prohibits the researcher and his/her research team from having access to the link/key/code.	<input type="radio"/> True <input checked="" type="radio"/> False
Datasets will be DE-IDENTIFIED	<input checked="" type="radio"/> True <input type="radio"/> False ((De-identified means all 18 HIPAA identifiers are removed.))
Data will be obtained by means of an HONEST BROKER.	<input type="radio"/> True <input checked="" type="radio"/> False ((An "honest broker" is a neutral intermediary (person or system) between the individual whose tissue and data are being studied and the researcher. The honest broker collects and collates pertinent information regarding the tissue source, replaces identifiers with a code, and releases only coded information to the researcher.))
List the specific data to be collected:	Content expert input to improve training materials. Content experts include 1 doctoral music education candidate with experience with trauma informed pedagogy, the CASEL framework, and is a nationally board-certified teacher, 1 preschool educator with experience with the CASEL framework and working with diverse identities, and 1 music therapist who works in early childhood.
The activities involve analysis of specimens.	<input type="radio"/> True <input checked="" type="radio"/> False

Regulatory

The activity is conducted or supported by a federal agency (e.g., HHS, NSF, DoD, DoEd, DoE, DoJ).

True False

Appendix C: Pre-Training Questionnaire

4/14/23, 7:44 PM

Prek Music for SEL- 1

Prek Music for SEL- 1

To Whom it May Concern,

A graduate student researcher at [University name] is inviting current preschool teachers living within 30 minutes driving distance of [city or location] who are attending the one-day in person training entitled: "A Brief Teacher Training on Using Music to Support Social Emotional Learning in Preschool: A Pilot Study" to complete a pre-training questionnaire.

Although you may not get personal benefit from taking part in this research study, your responses may help us understand more about the ways collaboration with a music specialist may impact a preschool teacher's usage of music-based activities to support social-emotional learning in the preschool classroom. Some volunteers experience satisfaction from knowing they have contributed to research that may possibly benefit others in the future.

The graduate student researcher will review and collect information from your personal responses to the pre-training questionnaire using Google Forms. Identifying information such as name or place of employment will not be used as part of the research and will only be used the researcher for organizational purposes such as comparing same participant data between questionnaires and data organization.

You will receive a \$25 gift card for West Music for completing the demographic form, pre-training questionnaire, in person training, and the post-training questionnaire in this study. The reward will be presented at the conclusion of the in-person training. Should you choose to withdraw from participation prior to completion of the one-day training, you will not receive the gift card. Any remaining gift cards for West Music will be donated to a local preschool not associated with teachers who complete the training.

If you do not want to be in the study, there are no other choices except not to take part in the study. The training session is only available to those willing to participate in the research aspect (completion of the in-person training and the questionnaires) of the study.

The survey/questionnaire will take less than 30 minutes to complete at the start of the in-person training.

Some questions may require you to reflect on your current teaching practices and knowledge. In some cases, these questions might make you feel uncomfortable. The risks for completing this demographic questionnaire are minimal.

Your response to the survey will be kept confidential to the extent allowed by law. When we write about the study you will not be identified.

Identifiable information such as your name or place of employment will be removed from the information collected in this study. After removal, the information may be used for future research or shared with other researchers without your additional informed consent.

The graduate student researcher hopes to receive completed questionnaires from about 10 people, so your answers are important to us. Of course, you have a choice about whether or not to complete the survey/questionnaire, but if you do participate, you are free to skip any questions or discontinue at any time. You will not be penalized in any way for skipping or discontinuing the survey.

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

If you have questions about the study, please feel free to ask; my contact information is given below.

Thank you in advance for your assistance with this important project. To ensure your responses/opinions will be included, please submit your responses to the pre-training questionnaire before completing the in-person training.

Sincerely,

[Primary Investigator]

https://docs.google.com/forms/d/1_8Jc1r00ddHdv6uZa66ddJPorvoKKi1de-iEyr7qwo/edit

1/22

[University name]
E-MAIL: [Email of PI]

[Advisor]
[University name]
PHONE: [Phone number of advisor]
E-MAIL: [Email of advisor]

If you have complaints, suggestions, or questions about your rights as a research volunteer, contact the staff in the [University name] Office of Research Integrity at [University ORI phone number].

** Indicates required question*

1. I agree to complete the pre-training questionnaire *

Mark only one oval.

I agree

Participant Information

2. First Name *

3. Last Initial *

Social Emotional Learning

Please describe or define the following social emotional learning competencies. If you are not sure, that's okay!

4. Self-awareness *

5. Self-management *

6. Social awareness *

7. Relationship skills *

8. Responsible decision-making *

Planning Music-Based SEL Experiences

Take a moment to reflect on your experiences planning music-based experiences for preschoolers. Once you reflect...

9. Please describe one music-based experience to address **self-awareness** in the preschool classroom. *

10. Please rate your current level of confidence in **planning** music-based experiences to support **self-awareness** for * preschoolers.

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

11. Please describe one music-based experience to address **self-management** in the preschool classroom. *

12. Please rate your current level of confidence in **planning** music-based experiences to support **self-management** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

13. Please describe one music-based experience to address **social awareness** in the preschool classroom. *

14. Please rate your current level of confidence in **planning** music-based experiences to support **social awareness** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

15. Please describe one music-based experience to address **relationship skills** in the preschool classroom. *

16. Please rate your current current level of confidence in **planning** music-based experiences to support **relationship skills** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

17. Please describe one music-based experience to address **responsible decision making** in the preschool classroom. *

18. Please rate your current level of confidence in **planning** music-based experiences to support **responsible decision making** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

19. Please rate your **current overall** confidence in **planning** music-based experiences to address social emotional skills for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

Music in the Classroom

Take a moment to reflect on your experiences using music with preschoolers. Once you reflect....

20. Please rate your current level of confidence in **leading** music-based experiences to support **self-awareness** in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

21. Please rate your current level of confidence in **leading** music-based experiences to support **self-management** in * the classroom

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

22. Please rate your current level of confidence in **leading** music-based experiences to support **social awareness** in **the classroom** *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

23. Please rate your current level of confidence in **leading** music-based experiences to support **relationship skills** in * the classroom

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

24. Please rate your current level of confidence in **leading** music-based experiences to support **responsible decision making** in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

25. Please rate your **current overall** level of confidence in **leading** music-based experiences in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

Conclusion

How strongly do you agree with the following statements?

(1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree)

***Please note that the first five questions ask about planning and the last five questions ask about leading.**

26. I can **plan** music-based experiences to address **self-awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

27. I can **plan** music-based experiences to address **self-management** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

28. I can **plan** music-based experiences to address **social awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

29. I can **plan** music-based experiences to address **relationship skills** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

30. I can **plan** music-based experiences to address **responsible decision making** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

31. I can **lead** music-based experiences to address **self-awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

32. I can **lead** music-based experiences to address **self-management** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

33. I can **lead** music-based experiences to address **social awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

34. I can **lead** music-based experiences to address **relationship skills** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

35. I can **lead** music-based experiences to address **responsible decision making** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

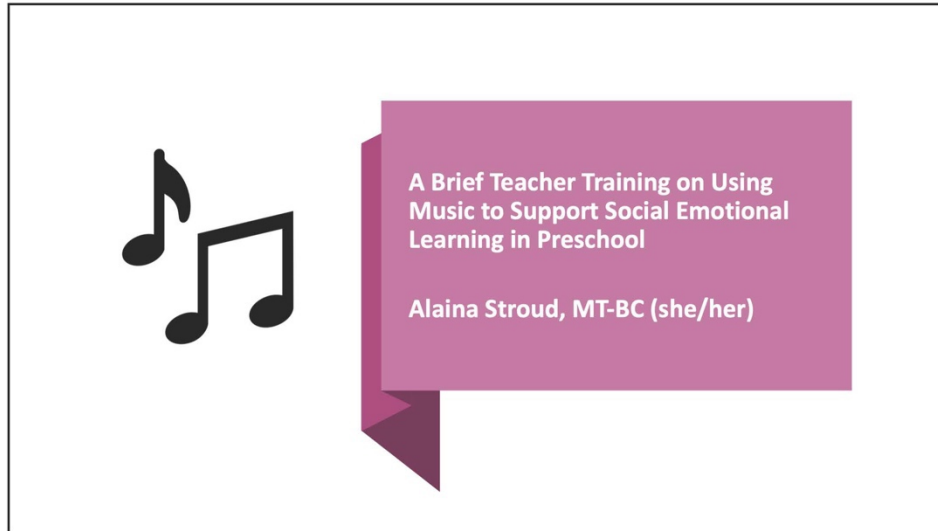
5

Strongly Agree

36. Is there anything else you would like to add about your use of music in the classroom? *

Appendix D: Original Introductory Presentation

4/8/23

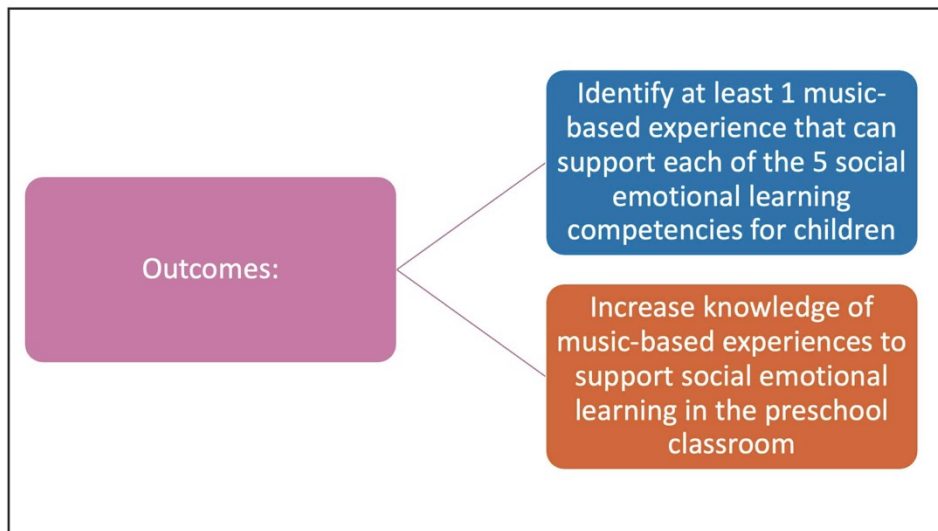


A slide featuring a black musical note icon on the left. To its right is a purple speech bubble containing the following text:

A Brief Teacher Training on Using Music to Support Social Emotional Learning in Preschool


Alaina Stroud, MT-BC (she/her)

1



2

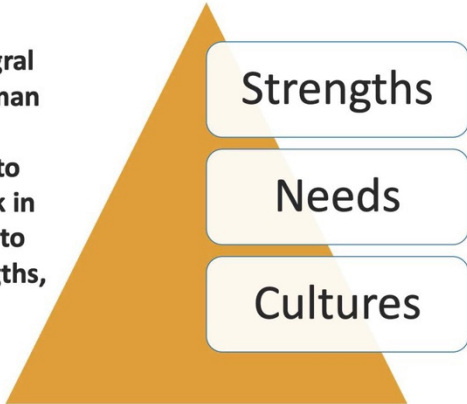
1



Social Emotional Learning

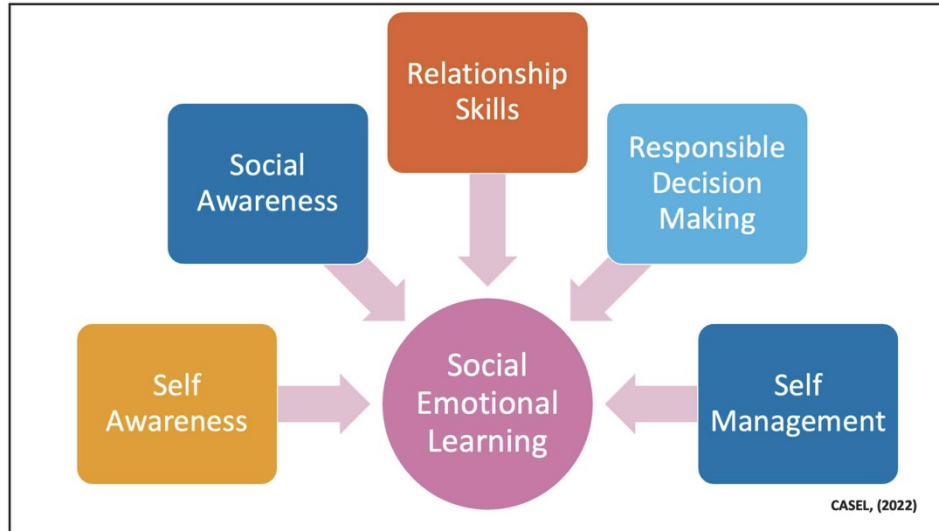
3

CASEL's current definition states that SEL is "an integral part of education and human development" and encourages communities to implement the framework in ways that are meaningful to their community's "strengths, needs, and cultures"



(CASEL, 2022).

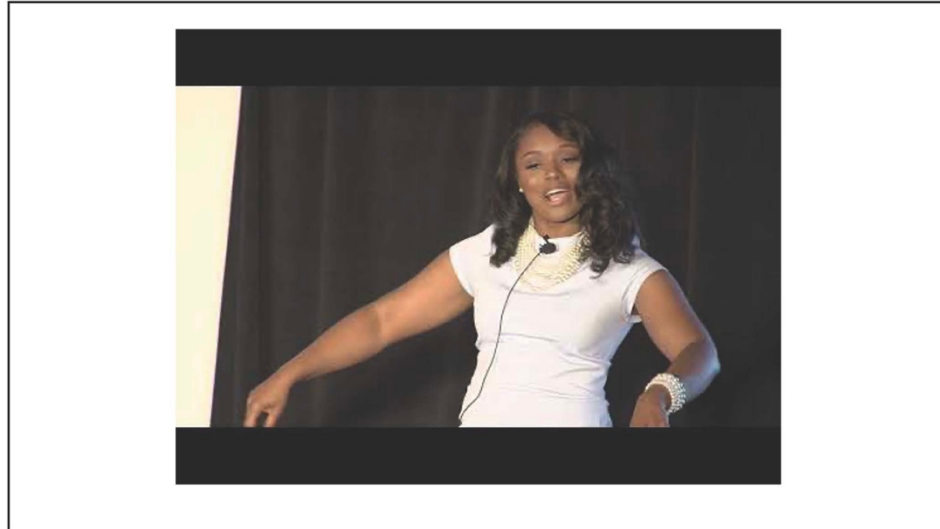
4



5

Social Emotional Learning In Preschool

6



7

Preschool children are..

Increasingly aware of their own beliefs

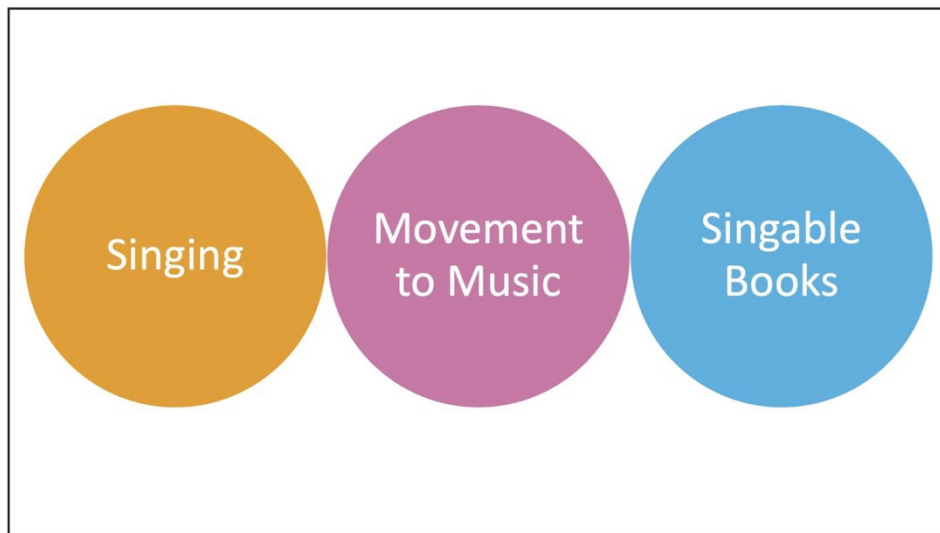
beginning to recognize the needs and feelings of others

(Marotz & Allen, 2016)

8



9




10



Music for Social Emotional Learning in Preschool

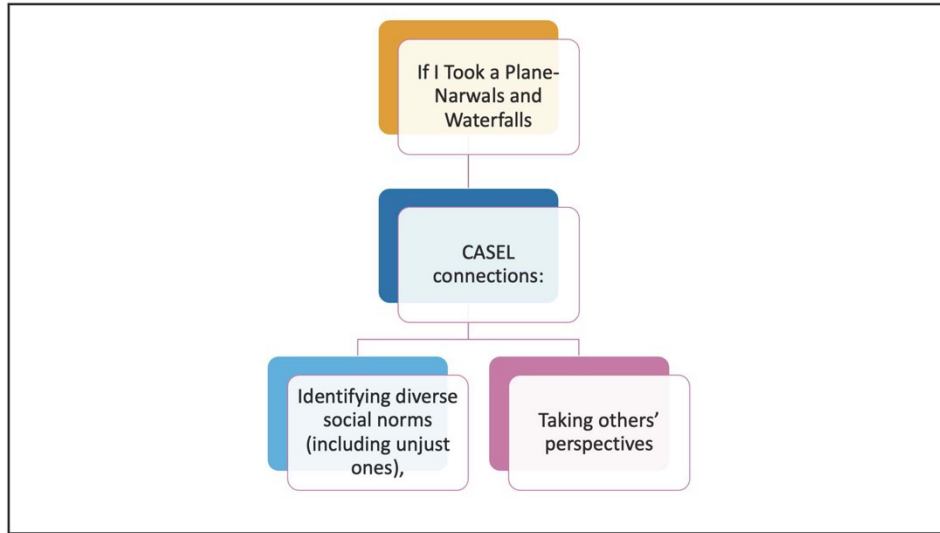
11



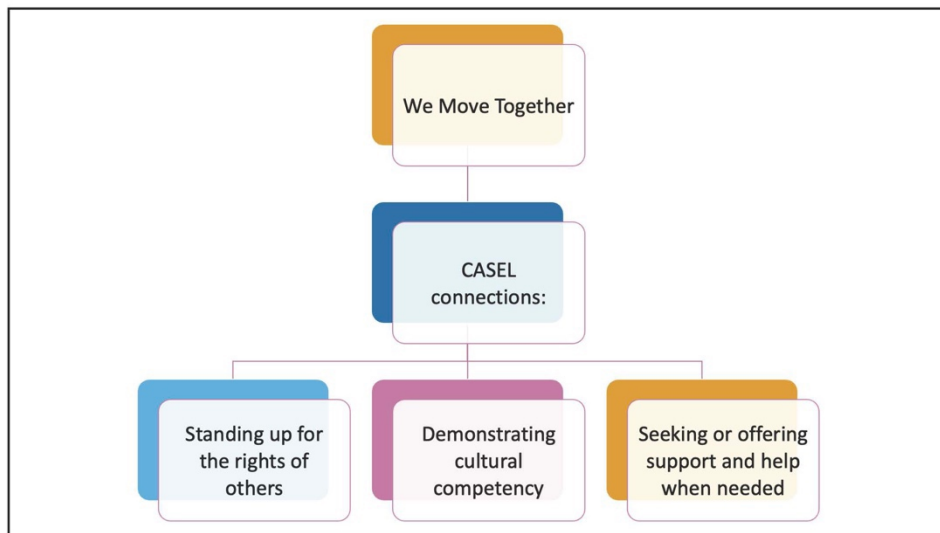
“...[M]usic and SEL complement and complete each other as they both seek to improve the lives of student[s] and create pathways for student success”

(Varner, 2020, p. 77).

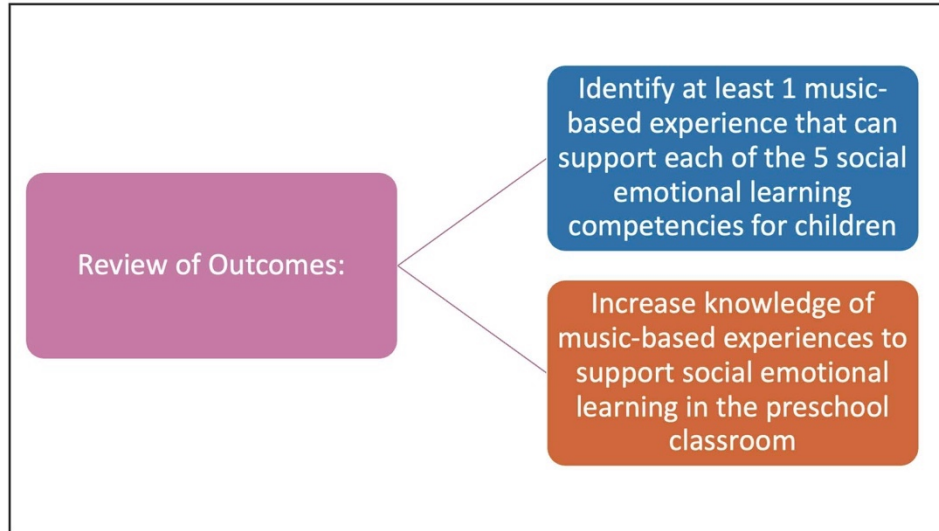
12



13



14



15

Questions?

16

References

- Collaborative for Academic, Social, and Emotional Learning (CASEL). (2022). *Fundamentals of SEL: What is the CASEL framework?* CASEL. <http://tiny.cc/lmutuz>.
- Gooding, L., & Standley, J. M. (2011). Musical development and learning characteristics of students: A compilation of key points from the research literature organized by age. *Updates: Application of Research in Music Education*, 30(1), 32–45. <https://doi.org/10.1177/8755123311418481>.
- Marotz, L. R., & Allen, K. E. (2016). *Developmental profiles: Pre-birth through adolescence*. Cengage Learning.
- Mayes, R. D., Pianta, R., Oglesby, A., & Zyromski B. (2022). *Principles of antiracist social emotional justice learning. Theory Into Practice*, 61(2), 178–187. <https://doi.org/10.1080/00405841.2022.2036063>.
- Schwartz, E. (2008). *Music, Therapy, and Early Childhood: A Developmental Approach*. Barcelona.
- Tedx Talks. (2019). You've Got Early Childhood All Wrong. YouTube. Retrieved October 20, 2022, from <https://youtu.be/keyluKiVp1c>.
- Varner, E. (2020). General music is also social and emotional learning. *General Music Today*, 33(2), 74–78. <https://doi.org/10.1177/1048371319891421>.

Appendix E: Original Introduction Slides

4/8/23



1

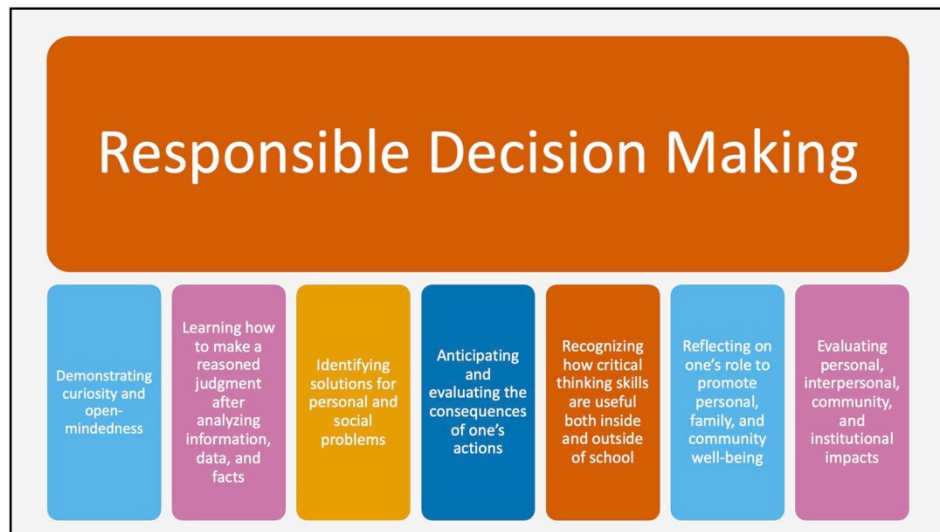


2

1



3



4



5

Appendix F: Original Training Outline

Outline for One-day In-person Training for “A Brief Teacher Training on Using Music to Support Social Emotional Learning in Preschool.”

5 Hours

*Facilitator should sing books and most songs live, links are for post training resources

5 minutes:

- Welcome/intro, reading of informed consent.

15 minutes:

- Fill out pre-training questionnaire.

30 minutes:

- Brief informational [presentation](#) of the following topics- 15 min:
 - a. SEL Overview
 - b. SEL in PreK
 - c. Music in PreK
 - d. Music, SEL, and PreK
- Ice Breaker- 15 min

15-minute break

70 minutes of instruction:

- Engage with music-based experiences that target:
 - a. **Self-awareness**- 20 minutes
 - b. [Intro slide](#)- 1 minute
 - i. Songs- 6 minutes (3, 1, 2)
 1. [I Like the Me I See](#)- Culture Queen- 3 min
 - a. Identifying personal, cultural, and linguistic assets
 2. [I Can Still Be Me](#)- Narwhals and Waterfalls-2 min
 - a. Identifying emotions
 - ii. Musical/Supplemental activity- 7 minutes
 1. Creating self portraits for I Like Myself- **do this after books**
 - a. Identifying personal, cultural, and linguistic assets
 - iii. Singable book- 6 minutes
 1. [I Like Myself](#)- 3 min
 - a. Integrating personal and social identities
 2. [I am Enough](#)- 3 min
 - a. Having a growth mindset
 - b. Experiencing self-efficacy
 - c. **Self-management**- 20 minutes
 - d. [Intro slide](#)- 1 minute
 - i. Songs- 6 minutes (3, 1, 2)
 1. [Come out Feelings](#)- Miss Katie- 3 min
 - a. Managing one’s emotions.
 2. [Breathe](#)- Stephanie Leavell- 2 min

- a. Identifying and using stress management strategies
 - ii. Musical/Supplemental Activity- 7 minutes
 - 1. [Blowing in the Wind](#)- Stephanie Leavell
 - a. Exhibiting self-discipline (impulse control) and self-motivation
 - iii. Singable book- 6 minutes
 - 1. [My Voice is a Trumpet](#)- 3 min
 - a. Showing the courage to take initiative.
 - 2. [Color Monster](#)- 3 min
 - a. Managing one's emotions.
- e. **Social awareness**- 20 minutes
 - i. [Intro slide](#)- 1 minute
 - ii. Songs- 8 minutes (3, 1, 4)
 - 1. [Sueña](#)- Sonia De Los Santos- 3 min
 - a. Lyrics:
 - <https://www.soniadelossantosmusic.com/suena>
 - b. Recognizing strengths in others
 - c. Recognizing situational demands and opportunities
 - 2. [No Such Thing as Good or Bad Hair](#)- Uncle Devin- 4 min
 - a. Identifying diverse social norms, including unjust ones
 - b. Understanding the influences of organizations and systems on behavior
 - iii. Musical/Supplemental Activity- 7 minutes (3, 1, 3)
 - 1. Movement to Music
 - a. [If I Rode My Horse...](#)- Narwhals and Waterfalls- 3 min
 - b. [If I Took a Plane...](#)- Narwhals and Waterfalls- 3 min
 - c. Identifying diverse social norms, including unjust ones
 - d. Taking others' perspectives
 - iv. Singable book- 4 minutes
 - 1. [All are Welcome](#)
 - a. Demonstrate empathy and compassion.

Wrap up #1: 10 minutes

30-minute lunch break, not provided

45 minutes of instruction:

- Engage with music-based experiences that target:
 - a. **Responsible decision making**- 20 minutes
 - i. [Intro slide](#)- 1 minute
 - ii. Songs- 6 minutes (2, 1, 3)
 - 1. [Clean It Up!](#)- The Juicebox Jukebox- 2 min
 - a. Evaluating personal, interpersonal, community, and institutional impact
 - 2. [KIND](#)- Stephanie Leavell- 3 min

- a. Reflecting on one’s role to promote personal, family, and community well-being.
 - b. Identifying solutions for personal and social problems
 - iii. Musical/Supplemental Activity- 7 min (3, 1, 3)
 - 1. Wibble Wobble with scarves (3 min) and then with stretchy band (3 min)
 - 2. Or [Stretchy Band song](#)
 - a. Evaluating personal, interpersonal, community, and institutional impacts
 - iv. Singable book- 6 minutes (2, 2, 2)
 - 1. [Love the World](#)- Todd Parr- 2 min
 - a. Recognizing how critical thinking skills are useful both inside and outside of school.
 - b. Evaluating personal, interpersonal, community, and institutional impacts
 - 2. [Kindness Makes Us Strong](#)- Sophie Beer- 2 min
 - a. Recognizing how critical thinking skills are useful both inside and outside of school.
 - b. Reflecting on one’s role to promote personal, family, and community well-being.
- b. **Relationship skills**- 20 minutes
 - i. [Intro slide](#)- 1 minute
 - ii. Songs- 8 min
 - 1. [You’ll Sing and I’ll Sing a Song](#)- Ella Jenkins- 4 min
 - a. Practicing teamwork and collaborative problem-solving
 - b. Seeking or offering support and help when needed.
 - 2. [All About Respect](#)- Narwhals and Waterfalls- 3 min
 - a. Communicating effectively
 - b. Developing positive relationships
 - iii. Musical/Supplemental Activity- 6 minutes
 - 1. Movement to Music
 - a. Leader of the Band with student leaders
 - b. Showing leadership in groups
 - c. Communicating effectively
 - iv. Singable book- 5 minutes
 - 1. [We Move Together](#)- Kelly Fritsch, Anne McGuire, Eduardo Trejos
 - a. Standing up for the rights of others
 - b. Demonstrating cultural competency
 - c. Seeking or offering support and help when needed.

Wrap Up #2: 5 minutes

Brainstorm in small groups: 20 minutes

Full Group QA: 30 minutes

- Question and Answer session

- Brainstorm session
 - a. Partially led by facilitator, partially collaborative between participants

15 minutes:

- Fill out post training questionnaire.

10 minutes of flexible time

- Notify training participants that they will receive an additional questionnaire in approximately one-month to evaluate their use of training materials via email.

Appendix G: Post-Training Questionnaire

4/14/23, 9:32 PM

Prek Music for SEL- 2

Prek Music for SEL- 2

To Whom it May Concern,

A graduate student researcher at the [University name] is inviting current preschool teachers living within 30 minutes driving distance of [city or location] who are attending the one-day in person training entitled: "A Brief Teacher Training on Using Music to Support Social Emotional Learning in Preschool: A Pilot Study" to complete a post-training questionnaire.

Although you may not get personal benefit from taking part in this research study, your responses may help us understand more about the ways collaboration with a music specialist may impact a preschool teacher's usage of music-based activities to support social-emotional learning in the preschool classroom. Some volunteers experience satisfaction from knowing they have contributed to research that may possibly benefit others in the future.

The graduate student researcher will review and collect information from your personal responses to the post-training questionnaire using Google Forms. Identifying information such as name or place of employment will not be used as part of the research and will only be used the researcher for organizational purposes such as comparing same participant data between questionnaires and data organization.

You will receive a \$25 gift card for West Music for completing the demographic form, pre-training questionnaire, in person training, and the post-training questionnaire in this study. The reward will be presented at the conclusion of the in-person training. Should you choose to withdraw from participation prior to completion of the one-day training, you will not receive the gift card. Any remaining gift cards for West Music will be donated to a local preschool not associated with teachers who complete the training.

If you do not want to be in the study, there are no other choices except not to take part in the study. The training session is only available to those willing to participate in the research aspect (completion of the in-person training and the questionnaires) of the study.

The survey/questionnaire will take less than 30 minutes to complete at the start of the in-person training.

Some questions may require you to reflect on your current teaching practices and knowledge. In some cases, these questions might make you feel uncomfortable. The risks for completing this demographic questionnaire are minimal.

Your response to the survey will be kept confidential to the extent allowed by law. When we write about the study you will not be identified.

Identifiable information such as your name or place of employment will be removed from the information collected in this study. After removal, the information may be used for future research or shared with other researchers without your additional informed consent.

The graduate student researcher hopes to receive completed questionnaires from about 10 people, so your answers are important to us. Of course, you have a choice about whether or not to complete the survey/questionnaire, but if you do participate, you are free to skip any questions or discontinue at any time. You will not be penalized in any way for skipping or discontinuing the survey.

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

If you have questions about the study, please feel free to ask; my contact information is given below.

Thank you in advance for your assistance with this important project. To ensure your responses/opinions will be included, please submit your responses to the post-training questionnaire immediately following completion of the in-person training.

Sincerely,

<https://docs.google.com/forms/d/1YL7DWLBMfKjnbVNxW9v1R5wqiDhJdJWIXHzgXZTk2u/edit>

1/21

[Primary Investigator]
[University name]
E-MAIL: [Email of PI]

[Advisor]
[University name]
PHONE: [Phone number of advisor]
E-MAIL: [Email of advisor]

If you have complaints, suggestions, or questions about your rights as a research volunteer, contact the staff in the [University name] Office of Research Integrity at [University ORI phone number].

** Indicates required question*

1. I agree to complete the pre-training questionnaire *

Mark only one oval.

I agree

Participant Information

2. First Name *

3. Last Initial *

Social Emotional Learning

Please describe or define the following social emotional learning competencies. If you are not sure, that's okay!

4. Self-awareness *

5. Self-management *

6. Social awareness *

7. Relationship skills *

8. Responsible decision-making *

Planning Music-Based SEL Experiences

Take a moment to reflect on your experiences planning music-based experiences for preschoolers. Once you reflect...

9. Please describe one music-based experience to address **self-awareness** in the preschool classroom. *

10. Please rate your current level of confidence in **planning** music-based experiences to support **self-awareness** for * preschoolers.

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

11. Please describe one music-based experience to address **self-management** in the preschool classroom. *

12. Please rate your current level of confidence in **planning** music-based experiences to support **self-management** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

13. Please describe one music-based experience to address **social awareness** in the preschool classroom. *

14. Please rate your current level of confidence in **planning** music-based experiences to support **social awareness** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

15. Please describe one music-based experience to address **relationship skills** in the preschool classroom. *

16. Please rate your current level of confidence in **planning** music-based experiences to support **relationship skills** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

17. Please describe one music-based experience to address **responsible decision making** in the preschool classroom. *

18. Please rate your current level of confidence in **planning** music-based experiences to support **responsible decision making** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

19. Please rate your **current overall** confidence in **planning** music-based experiences to address social emotional skills for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

Music in the Classroom

Take a moment to reflect on your experiences using music with preschoolers. Once you reflect....

20. Please rate your current level of confidence in **leading** music-based experiences to support **self-awareness** in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

21. Please rate your current level of confidence in **leading** music-based experiences to support **self-management** in **the classroom** *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

22. Please rate your current level of confidence in **leading** music-based experiences to support **social awareness** in **the classroom** *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

23. Please rate your current level of confidence in **leading** music-based experiences to support **relationship skills** in * the classroom

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

24. Please rate your current level of confidence in **leading** music-based experiences to support **responsible decision making** in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

25. Please rate your **current overall** level of confidence in **leading** music-based experiences in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

Conclusion

How strongly do you agree with the following statements?
(1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree)

***Please note that the first five questions ask about planning and the last five questions ask about leading.**

26. I can **plan** music-based experiences to address **self-awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

27. I can **plan** music-based experiences to address **self-management** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

28. I can **plan** music-based experiences to address **social awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

29. I can **plan** music-based experiences to address **relationship skills** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

30. I can **plan** music-based experiences to address **responsible decision making** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

31. I can **lead** music-based experiences to address **self-awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

32. I can **lead** music-based experiences to address **self-management** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

33. I can **lead** music-based experiences to address **social awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

34. I can **lead** music-based experiences to address **relationship skills** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

35. I can **lead** music-based experiences to address **responsible decision making** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

36. How do you feel this training has impacted your future use of music-based activities to support social emotional skills in the classroom? *

Appendix H: One Month Follow Up Questionnaire

4/14/23, 10:16 PM

Prek Music for SEL- 3

Prek Music for SEL- 3

To Whom it May Concern,

A graduate student researcher at the [University name] is inviting current preschool teachers living within 30 minutes driving distance of [city or location] who completed the one-day in person training entitled: "A Brief Teacher Training on Using Music to Support Social Emotional Learning in Preschool: A Pilot Study" to complete a one-month follow up questionnaire.

Although you may not get personal benefit from taking part in this research study, your responses may help us understand more about the ways collaboration with a music specialist may impact a preschool teacher's usage of music-based activities to support social-emotional learning in the preschool classroom. Some volunteers experience satisfaction from knowing they have contributed to research that may possibly benefit others in the future.

The graduate student researcher will review and collect information from your personal responses to the one month follow up questionnaire using Google Forms. Identifying information such as name, age, or place of employment will not be used as part of the research and will only be used the researcher for organizational purposes such as comparing same participant data between questionnaires and data organization.

There is no additional compensation for completing the one-month follow-up questionnaire.

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

The survey/questionnaire will take less than 30 minutes to complete.

Some questions may require you to reflect on your current teaching practices and knowledge. In some cases, these questions might make you feel uncomfortable. The risks for completing this demographic questionnaire are minimal.

Your response to the survey will be kept confidential to the extent allowed by law. When we write about the study you will not be identified.

Identifiable information such as your name or place of employment will be removed from the information collected in this study. After removal, the information may be used for future research or shared with other researchers without your additional informed consent.

The graduate student researcher hopes to receive completed questionnaires from about 10 people, so your answers are important to us. Of course, you have a choice about whether or not to complete the survey/questionnaire, but if you do participate, you are free to skip any questions or discontinue at any time. You will not be penalized in any way for skipping or discontinuing the survey.

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

If you have questions about the study, please feel free to ask; my contact information is given below.

Thank you in advance for your assistance with this important project. To ensure your responses/opinions will be included, please submit your responses to your completed one-month follow-up survey no more than 4 weeks following receiving the questionnaire via email.

Sincerely,

[Primary Investigator]
[University name]
E-MAIL: [Email of PI]

[Advisor]

<https://docs.google.com/forms/d/17EdJRQuoaYjp0jLL7t8cWErp4yUWNbzGKh2rPMMfi-Y/edit>

1/22

[University name]
PHONE: [Phone number of advisor]
E-MAIL: [Email of advisor]

If you have complaints, suggestions, or questions about your rights as a research volunteer, contact the staff in the [University name] Office of Research Integrity at [University ORI phone number].

** Indicates required question*

1. I agree to complete the pre-training questionnaire *

Mark only one oval.

I agree

Participant Information

Please complete one month following the one-day training. Your name will be removed from your responses, this is only for record keeping purposes.

2. First Name *

3. Last Initial *

Social Emotional Learning

Please describe or define the following social emotional learning competencies. If you are not sure, that's okay!

4. Self-awareness *

5. Self-management *

6. Social awareness *

7. Relationship skills *

8. Responsible decision-making *

Planning Music-Based SEL Experiences

Take a moment to reflect on your experiences planning music-based experiences for preschoolers. Once you reflect...

9. Please describe one music-based experience to address **self-awareness** in the preschool classroom. *

10. Please rate your current level of confidence in **planning** music-based experiences to support **self-awareness** for * preschoolers.

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

11. Please describe one music-based experience to address **self-management** in the preschool classroom. *

12. Please rate your current level of confidence in **planning** music-based experiences to support **self-management** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

13. Please describe one music-based experience to address **social awareness** in the preschool classroom. *

14. Please rate your current level of confidence in **planning** music-based experiences to support **social awareness** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

15. Please describe one music-based experience to address **relationship skills** in the preschool classroom. *

16. Please rate your current current level of confidence in **planning** music-based experiences to support **relationship skills** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

17. Please describe one music-based experience to address **responsible decision making** in the preschool classroom. *

18. Please rate your current level of confidence in **planning** music-based experiences to support **responsible decision making** for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

19. Please rate your **current overall** confidence in **planning** music-based experiences to address social emotional skills for preschoolers. *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely confident

Music in the Classroom

Take a moment to reflect on your experiences using music with preschoolers. Once you reflect....

20. Please rate your current level of confidence in **leading** music-based experiences to support **self-awareness** in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

21. Please rate your current level of confidence in **leading** music-based experiences to support **self-management** in * the classroom

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

22. Please rate your current level of confidence in **leading** music-based experiences to support **social awareness** in * the classroom

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

23. Please rate your current level of confidence in **leading** music-based experiences to support **relationship skills** in * the classroom

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

24. Please rate your current level of confidence in **leading** music-based experiences to support **responsible decision making** in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

25. Please rate your **current overall** level of confidence in **leading** music-based experiences in the classroom *

Mark only one oval.

Not confident at all

1

2

3

4

5

6

7

8

9

10

Extremely Confident

Conclusion

How strongly do you agree with the following statements?
(1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree)

***Please note that the first five questions ask about planning and the last five questions ask about leading.**

26. I can **plan** music-based experiences to address **self-awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

27. I can **plan** music-based experiences to address **self-management** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

28. I can **plan** music-based experiences to address **social awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

29. I can **plan** music-based experiences to address **relationship skills** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

30. I can **plan** music-based experiences to address **responsible decision making** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

31. I can **lead** music-based experiences to address **self-awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

32. I can **lead** music-based experiences to address **self-management** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

33. I can **lead** music-based experiences to address **social awareness** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

34. I can **lead** music-based experiences to address **relationship skills** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

35. I can **lead** music-based experiences to address **responsible decision making** in my preschool classroom *

Mark only one oval.

Strongly Disagree

1

2

3

4

5

Strongly Agree

36. How has your use of music-based activities to address social emotional skills changed in the past month? *

Appendix I : Content Expert Feedback Questionnaire

4/13/23, 2:53 PM

Content Expertise Information

Content Expertise Information

I have worked to develop continuing education training materials for preschool teachers so that they can use more music in their classrooms, specifically to address social-emotional learning. I developed this training based on existing literature, theory, and my own clinical experiences.

I am inviting you as someone within my professional network who I know to have content expertise relevant to this master's thesis project. I am asking you to volunteer your professional input on these materials. Your input will help ensure this training makes real-world sense, and that the materials are accessible and practical for a preschool teacher audience. I will only use your feedback to refine these materials. While I will write about how I refined these training materials based on content expert feedback in my final thesis document, I will do so generally. I will not include your name or any other information that would identify you. If you prefer not to provide your input, simply do not complete this Google Form. Thank you for your consideration and time.

Please complete the following form to the best of your ability using your content specific expertise (i.e., background in preschool education, the [CASEL](#) framework, trauma informed pedagogy, social emotional learning, and or music for preschool or early childhood). This form will take you less than 1 hour to complete.

Training Section 1: Brief Informational Presentation

The purpose of the **Brief Informational Presentation** is to give participants a quick overview of the following topics:

- Social Emotional Learning (the [CASEL Framework](#))
- Music in Preschool
- Social Emotional Learning in Preschool
- Music for Social Emotional Learning in Preschool

The **Brief Informational Presentation** will last 15 minutes and will use a Powerpoint presentation.

After viewing the **Brief Informational Presentation** by clicking [here](#), please answer the following:

1. On a scale of 0 to 5 (0 being not accessible at all and 5 being extremely accessible), how **accessible** does the **Brief Information Presentation** appear? Please consider things such as front size, color scheme, overall read-ability, etc.

Mark only one oval.

Not accessible at all

0

1

2

3

4

5

Extremely accessible

2. Please leave any comments for **improved accessibility** for the **Brief Information Presentation** you have below. If not applicable, please write "N/A".

3. Does the **Brief Informational Presentation** provide enough information for *this training* on **Social Emotional Learning** (based on the [CASEL framework](#))?

Mark only one oval.

Yes

No

Unsure

Other: _____

4. Is there anything else the **Brief Informational Presentation** *should include* regarding the quick overview of **Social Emotional Learning (based on the [CASEL framework](#))**? If none, please write "N/A".

5. Does the **Brief Informational Presentation** provide enough information for *this training* on **Music in Preschool**?

Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

6. Is there anything else the **Brief Informational Presentation** *should include* regarding regarding the quick overview of **Music in Preschool**? If none, please write "N/A".

7. Does the **Brief Informational Presentation** provide enough information for *this training* on **Social Emotional Learning in Preschool**?

Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

8. Is there anything else the **Brief Informational Presentation** *should include* regarding regarding the quick overview of **Social Emotional Learning in Preschool**? If none, please write "N/A".

9. Does the **Brief Informational Presentation** provide enough information *for this training* on **Music for Social Emotional Learning in Preschool**?

Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

10. Is there anything else the **Brief Informational Presentation** *should include* regarding regarding the quick overview of **Music for Social Emotional Learning in Preschool**? If none, please write "N/A".

11. After considering the **amount of time spent for the Brief Informational Presentation** (15 minutes), please answer the following:

Does this appear to be an appropriate amount of time to cover the given information *for this training*?

Mark only one oval.

- 15 minutes is too short.
- 15 minutes is an appropriate amount of time for the presentation.
- 15 minutes is too long.
- I'm unsure.
- Other: _____

Training Section 2: Self-Awareness Content

Please complete the following section to the best of your ability using your content specific expertise as it relates to the CASEL framework's [Self-Awareness Competency](#).

12. Please click [here](#) to listen to part or all of the song "I Like the Me I See" by Culture Queen and then reflect on the following:

Does the song "I Like the Me I See" by Culture Queen appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

13. Please click [here](#) to listen to part or all of the song "I Like the Me" I See by Culture Queen and then reflect on the following:

Does the song "I Like the Me I See" by Culture Queen accurately reflect the concept of "Identifying personal, cultural, and linguistic assets" as defined in the CASEL Framework's [Self-Awareness](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

14. Please click [here](#) to listen to part or all of the song "I Can Still Be Me" by Narwhals and Waterfalls and then reflect on the following:

Does the song "I Can Still Be Me" by Narwhals and Waterfalls appear to be age and or developmentally appropriate for the preschool classroom?

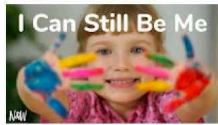


Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

15. Please click [here](#) to listen to part or all of the song "I Can Still Be Me" by Narwhals and Waterfalls and then reflect on the following:

Does the song "I Can Still Be Me" by Narwhals and Waterfalls accurately reflect the concept of "Identifying Emotions" as defined in the CASEL Framework's [Self-Awareness](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

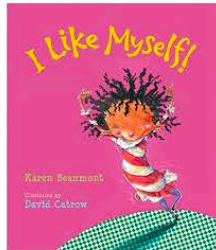
16. Regarding the *Musical/Supplemental Activity* for the Self-Awareness competency, does **creating a self portrait** reflect the concept of "Identifying personal, cultural, and linguistic assets" as defined in the CASEL Framework's [Self-Awareness](#) competency?

Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

17. Please click [here](#) to listen to part or all of the singable book *I Like Myself* by Karen Beaumont and then reflect on the following:

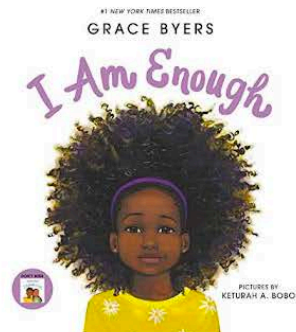
Does the singable book *I Like Myself* by Karen Beaumont accurately reflect the concept of "Integrating personal and social identities" as defined in the CASEL Framework's [Self-Awareness](#) competency?



Mark only one oval.

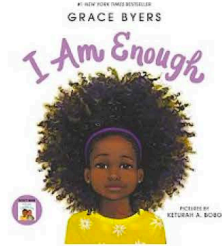
- Yes
- No
- Unsure
- Other: _____

***I Am Enough* by Grace Byers**



18. Please click [here](#) to listen to part or all of the singable book *I Am Enough* by Grace Byers and then reflect on the following:

Does the singable book *I Am Enough* by Grace Byers accurately reflect the concepts of "Having a growth mindset" and "Experiencing self-efficacy" as defined in the CASEL Framework's [Self-Awareness](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

19. Please rate how strongly you agree with the following statement:

The materials provided in the **Self-Awareness** portion of this training are helpful for supporting **self-awareness development in preschoolers through music**.

Mark only one oval.

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

20. Other comments about the **Self-Awareness** portion of the training. If not applicable, please write "N/A".

Training Section 2: Self-Management

Please complete the following section to the best of your ability using your content specific expertise as it relates to the CASEL framework's [Self-Management](#) Competency.

21. Please click [here](#) to listen to part or all of the song "**Come out Feelings**" by Miss Katie Sings and then reflect on the following:

Does the song "**Come out Feelings**" by Miss Katie Sings appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

22. Please click [here](#) to listen to part or all of the song "**Come out Feelings**" by Miss Katie Sings and then reflect on the following:

Does the song "**Come out Feelings**" by Miss Katie Sings accurately reflect the concept of "**Managing one's emotions**" as defined in the CASEL Framework's [Self-Management](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

23. Please click [here](#) to listen to part or all of the song "**Breathe**" by Music for Kiddos and then reflect on the following:

Does the song "**Breathe**" by Music for Kiddos appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

24. Please click [here](#) to listen to part or all of the song "**Breathe**" by Music for Kiddos and then reflect on the following:

Does the song "**Breathe**" by Music for Kiddos accurately reflect the concept of "**Identifying and using stress management strategies**" as defined in the CASEL Framework's [Self-Management](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

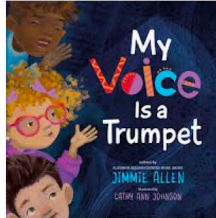
25. Regarding the **Musical/Supplemental Activity** for the Self-Management competency, does the **movement experience** "**Blowing in the Wind**" reflect the concept of "**Exhibiting self-discipline (impulse control) and self-motivation**" as defined in the CASEL Framework's [Self-Management](#) competency?

Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

26. Please click [here](#) to listen to part or all of the singable book *My Voice is a Trumpet* by Jimmie Allen and then reflect on the following:

Does the singable book *My Voice is a Trumpet* by Jimmie Allen accurately reflect the concept of "Showing the courage to take initiative" as defined in the CASEL Framework's [Self-Management](#) competency?

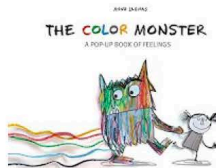


Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

27. Please click [here](#) to listen to part or all of the singable book *The Color Monster* by Anna Lenas and then reflect on the following:

Does the singable book *The Color Monster* by Anna Lenas accurately reflect the concept of "Managing one's emotions" as defined in the CASEL Framework's [Self-Management](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

28. Please rate how strongly you agree with the following statement:

The materials provided in the **Self-Management** portion of this training are helpful for supporting **self-management development in preschoolers through music**.

Mark only one oval.

- Strongly Disagree
 Disagree
 Neutral
 Agree
 Strongly Agree

29. Other comments about the **Self-Management** portion of the training. If not applicable, please write "N/A".

Training Section 3: Social Awareness

Please complete the following section to the best of your ability using your content specific expertise as it relates to the CASEL framework's [Social Awareness Competency](#).

30. Please click [here](#) to listen to part or all of the song "**Sueña**" by **Sonia De Los Santos** (Translation & Lyrics [here](#)) and then reflect on the following:

Does the song "**Sueña**" by Sonia De Los Santos appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

31. Please click [here](#) to listen to part or all of the song "**Sueña**" by **Sonia De Los Santos** (Translation & Lyrics [here](#)) and then reflect on the following:

Does the song "**Sueña**" by Sonia De Los Santos accurately reflect the concepts of "**recognizing strengths in others**" and "**Recognizing situational demands and opportunities**" as defined in the CASEL Framework's [Social Awareness](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

32. Please click [here](#) to listen to part or all of the song "**No Such Thing as Good or Bad Hair**" by **Uncle Devin** and then reflect on the following:

Does the song "**No Such Thing as Good or Bad Hair**" by Uncle Devin appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

33. Please click [here](#) to listen to part or all of the song "**No Such Thing as Good or Bad Hair**" by Uncle Devin and then reflect on the following:

Does the song "**No Such Thing as Good or Bad Hair**" by Uncle Devin accurately reflect the concept of "**identifying diverse social norms, including unjust ones**" and "**Understanding the influences of organizations and systems on behavior**" as defined in the CASEL Framework's [Social Awareness](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

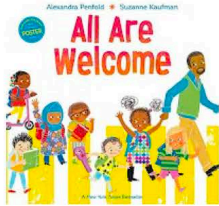
34. Regarding the **Musical/Supplemental Activity** for the Social Awareness competency, do the **movement experiences** "[If I Rode my Horse](#)" and "[If I took a Plane](#)" (to view lyrics, please click [here](#)) reflect the concept of "**identifying diverse social norms, including unjust ones**" and "**Taking others' perspectives**" as defined in the CASEL Framework's [Social Awareness](#) competency?

Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

35. Please click [here](#) to listen to part or all of the singable book ***All are Welcome*** by **Alexandra Penfold & Suzanne Kaufman** and then reflect on the following:

Does the singable book ***All are Welcome*** by **Alexandra Penfold & Suzanne Kaufman** accurately reflect the concept of "Demonstrating empathy and compassion" as defined in the CASEL Framework's [Social Awareness](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

36. Please rate how strongly you agree with the following statement:

The materials provided in the Social Awareness portion of this training are helpful for supporting **social awareness development in preschoolers through music.**

Mark only one oval.

- Strongly Disagree
 Disagree
 Neutral
 Agree
 Strongly Agree

37. Other comments about the **Social Awareness** portion of the training. If not applicable, please write "N/A".

Training Section 4: Responsible Decision Making

Please complete the following section to the best of your ability using your content specific expertise as it relates to the CASEL framework's [Responsible Decision Making](#) Competency.

38. Please click [here](#) to listen to part or all of the song "**Clean It up!**" by Juicebox Jukebox and then reflect on the following:

Does the song "**Clean It up!**" by Juicebox Jukebox appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

39. Please click [here](#) to listen to part or all of the song "**Clean It up!**" by Juicebox Jukebox and then reflect on the following:

Does the song "**Clean It up!**" by Juicebox Jukebox accurately reflect the concept of "**Evaluating personal, interpersonal, community, and institutional impact**" as defined in the CASEL Framework's [Responsible Decision Making](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

40. Please click [here](#) to listen to part or all of the song "K-I-N-D" by **Stephanie Leavell** and then reflect on the following:

Does the song "K-I-N-D" by Stephanie Leavell appear to be age and or developmentally appropriate for the preschool classroom?

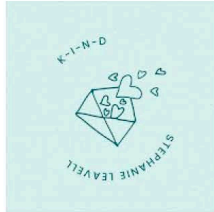


Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

41. Please click [here](#) to listen to part or all of the song "K-I-N-D" by **Stephanie Leavell** and then reflect on the following:

Does the song "K-I-N-D" by Stephanie Leavell accurately reflect the concepts of "**Reflecting on one's role to promote personal, family, and community well-being**" and "**Identifying solutions for personal and social problems**" as defined in the CASEL Framework's [Responsible Decision Making](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

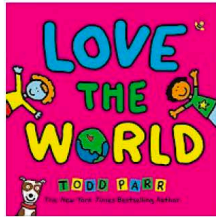
42. Regarding the **Musical/Supplemental Activity** for the Responsible Decision Making competency, does a **stretchy band group movement activity** with song (to listen, click [here](#)) reflect the concept of "Evaluating personal, interpersonal, community, and institutional impacts" as defined in the CASEL Framework's [Responsible Decision Making](#) competency?

Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

43. Please click [here](#) to listen to part or all of the singable book **Love the World by Todd Parr** and then reflect on the following:

Does the singable book **Love the World by Todd Parr** accurately reflect the concept of "Recognizing how critical thinking skills are useful both inside and outside of school" and "Evaluating personal, interpersonal, community, and institutional impacts" as defined in the CASEL Framework's [Responsible Decision Making](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

44. Please click [here](#) to listen to part or all of the singable book *Kindness Makes Us Strong* by Sophie Beer and then reflect on the following:

Does the singable book *Kindness Makes Us Strong* by Sophie Beer accurately reflect the concept of "Recognizing how critical thinking skills are useful both inside and outside of school" and "Reflecting on one's role to promote personal, family, and community well-being" as defined in the CASEL Framework's [Responsible Decision Making](#) competency?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

45. Please rate how strongly you agree with the following statement:

The materials provided in the Responsible Decision Making portion of this training are helpful for supporting **responsible decision making in preschoolers through music.**

Mark only one oval.

- Strongly Disagree
 Disagree
 Neutral
 Agree
 Strongly Agree

46. Other comments about the **Responsible Decision Making** portion of the training. If not applicable, please write "N/A".

Training Section 5: Relationship Skills

Please complete the following section to the best of your ability using your content specific expertise as it relates to the CASEL framework's [Relationship Skills Competency](#).

47. Please click [here](#) to listen to part or all of the song "**You'll Sing a Song and I'll Sing a Song**" by Ella Jenkins (to view lyrics, please click [here](#)) and then reflect on the following:

Does the song "**You'll Sing a Song and I'll Sing a Song**" by Ella Jenkins appear to be age and or developmentally appropriate for the preschool classroom?



Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

48. Please click [here](#) to listen to part or all of the song "**You'll Sing a Song and I'll Sing a Song**" by Ella Jenkins (to view lyrics, please click [here](#)) and then reflect on the following:

Does the song "**You'll Sing a Song and I'll Sing a Song**" by Ella Jenkins accurately reflect the concept of "**Practicing teamwork and collaborative problem-solving**" and "**Resisting negative social pressure**" as defined in the CASEL Framework's [Relationship Skills](#) competency?

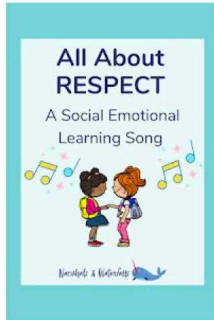


Mark only one oval.

- Yes
 No
 Unsure
 Other: _____

49. Please click [here](#) to listen to part or all of the song "**It's all about Respect**" by **Narwals and Waterfalls** and then reflect on the following:

Does the song "**It's all about Respect**" by Narwals and Waterfalls appear to be age and or developmentally appropriate for the preschool classroom?

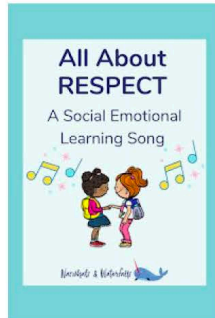


Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

50. Please click [here](#) to listen to part or all of the song "**It's all about Respect**" by **Narwals and Waterfalls** and then reflect on the following:

Does the song "**It's all about Respect**" by Narwals and Waterfalls accurately reflect the concepts of "**Communicating effectively**" and "**Developing positive relationships**" as defined in the CASEL Framework's [Relationship Skills](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

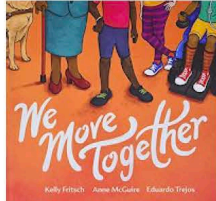
51. Regarding the **Musical/Supplemental Activity** for the Relationship Skills competency, what is your opinion of the following activity: Would a turn-taking song that includes leader and follower opportunities for students help them reflect on the concept of "**Showing leadership in groups**" and "**Communicating effectively**" demonstrate CASEL Framework's [Relationship Skills](#) competency?

Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

52. Please click [here](#) to listen to part or all of the singable book ***We Move Together*** by Kelly Fritsch, Anne McGuire, Eduardo Trejos and then reflect on the following:

Does the singable book ***We Move Together*** by Kelly Fritsch, Anne McGuire, Eduardo Trejos accurately reflect the concept of "Standing up for the rights of others", "Demonstrating cultural competency", and "Seeking or offering support and help when needed" as defined in the CASEL Framework's [Relationship Skills](#) competency?



Mark only one oval.

- Yes
- No
- Unsure
- Other: _____

53. Please rate how strongly you agree with the following statement:

The materials provided in the Relationship Skills portion of this training are helpful for supporting **Relationship Skills in preschoolers through music.**

Mark only one oval.

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

54. Other comments about the **Relationship Skills** portion of the training. If not applicable, please write "N/A".

Training Section 7: Small Group Brain Storm

Continuing education attendees will break into small groups of 2 or 3 and work on finding additional music resources related to social emotional learning using previously attained training content. They may also collaborate with other attendees by

engaging in conversation and discussing questions/comments regarding the training materials. This section will be facilitated independently by the attendees in each of their small groups and will last 20 minutes. The facilitator of the training may walk around to each group and engage with the conversations.

55. On a scale of 0 to 5 (0 being not beneficial at all and 5 being extremely beneficial), how beneficial do you believe **working in small groups** during this one-day, in person training would be?

Mark only one oval.

Not beneficial at all

0

1

2

3

4

5

Extremely beneficial

56. After considering the **amount of time spent in small groups** (20 minutes), please answer the following:

Does this appear to be an appropriate amount of time to collaborate with other professionals in **small groups** regarding how music-based experiences can support each social emotional learning competency?

Mark only one oval.

20 minutes is too short.

20 minutes is an appropriate amount of time for small group work.

20 minutes is too long.

I'm unsure.

Other: _____

57. Other comments about the **small group brainstorm** section of the training

Training Section 8: Full Group Question & Answer

Continuing education attendees will engage with a full group conversation asking and responding to questions and or comments regarding the training materials. The attendees and the training facilitator will be encouraged to play equal roles in using their professional expertise to ask and respond to questions from the group. This section will be facilitated by the training facilitator and will last 20 minutes.

58. On a scale of 0 to 5 (0 being not beneficial at all and 5 being extremely beneficial), how beneficial do you believe a **full group question and answer session** would be to this one-day, in person training would be?

Mark only one oval.

Not beneficial at all

0

1

2

3

4

5

Extremely beneficial

59. After considering the **amount of time spent for the full group question and answer** (20 minutes), please answer the following:

Does this appear to be an appropriate amount of time to collaborate with other professionals in a **full group** regarding how music-based experiences can support each social emotional learning competency?

Mark only one oval.

20 minutes is too short.

20 minutes is an appropriate amount of time for full group Q/A.

20 minutes is too long.

I'm unsure.

Other: _____

60. Other comments about the **full group question and answer** section of the training

Overall Training Content Comments

To view the Training Outline, please click [here](#). Please complete the following section to the best of your ability using your content specific expertise.

61. After viewing the **Introduction Slides** by clicking [here](#), please answer the following:

On a scale of 0 to 5 (0 being not accessible at all and 5 being extremely accessible), how **accessible** do the **introduction slides** appear? Please consider things such as front size, color scheme, overall read-ability, etc.

Mark only one oval.

Not accessible at all

0

1

2

3

4

5

Extremely accessible

62. After viewing the **Introduction Slides** by clicking [here](#), please answer the following:

Please leave any comments for **improved accessibility** for the **Introduction Slides** you have below. If not applicable, please write "N/A".

63. After considering the **time spent for each CASEL Framework Competency** (20 minutes per competency), please answer the following:

Does this appear to be an appropriate length of time to attain an understanding of how music-based experiences can support each social emotional learning competency?

Mark only one oval.

- 20 minutes is too short.
- Each competency is given an appropriate amount of time.
- 20 minutes is too long.
- I'm unsure.
- Other: _____

64. After considering the **overall time** for the training (5 hours), please answer the following:

Does this appear to be an appropriate length of time to complete a one-day, in person training for using music to support social emotional learning in the preschool classroom?

Mark only one oval.

- 5 hours is too short.
- The training is an appropriate amount of time.
- 5 hours is too long.
- I'm unsure.
- Other: _____

65. *Please rate how strongly you agree with the following statement:*

The music-based experiences provided in this training are age and/or developmentally appropriate for preschool students.

Mark only one oval.

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

66. Please rate how strongly you agree with the following statement:

The music-based experiences provided in this training clearly relate to the five social emotional competencies as defined in the [CASEL framework](#).

Mark only one oval.

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

67. Please rate how strongly you agree with the following statement:

This training provides teachers with adequate resources and references to use more music-based experiences to support social emotional learning in their classrooms.

Mark only one oval.

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

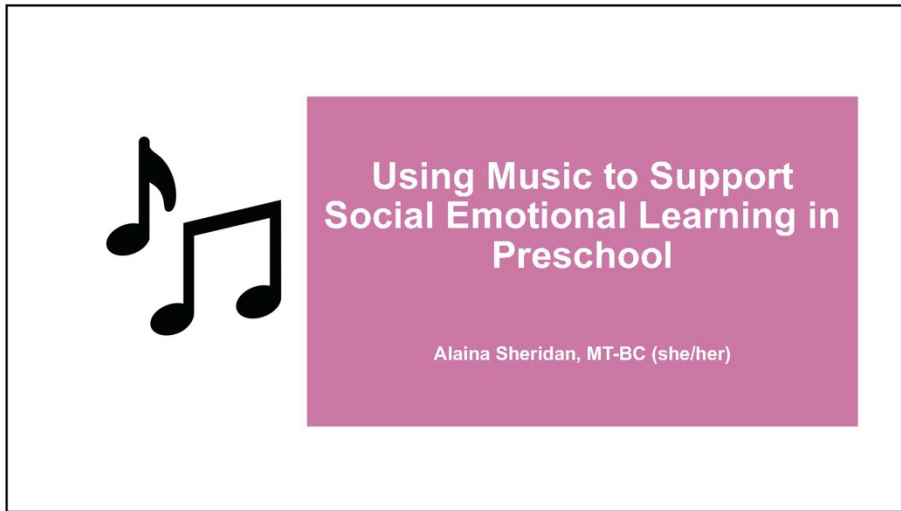
68. Other comments regarding the training as a whole. If not applicable, please write "N/A".

This content is neither created nor endorsed by Google.



Appendix J: Refined Introductory Presentation

4/8/23

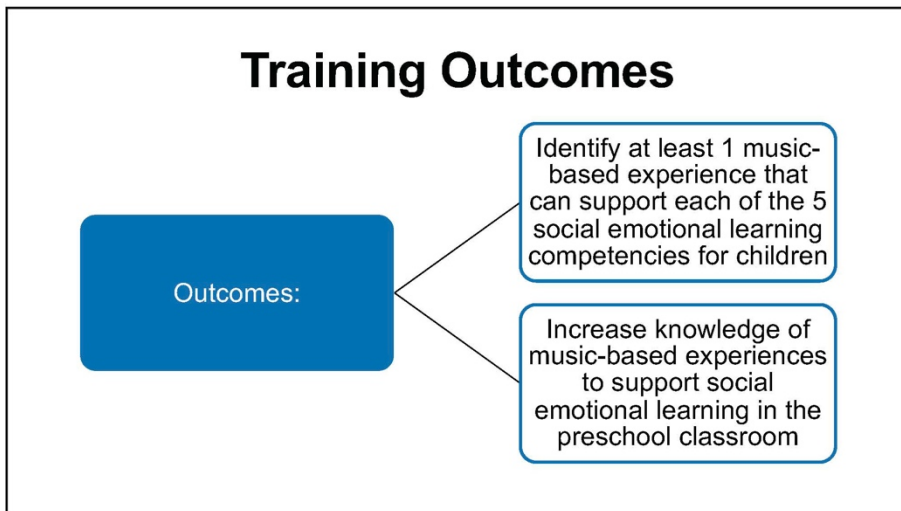


A presentation slide with a white background. On the left, there is a black icon of three musical notes. To the right, there is a purple rectangular box containing the title and presenter information.

Using Music to Support Social Emotional Learning in Preschool

Alaina Sheridan, MT-BC (she/her)

1



A presentation slide titled "Training Outcomes". It features a blue box labeled "Outcomes:" with two lines extending to two separate rounded rectangular boxes containing specific outcome text.

Training Outcomes

Outcomes:

- Identify at least 1 music-based experience that can support each of the 5 social emotional learning competencies for children
- Increase knowledge of music-based experiences to support social emotional learning in the preschool classroom

2

1



3

CASEL's Definition for SEL

CASEL's current definition states that SEL is "an integral part of education and human development" and encourages communities to implement the framework in ways that are meaningful to their community's "strengths, needs, and cultures"

(CASEL, 2022).

A blue triangle is positioned on the right side of the slide. To its right, three rounded rectangular boxes are stacked vertically, each containing one of the terms: "Strengths", "Needs", and "Cultures".

4



5

Social Emotional Learning In Preschool

6

Haneefah Shuaibe-Peters Video



7

Preschool children are..

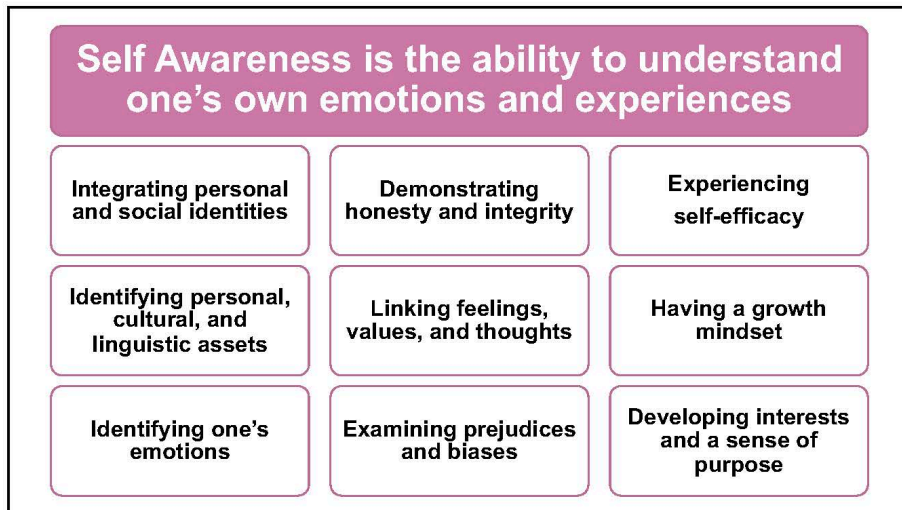
**increasingly aware of
their own beliefs**

**beginning to
recognize the needs
and feelings of others**

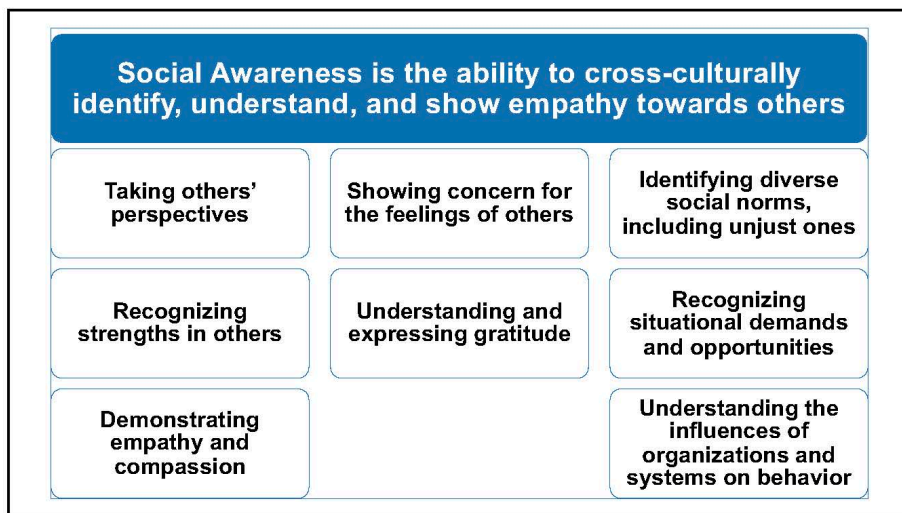
(Marotz & Allen, 2016)

8

4



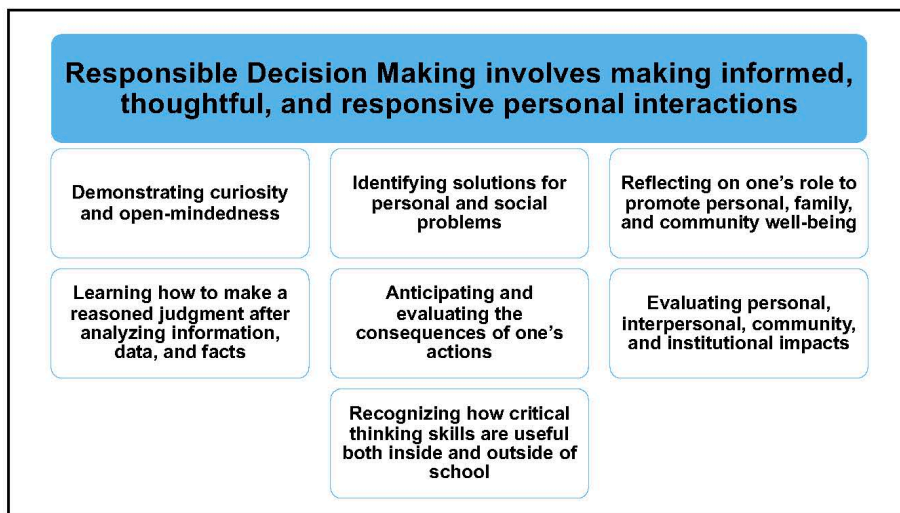
9



10



11



12



13

“Through passive-aggressive actions, SEL can be used to marginalize BIPOC students making them solely responsible for their success rather than seeing how adults can change the systems, policies, and practices to support BIPOC students.”
(Horton-Williams, 2020; Hughey, 2007 as cited in Mayes, et al., 2022).

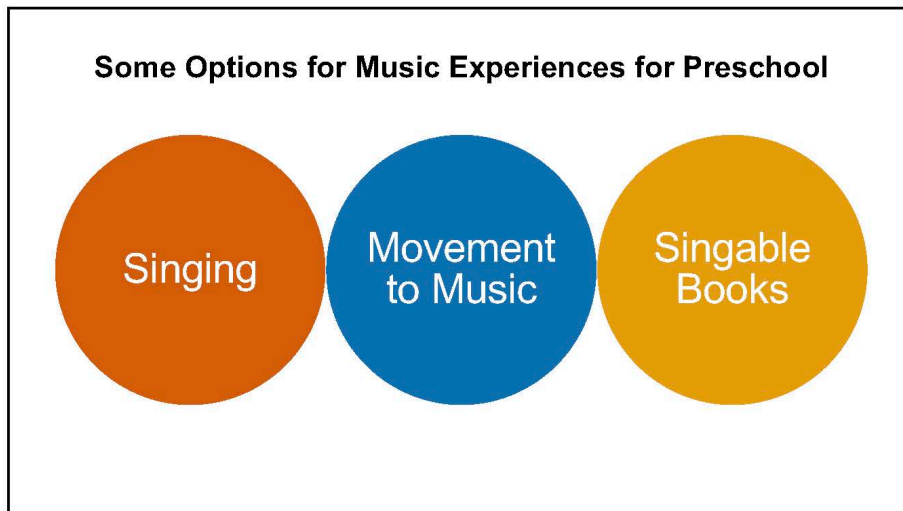
14



“...[M]usic and SEL complement and complete each other as they both seek to improve the lives of student[s] and create pathways for student success”

(Varner, 2020, p. 77)

23



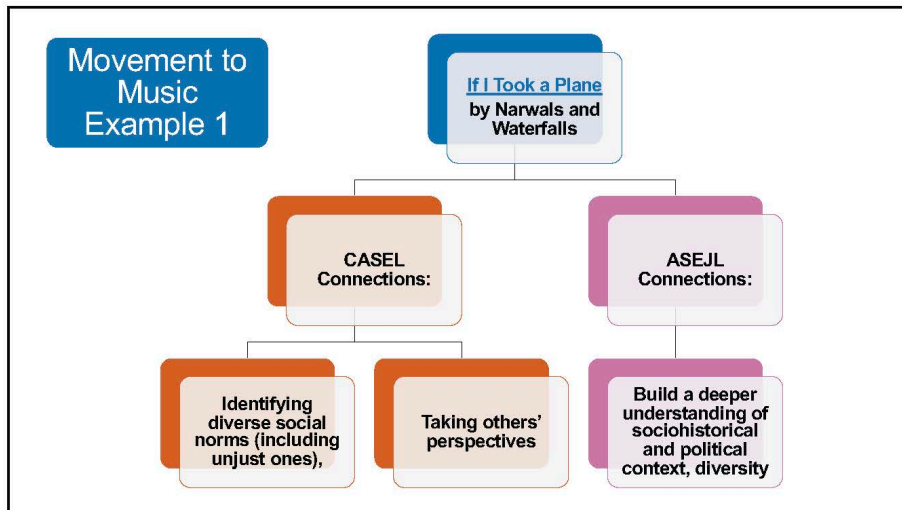
Some Options for Music Experiences for Preschool

Singing

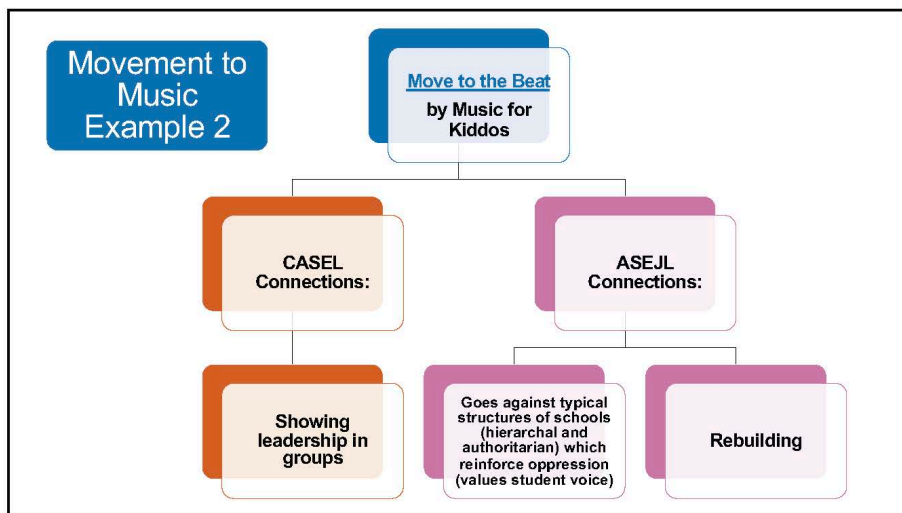
Movement to Music

Singable Books

24



25



26

Preschool Student Singing “Breathe” Video



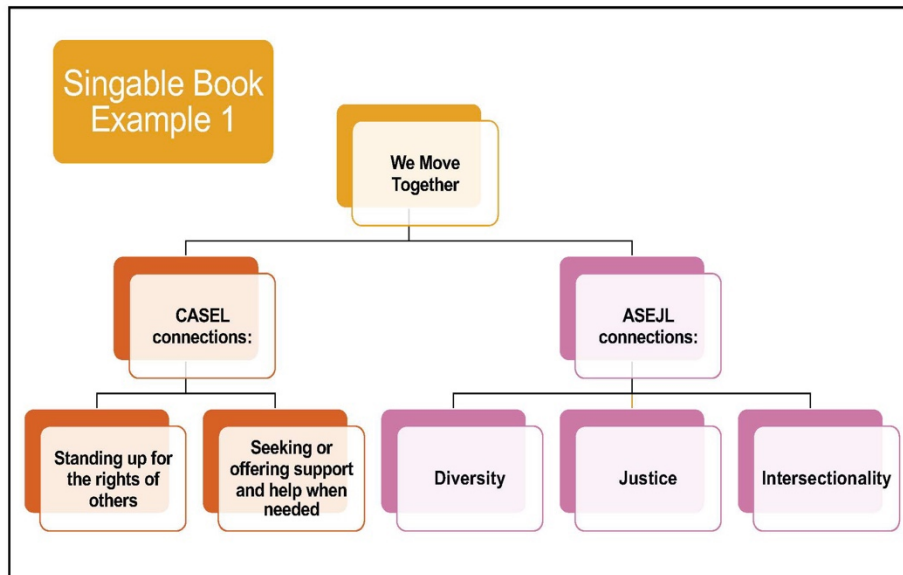
Student singing:

“Breathe, just breathe.
Take a deep breath,
just breathe”

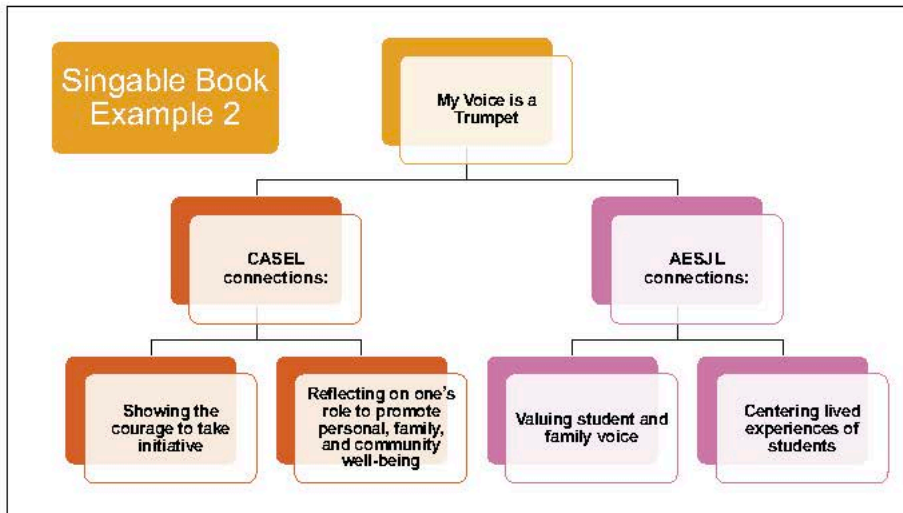
(“Breathe”, Stephanie Leavell, 2021)

27

Singable Book Example 1



28

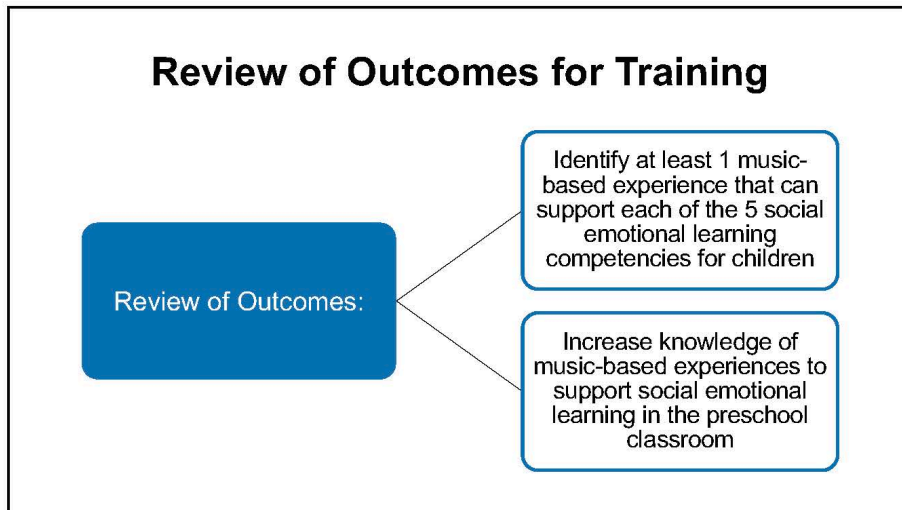


29

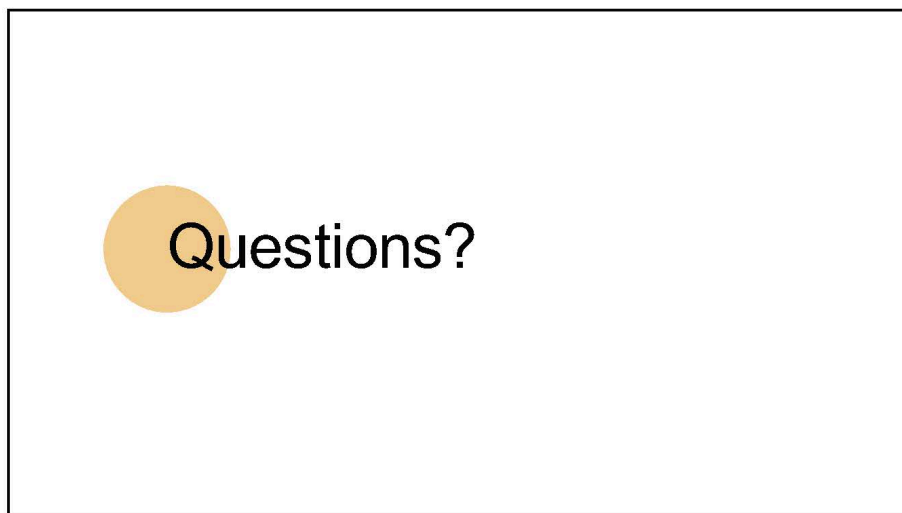
Singing Example: Making Our Own Connections

The image shows a woman with long dark hair playing an acoustic guitar. To her left, there are two circular icons connected by a vertical line. The top icon is orange and labeled 'CASEL Connections'. The bottom icon is purple and labeled 'AESJL Connections'. The background of the photo shows a brick wall and a potted plant.

30



31



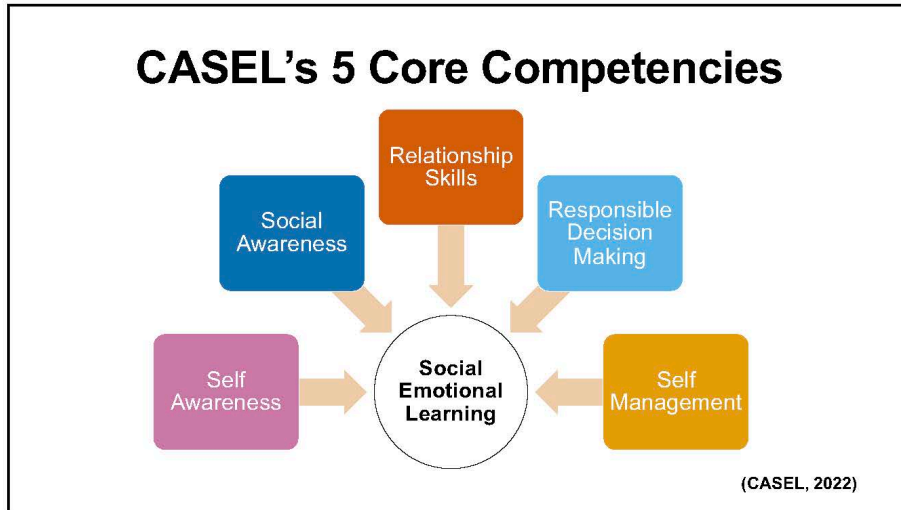
32

References

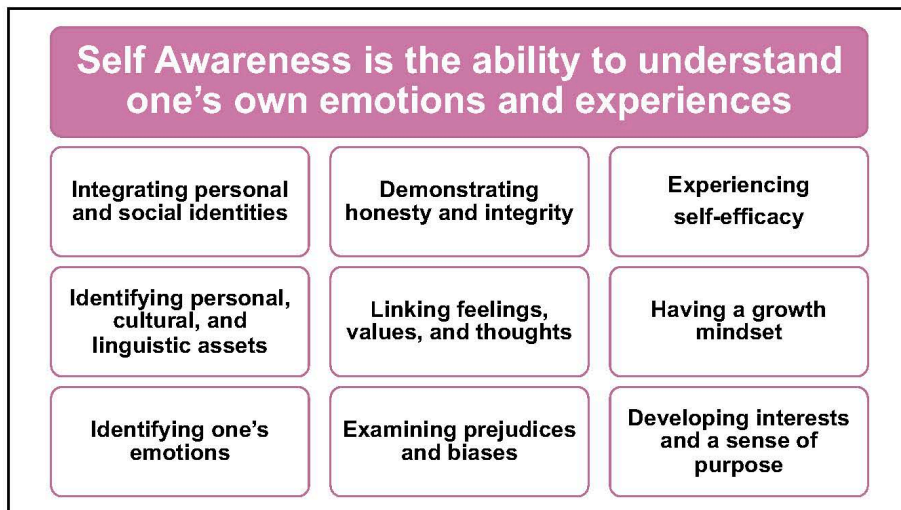
- Collaborative for Academic, Social, and Emotional Learning (CASEL). (2022). *Fundamentals of SEL: What is the CASEL framework?* CASEL, <http://tiny.cc/lmutuz>.
- Horton-Williams, S. (2020) How school leaders reinforce supremacy through discipline & behavior expectations. *School Leadership for Social Justice*. <https://www.slsj.info/post/how-school-leaders-reinforce-supremacy-through-discipline-behavior-expectations>.
- Hughey, M. (2007). Racism with antiracists: Color-conscious racism and the unintentional persistence of inequality. *Social Thought & Research*, 28, 67–108. <https://www.jstor.org/stable/23252122>.
- Mayes, R. D., Pianta, R., Oglesby, A., & Zyromski B. (2022). Principles of antiracist social emotional justice learning. *Theory Into Practice*, 61(2), 178–187. <https://doi.org/10.1080/00405841.2022.2036063>.
- Miss Katie Sings. (n.d.). Retrieved June 2, 2022, from <https://www.misskatiesings.com/>
- Music for Kiddos. Music for Kiddos. (n.d.). Retrieved June 2, 2022, from <https://www.musicforkiddos.com/>
- Varner, E. (2020). General music is also social and emotional learning. *General Music Today*, 33(2), 74–78. <https://doi.org/10.1177/1048371319891421>.

Appendix K: Refined Introduction Slides

4/14/23

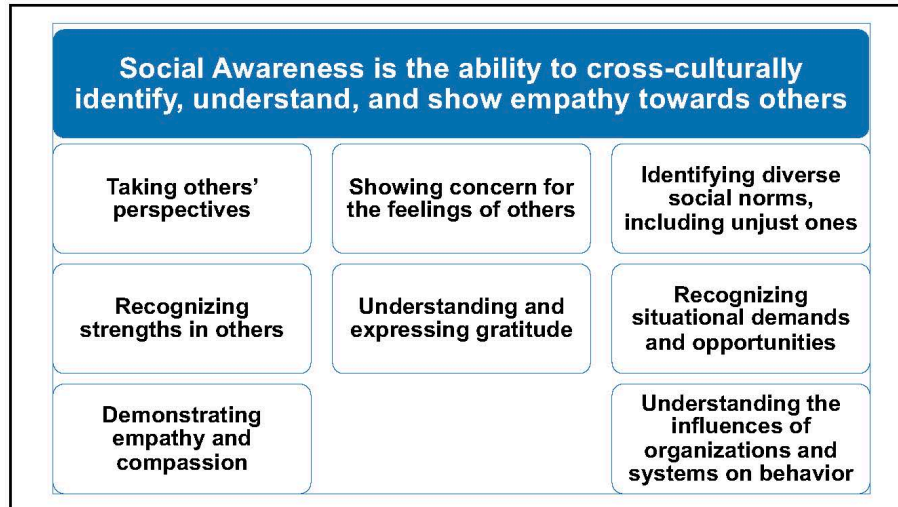


1



2

1



3



4

2

Responsible Decision Making involves making informed, thoughtful, and responsive personal interactions

Demonstrating curiosity and open-mindedness

Identifying solutions for personal and social problems

Reflecting on one's role to promote personal, family, and community well-being

Learning how to make a reasoned judgment after analyzing information, data, and facts

Anticipating and evaluating the consequences of one's actions

Evaluating personal, interpersonal, community, and institutional impacts

Recognizing how critical thinking skills are useful both inside and outside of school

5

Self Management is the ability to address and manage one's emotions and behavior

Managing one's emotions

Exhibiting self-discipline and self-motivation

Showing the courage to take initiative

Identifying and using stress management strategies

Setting personal and collective goals

Demonstrating personal and collective agency

Using planning and organizational skills

6

3

Appendix L: Refined Training Outline

Outline for One-day, In-person Training for “A Brief Teacher Training on Using Music to Support Social Emotional Learning in Preschool” (Five Hours)

*Links are intended to be shared with training participants as post-training resources

**Training attendees will provide their own lunch, a way to take notes if desired, and a device with internet capabilities if possible.

***To best reflect culture and community in the area in which the training is being presented, please collaborate with culture bearers as appropriate to integrate culturally relevant music throughout the training.

5 minutes:

- Welcome and introduction
- Reading of informed consent, if applicable

15 minutes:

- Training participants complete the pre-training questionnaire

30 minutes:

- Brief introductory presentation (Slide-show presentation-Refined Introductory Presentation) of the following topics- *20 minutes*:
 1. SEL Overview
 2. SEL in PreK
 3. Music in PreK
 4. Music, SEL, and PreK
- Ice Breaker activity, selected by facilitator- *10 minutes*
- [Suggested SEL related ice breakers](#)

15-minute break

70 minutes of instruction:

Engage with music-based experiences that target:

1. **Self-awareness-** *20 minutes*
 - a. Intro slide- *1 minute*
 - b. Songs- *6 minutes (3, 1, 2)*
 - i. [“I Like the Me I See”](#)- Culture Queen- *3 minutes*
 1. Identifying personal, cultural, and linguistic assets
 - ii. [“I Can Still Be Me”](#)- Narwhals and Waterfalls-*2 minutes*
 1. Identifying emotions
 - c. Musical/Supplemental activity- *7 minutes*
 - i. Creating self-portraits- **complete this experience this after reading books.**
 - ii. Identifying personal, cultural, and linguistic assets

- iii. A self-portrait is a self-created, visual representation of different identifiers and or qualities that a person views as important to their being. These identifiers may include features that are visible (i.e., eye color, hair style, etc.) and self-descriptions (i.e., kind, brave, responsible).
 - iv. For this experience, participants receive a sheet of paper with a silhouette of a human body or human face.
 - v. Instrumental music of the facilitator's choosing would be played as background support and experience timing.
 - vi. Participants are instructed to create visual art pieces that best reflect their individuality.
- d. Singable book- *6 minutes*
- i. [Just One You](#)- *3 minutes*
 - 1. Integrating personal and social identities
 - ii. [I Am Enough](#)- *3 minutes*
 - 1. Having a growth mindset
 - 2. Experiencing self-efficacy
2. **Self-management**- *20 minutes*
- a. Intro slide- *1 minute*
 - b. Songs- *6 minutes (3, 1, 2)*
 - c. "[Come out Feelings](#)"- Miss Katie- *3 minutes*
 - i. Managing one's emotions
 - d. "[Breathe](#)"- Stephanie Leavell- *2 minutes*
 - i. Identifying and using stress management strategies
 - e. Musical/Supplemental Activity- *7 minutes*
 - i. [Blowing in the Wind](#)- Stephanie Leavell
 - 1. Exhibiting self-discipline (impulse control) and self-motivation
 - f. Singable book- *6 minutes*
 - i. [My Voice is a Trumpet](#)- *3 minutes*
 - 1. Showing the courage to take initiative
 - ii. [Color Monster](#)- *3 minutes*
 - 1. Managing one's emotions
3. **Social awareness**- *20 minutes*
- a. Intro slide- *1 minute*
 - b. Songs- *8 minutes (3, 1, 4)*
 - i. "[Sueña](#)"- Sonia De Los Santos- *3 minutes*
 - 1. Lyrics: <https://www.soniadelossantosmusic.com/suena>
 - 2. Recognizing strengths in others
 - 3. Recognizing situational demands and opportunities
 - ii. "[No Such Thing as Good or Bad Hair](#)"- Uncle Devin- *4 minutes*
 - 1. Identifying diverse social norms, including unjust ones
 - 2. Understanding the influences of organizations and systems on behavior
 - c. Musical/Supplemental Activity- *7 minutes (3, 1, 3)*
 - i. Movement to Music

1. [“If I Rode My Horse...”](#)- Narwhals and Waterfalls- 3 *minutes*
2. [“If I Took a Plane...”](#)- Narwhals and Waterfalls- 3 *minutes*
 - a. Identifying diverse social norms, including unjust ones
 - b. Taking others’ perspectives
 - c. Facilitator should encourage participants to explore the space or move around during the songs and greet peers using the greeting indicated in the song
- d. Singable book- 4 *minutes*
 - i. [All Are Welcome](#)
 1. Demonstrate empathy and compassion

First Instruction Recap and Review: 10 *minutes*

30-minute lunch

45 minutes of Instruction:

Engage with music-based experiences that target:

4. **Responsible decision making-** 20 *minutes*
 - a. Intro slide- 1 *minute*
 - b. Songs- 6 *minutes* (2, 1, 3)
 - i. [Clean It Up!](#)- The Juicebox Jukebox- 2 *minutes*
 1. Evaluating personal, interpersonal, community, and institutional impact
 - ii. [Questions](#)- Chris Lam Sam- 3 *minutes*
 1. Demonstrating curiosity and open-mindedness
 - c. Musical/Supplemental Activity- 7 *minutes*
 - i. [Stretchy Band](#) Experience
 1. Evaluating personal, interpersonal, community, and institutional impacts
 - d. Singable book- 6 *minutes* (3, 3)
 - i. [Choices](#)- Roozeboos- 3 *minutes*
 1. Learning how to make a reasoned judgment after analyzing information, data, and facts.
 2. Recognizing how critical thinking skills are useful both inside and outside of school.
 - ii. [Kindness Makes Us Strong](#)- Sophie Beer- 3 *minutes*
 1. Recognizing how critical thinking skills are useful both inside and outside of school.
 2. Reflecting on one’s role to promote personal, family, and community well-being.
5. **Relationship skills-** 20 *minutes*
 - a. Intro slide- 1 *minute*
 - b. Songs- 8 *minutes*
 - i. [You’ll Sing a Song and I’ll Sing a Song](#)- Ella Jenkins- 4 *minutes*

1. Practicing teamwork and collaborative problem-solving
2. Seeking or offering support and help when needed.
- ii. [All about Respect](#)- Narwhals and Waterfalls- *3 minutes*
 1. Communicating effectively
 2. Developing positive relationships
- c. Musical/Supplemental Activity- *6 minutes*
 - i. Movement to Music
 1. Leader of the Band with student leaders
 - a. Showing leadership in groups
 - b. Communicating effectively
- d. Singable book- *5 minutes*
 - i. [We Move Together](#)- Kelly Fritsch, Anne McGuire, Eduardo Trejos
 1. Standing up for the rights of others
 2. Demonstrating cultural competency
 3. Seeking or offering support and help when needed.

Second Instructional Recap and Review: *5 minutes*

Small Group Discussion: *20 minutes*

- Facilitator divides participants into 5 equal groups or pairings of 2 depending on number of participants
 - If group is 5 or less people, complete this as a full group
- Assign each group or pairing one of the five CASEL SEL competencies (self-awareness, self-management, social awareness, responsible decision making, relationship skills)
- Provide each group with a printed or electronic copy of Resources for Music and SEL- attached following this outline.
- Instruct participants to take 8–10 minutes to peruse the resources by clicking on the links, typing the links into their devices, or scanning the QR codes.
- Find at least 2 new resources related to the assigned SEL competency.
 - Either write these down or save them in your device.
- After it appears that everyone has completed the experience or at the end of 10 minutes, present the findings to the full group.

Full Group Discussion: *30 minutes*

- Question and Answer session
- Brainstorm session
- Partially led by facilitator, partially collaborative between participants
 - a. Guiding questions may include:
 - i. What are music experiences in your classroom like right now?
 1. Is it the same or similar to what we discussed today?
 - ii. How is SEL practiced currently in your classroom?
 1. Did this training make you notice any way you were subconsciously integrating music and SEL?
 - iii. What is one new idea you got from today’s training?
 - iv. How do you plan to practice SEL with yourself after this training?

15 minutes:

- Training participants complete the post-training questionnaire.

10 minutes of flexible time:


- Address additional questions and comments.
- Notify training participants that they will receive an additional questionnaire in approximately one-month to evaluate their use of training materials via email.
- If no further questions, dismiss attendees.

Resources for Music and SEL (used for small group)



Resources on YouTube:

<p><u>Narwhals and Waterfalls:</u> https://www.youtube.com/@NarwhalsandWaterfalls</p>	
<p><u>Culture Queen :</u> https://www.youtube.com/@CultureKingdomKids</p>	
<p><u>Uncle Devin Show :</u> https://www.youtube.com/@UncleDevinShow</p>	
<p><u>Music for Kiddos:</u> https://www.youtube.com/@MusicForKiddos</p>	
<p><u>Miss Katie Sings:</u> https://www.youtube.com/@MissKatieSings</p>	

Websites:

<p><u>Sonia De Los Santos:</u> https://www.soniadelossantosmusic.com/</p>	
<p><u>Little Miss Ann:</u> https://littlemissann.com/home</p>	

Spotify Playlists:

<p><u>SEL Songs for Kids:</u> https://open.spotify.com/playlist/5DK65Zsn0lhYGbla5ps2Rt?si=bf6b43556e0d41d4</p>	
<p><u>Regulation Songs for Kids:</u> https://open.spotify.com/playlist/15WnxFIEk69mT49nu3ajyX?si=90a8cfbc7f2e47ac</p>	

Appendix M: List of Artists Used in Training

For links to resources, please refer to the Original Training Outline (Appendix H) or the Refined Training Outline (Appendix L).

Artist	Type of Resource	Name of Resource
Culture Queen	Song	“I Like the Me I See”
Narwhals and Waterfalls	Song	“I Can Still Be Me”
Narwhals and Waterfalls	Song	“If I Rode My Horse”
Narwhals and Waterfalls	Song	“If I Took a Plane”
Narwhals and Waterfalls	Song	“It’s all about Respect”
Miss Katie	Song	“Come Out Feelings”
Sonia De Los Santos	Song	“Sueña”
Uncle Devin	Song	“No Such Thing as Good or Bad Hair”
Stephanie Leavell/Music for Kiddos	Song	“Breathe”
Stephanie Leavell/Music for Kiddos	Song	“KIND”
The Juicebox Jukebox	Song	“Clean It Up!”
Ella Jenkins	Song	“You’ll Sing a Song and I’ll Sing a Song”
Chris Lam Sam	Song	“Questions”
Kelly Fritsch, Anne McGuire, Eduardo Trejos	Book	<i>We Move Together</i>
Karen Beaumont	Book	<i>I Like Myself</i>
Grace Byers	Book	<i>I am Enough</i>
Jimmie Allen	Book	<i>My Voice is a Trumpet</i>
Anna Llenas	Book	<i>Color Monster</i>
Alexandra Penfold	Book	<i>All are Welcome</i>
Todd Parr	Book	<i>Love the World</i>
Sophie Beer	Book	<i>Kindness Makes Us Strong</i>
Roozeboos	Book	<i>Choices</i>
Lillian Jaine	Book	<i>Just One You</i>
Stephanie Leavell/Music for Kiddos	Movement Song	“Blowing in the Wind”
Stephanie Leavell/Music for Kiddos	Movement Song	“Stretchy Band Song”

REFERENCES

- Allen, J. (2021). *My voice is a trumpet* (C. A. Johnson, Illus.). Penguin Random House.
- American Speech-Language-Hearing Association. (n.d.). *Cultural responsiveness* [Practice Portal]. <https://www.asha.org/Practice-Portal/Professional-Issues/Cultural-Responsiveness/>
- Anderson, J. D. (1991). Children's song acquisition: An examination of current research and theories. *Visions of Research in Music Education, 16*(2), 42–49.
<http://tiny.cc/3nutuz>
- Anvari, S. H., Trainor, L. J., Woodside, J., and Levy, B. A. (2002). Relations among musical skills, phonological processing, and early reading ability in preschool children. *Journal of Experimental Child Psychology, 83*(2), 111–130.
[https://doi.org/10.1016/S0022-0965\(02\)00124-8](https://doi.org/10.1016/S0022-0965(02)00124-8)
- Barrett, M. S., Flynn, L. M., Brown, J. E., & Welch, G. F. (2019). Beliefs and values about music in early childhood education and care: Perspectives from practitioners. *Frontiers in Psychology, 10*.
<https://doi.org/10.3389/fpsyg.2019.00724>
- Beaumont, K. (2004). *I like myself* (D. Catrow, Illus.). Houghton Mifflin Harcourt.
- Bear Paw Creek. (2023). *Stretchy band*.
<https://musicandmovementproducts.com/shop/movement-props/bear-paw-creek-best-selling-stretchy-band-music-movement-prop/>
- Beer, S. (2019). *Kindness makes us strong*. Penguin Random House.
- Brackett, M. A., Bailey, C. S., Hoffmann, J. D., & Simmons, D. N. (2019). RULER: A theory-driven, systemic approach to social, emotional, and academic learning.

Educational Psychologist, 54(3), 144–161.

<https://doi.org/10.1080/00461520.2019.161>

Bridgeland, J., Bruce, M., & Hariharan, A. (2013). The missing piece: A national teacher survey on how social and emotional learning can empower children and transform schools. A report for CASEL. *Civic Enterprises*.

Bronfenbrenner, U. (1992). *Ecological systems theory*. Jessica Kingsley Publishers.

Bueno, V., & de Macedo, E. (2004). Judgments of children's emotional states while listening to music using schematic faces. *Teoria e Pratica*, 6, 27–36.

Byers, G. (2018). *I am enough* (K. Ariel, Illus.). HarperCollins.

Cambridge Dictionary. (2022). Innate.

<https://dictionary.cambridge.org/us/dictionary/english/innate>

CASEL. (2022, May 26). *What does the research say?* Retrieved June 3, 2022, from <https://casel.org/fundamentals-of-sel/what-does-the-research-say/>

CASEL. (n.d.). *RULER Approach*. Retrieved June 8, 2022, from <http://tiny.cc/6nutuz>

CAST. (2018). *Universal Design for Learning guidelines version 2.2*.

<https://udlguidelines.cast.org/>

Childers, T. (2019). *All your 'n* [Song]. On *Country Squire*.

Clark, C. T., Chrisman, A., & Lewis, S. G. (2022). (Un)Standardizing emotions: An ethical critique of social and emotional learning standards. *Teachers College Record*, 124(7), 131149. <https://doi.org/10.1177/01614681221111432>

Clements-Cortés, A. (2020). Music and parent-child attachment and bonding. *The Canadian Music Educator*, 61(3), 48–50.

- Collaborative for Academic, Social, and Emotional Learning (CASEL). (2022).
Fundamentals of SEL: What is the CASEL framework? CASEL.
<http://tiny.cc/lmutuz>
- Comer, J. P. (1998). Educating poor minority children. *Scientific American*, 259(5), 42–49. <https://doi.org/10.1038/scientificamerican1188-42>
- Culture Queen. (2016). *I like the me I see* [Song]. On *I Like the Me I See*.
- Crenshaw, K. (1989). *Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine, feminist theory and antiracist politics* (p. 139). University of Chicago Legal Press.
- Crenshaw, K. (1995). *Critical race theory: The key writings that formed the movement*. New Press.
- Davidov, M., Knafo-Noam, A., Serbin, L. A., & Moss, E., (2015). The influential child: How children affect their environment and influence their own risk and resilience. *Developmental and Psychopathology*, 27(4pt1), 947–951.
<https://doi.org.10.1017/S0954579415000619>
- De La Santos, S. (2021). *Sueña* [Song]. On *Esperanza*.
- Delgado, R., & Stefancic, J. (2017). *Critical race theory: An introduction (3rd ed.)*. New York University Press.
- DeMartino, L., Fetman, L., Tucker-White, D., & Brown, A. (2022). From freedom dreams to realities: Adopting Transformative Abolitionist Social Emotional Learning (TASEL) in schools. *Theory Into Practice*, 61(2), 156–167.
<https://doi.org/10.1080/00405841.2022.2036062>

- Dietrich, S., & Hernandez, E. (2022, December 13). *Nearly 68 million people spoke a language other than English at home in 2019*. Census.gov. Retrieved April 27, 2023, from <https://www.census.gov/library/stories/2022/12/languages-we-speak-in-united-states.html>
- Dogani, K. (2008). Using reflection as a tool for training generalist teachers to teach music. *Music Education Research, 10*(1), 125–139.
<https://doi.org/10.1080/14613800701871595>
- Edgar, S. (2017). *Music education and social emotional learning: The heart of teaching music*. Gia Publications, Inc.
- Eisenberg, N., Cumberland, A., & Spinrad, T. L. (1998). Parental socialization of emotion. *Psychological Inquiry, 9*, 214–273.
http://dx.doi.org/10.1207/s15327965pli0904_1
- Ferlazzo, L. (2021, November 8). *What are the best strategies for small-group instruction?* Education Week. <https://tinyurl.com/4ybtjw6>
- Ferreira, M., Reis-Jorge, J., & Batalha, S. (2021). Social and emotional learning in preschool education-A qualitative study with preschool teachers. *International Journal of Emotional Education, 13*(1), 51–66.
- Fox, D. B. (2021). The musical education of early childhood majors: All God's critters got a place in the choir. *Visions of Research in Music Education, 16*, Article 7, 27–35.
- Frey, N., Fisher, D., & Smith, D. (2019). *All learning is social and emotional: Helping students develop essential skills for the classroom and beyond*. Association for Supervision & Curriculum Development.

- Fritsch, K., & McGuire, A. (2021). *We move together* (E. Trejos, Illus.). AK Press.
- Gadberry, A. (2005). *A phenomenological study of the co-treatment of music therapy and play therapy with a boy diagnosed with autism* (305373675) [Master's thesis, Texas Woman's University]. ProQuest Dissertations and Theses Global.
- Gardner, H. (1983). *The theory of multiple intelligences*. Heinemann.
- Gigi Gumspoon. (2016, August 15). *The Gigi Gumspoon Show*. Retrieved June 3, 2022, from <https://gigigumspoon.bandcamp.com/>
- Goalbook Toolkit. (n.d.). *UDL-aligned strategies*.
<https://goalbookapp.com/toolkit/v/strategies>
- Gooding, L., & Standley, J. M. (2011). Musical development and learning characteristics of students: A compilation of key points from the research literature organized by age. *Updates: Application of Research in Music Education*, 30(1), 32–45.
<https://doi.org/10.1177/8755123311418481>
- Hadley, S. and Norris, M. S. (2015). Musical multicultural competency in music therapy: The first step. *Music Therapy Perspectives*, 34(2), 129–137.
<https://doi.org/10.1093/mtp/miv045>
- Hall, J. M., Stevens, P. E., & Meleis, A. I. (1994). Marginalization. *Advances in Nursing Science*, 16 (4), 23–41. <https://doi.org/10.1097/00012272-199406000-00005>
- hooks, b. (1990). *Yearning: Race, gender, and cultural politics*. South End Press.
- Hopf, S. C., Crowe, K., Verdon, S., Blake, H. L., & McLeod, S. (2021). Advancing workplace diversity through the culturally responsive teamwork framework. *American Journal of Speech-Language Pathology*, 30(5), 1949–1961. https://doi.org/10.1044/2021_AJSLP-20-00380

- Hajal, N. J., & Paley, B. (2020). Parental emotion and emotional regulation: A critical target of study for research and intervention to promote child emotion socialization. *Developmental Psychology*, *56*(3), 403–417.
<https://doi.org/10.1037/dev0000864>
- Hayashi, A., Liew, J., Aguilar, S. D., Nyanamba, J. M., & Zhao, Y. (2022). Embodied and Social-Emotional Learning (SEL) in early childhood: Situating culturally relevant SEL in Asian, African, and North American contexts. *Early Education and Development*, *33*(5), 746–763.
<https://doi.org/10.1080/10409289.2021.2024062>
- Hendon, C., & Bohon, L. M. (2007). Hospitalized children’s mood differences during play and music therapy. *Child: Care, Health, and Development*, *34*(2), 141–144. <https://doi.org/10.1111/j.1365-2214.2007.00746.x>
- Hennessy, S. (2017). Approaches to increasing the competence and confidence of student teachers to teach music in primary schools. *Education 3–13*, *45*(6), 689–700.
<http://dx.doi.org/10.1080/03004279.2017.1347130>
- Hoffman, K. E. (2022). *K–2 teachers’ perceptions of success using co-regulation to improve social emotional learning of students with trauma* (29168734) [Doctoral dissertation, Cardinal Stritch University]. ProQuest Dissertations and Theses Global.
- Holochwost, S. J., Propper, C. B., Wolf, D. P., Willoughby, M. T., Fisher, K. R., Kolacz, J., Volpe, V. V., & Jaffee, S. R. (2017). Music education, academic achievement, and executive functions. *Psychology of Aesthetics, Creativity, and the Arts*, *11*(2), 147–166. <https://doi.org/10.1037/aca0000112>

- hooks, b. (1990). *Yearning: Race, gender, and cultural politics*. South End Press.
- Ieva, K., & Beasley, J. (2022). Dismantling racism through collaborative consultation: Promoting culturally affirming educator SEL. *Theory Into Practice, 61*(2), 236–249. <https://doi.org/10.1080/00405841.2022.2036049>
- Jagers, R. J., Skoog-Hoffman, A., Barthelus, B., & Schlund, J. (2021). Transformative social and emotional learning: In pursuit of educational equity and excellence. *American Educator, 45*(2), 12–17. <http://tiny.cc/vmutuz>
- Jaine, L. (2015). *Just one you*. (J. Mathieu, Illus.). Sourcebooks Jabberwocky.
- Jenkins, E. (1992). *You'll sing a song and I'll sing a song* [Song]. On *You'll Sing a Song and I'll Sing a Song*. Smithsonian Folkways Recordings.
- Jones, O. (2001). “Before the dark of reason”: Some ethical and epistemological considerations on the otherness of children, ethics, place & environment. *A Journal of Philosophy & Geography, 4*(2), 173–178, <https://doi.org/10.1080/13668790123774>
- Julia, J., Supriyadi, T., & Iswara, P. D. (2020). Training the non-specialist music teacher: Insights from an Indonesian action research study. *Universal Journal of Educational Research, 8*(2), 547–558. <https://doi.org/10.13189/ujer.2020.080226>
- Kirby, A. L., Dahbi, M., Surrain, S., Rowe, M. L., & Gigi, L. (in press). Music uses in preschool classrooms in the U.S.: A multiple-methods study. *Early Childhood Education Journal*. <https://doi.org/10.1007/s10643-022-01309-2>
- Küpana, M. (2015). Social emotional learning and music education. *SED Journal of Art Education, 3*(2), 75–88. <https://doi.org/10.7816/sed-03-01-05>

- Kraus, N., & White-Schwoch, T. (2020). The argument for music education. *American Scientist*, 108(4). <https://doi.org/10.1511/2020.108.4.210>
- Lam Sam, C. (2020). *Questions* [Song]. On *Silly Funny Songs for Kids!*
- LeadMN. (2018, October 30). What is equity and what do we mean by it? *LeadMN*.
<https://www.leadmn.org/EDI-series1>
- Leavell, S. (2022). *Blowing in the wind* [Song]. <https://youtu.be/R5t5EtZKLBM>
- Leavell, S. (2021). *Breathe* [Song]. https://youtu.be/_DV-qxbwUo8
- Leavell, S. (2021). *Kind* [Song]. <https://youtu.be/RwLOSIFpu2U>
- Llenas, A. (2015). *The color monster: A pop-up book of feelings* (A. Llenas, Illus.). Sterling Publishing.
- Love, B., & Culley-Love, C. (Hosts). (2020, July). ATN-Teaching to thrive. [Audio podcast episode]. In *Abolitionist Teaching Network*.
<https://open.spotify.com/episode/04FydURix5GX6Pf1hLoIdY?si=25525fcbf2ee416a>
- Love, B. L. (2019). *We want to do more than survive: Abolitionist teaching and the pursuit of educational freedom*. Beacon Press.
- Marotz, L. R., & Allen, K. E. (2016). *Developmental profiles: Pre-birth through adolescence*. Cengage Learning.
- Martins, M., Neves, L., Rodrigues, P., Vasconcelos, O., & Castro, S. L. (2018). Orff-based music training enhances children's manual dexterity and bimanual coordination. *Frontiers in Psychology*, 9.
<https://doi.org/10.3389/fpsyg.2018.02616>

- Mathias, E. (n.d.). 25 Icebreaker activities for adults. *SignUpGenius*.
<https://www.signupgenius.com/groups/group-icebreaker-activities-adults.cfm>
- Mayes, R. D., Pianta, R., Oglesby, A., & Zyromski B. (2022). Principles of antiracist social emotional justice learning. *Theory Into Practice*, 61(2), 178–187.
<https://doi.org/10.1080/00405841.2022.2036063>
- McPherson, T., Berger, D., Alagapan, S., & Fröhlich, F. (2019). Active and passive rhythmic music therapy interventions differentially modulate sympathetic autonomic nervous system activity. *Journal of Music Therapy*, 56(3), 240–264.
<https://doi.org/10.1093/jmt/thz007>
- Miller, D. W., Zyromski, B., & Brown, M. J. (2022). Reimagining SEL as a tool to deconstruct racist educational systems. *Theory Into Practice*, 61(2), 141–144.
<https://doi.org/10.1080/00405841.2022.2043708>
- Miss Katie Sings. (n.d.). Retrieved June 2, 2022, from <https://www.misskatiesings.com/>
- Miss Katie Sings. (2021). *Come out feelings* [Song]. YouTube.
<https://www.youtube.com/watch?v=HJFj0fBA4sw>
- MobilizeGreen. (2021, February 10). Environmental equity vs. environmental justice: What’s the difference? *MobilizeGreen*.
<https://www.mobilizegreen.org/blog/2018/9/30/environmental-equity-vs-environmental-justice-whats-the-difference>
- Möller, C., Bull, R., & Aschersleben, G. (2022). Culture shapes preschoolers’ emotion recognition but not emotion comprehension: A cross-cultural study in Germany and Singapore. *Journal of Cultural Cognitive Science*, 6, 9–25.
<https://doi.org/10.1007/s41809-021-00093-6>

- Murray, D. W., Rosanbalm, K., Christopoulos, C., & Hamoudi, A. (2015). *Self-regulation and toxic stress report 1: Foundations for understanding self-regulation from an applied perspective*. (Report No. 2015-21). Office of Planning, Research and Evaluation, Administration for Children and Families, U.S. Department of Health and Human Services. <https://tinyurl.com/mu25497d>
- Music for Kiddos. *Music for kiddos*. (n.d.). Retrieved June 2, 2022, from <https://www.musicforkiddos.com/>
- Music for Kiddos. (2021, May 11). *An engaging stretchy band song for kids!* [Video]. YouTube. <https://youtu.be/5ZhasRYqYb8>
- Musically Minded. (2020). *3 reasons why you should sing books with your kids!* <https://www.musicallyminded.net/3-reasons-why-you-should-sing-books-with-your-kids/#:~:text=Singing%20a%20book%20instantly%20engages,the%20other%20processes%20the%20music>
- Narwhals and Waterfalls. (2019). *All about respect* [Song]. On *Simple SEL*.
- Narwhals and Waterfalls. (2019). *I can still be me* [Song]. On *Simple SEL*.
- Narwhals and Waterfalls. (2019). *If I rode my horse...* [Song]. On *Simple SEL*.
- Narwhals and Waterfalls. (2019). *If I took a plane...* [Song]. On *Simple SEL*.
- Niemi, K. (2020, December 15). *CASEL is updating the most widely recognized definition of social-emotional learning. Here's why*. 74. Retrieved June 3, 2022, from <http://tiny.cc/nmutuz>
- Original Tribal Names. *Original tribal names of Native North American people*. (n.d.). <http://www.native-languages.org/original.htm>

- Parr, T. (2017). *Love the world*. Hachette Book Group.
- Pasiali, V. (2012). Supporting parent-child interactions: Music therapy as an intervention for promoting mutually responsive orientation. *Journal of Music Therapy*, 49(3), 303–334. <https://doi.org/10.1093/jmt/49.3.303>
- Pendfold, A. (2018). *All are welcome* (S. Kaufman, Illus.). Penguin Random House.
- Poulou, M. S. (2016). Social and emotional learning and teacher–student relationships: Preschool teachers’ and students’ perceptions. *Early Childhood Education Journal*, 45(3), 427–435. <https://doi.org/10.1007/s10643-016-0800-3>
- Purple Lions. (2019). *Happier* [Song]. On *Drops of Memory*.
- Puspita Hafidz, I. (2022). Multicultural education curriculum in preschool education: (Kurikulum Pendidikan Multikultural Dalam Pendidikan Prasekolah). *Jurnal Penelitian Tarbawi: Pendidikan Islam Dan Isu-Isu Sosical*, 7(2). <https://doi.org/10.37216/tarbawi.v7i2.653>
- Radocy, R. E., & Boyle, J. D. (2012). *Psychological foundations of musical behavior* (5th ed.). Charles C. Thomas Publisher.
- Rhodes, M., & Baron, A. (2019). The development of social categorization. *Annual Review of Developmental Psychology*, 1(1) 359–386. <https://doi.org/10.1146/annurev-devpsych-121318-084824>
- Ritva, T., & Huotilainen, M. (2019). Why and how music can be used to rehabilitate and develop speech and language skills in hearing-impaired children. *Hearing Research*, 380, 108–122. <https://doi.org/10.1016/j.heares.2019.06.003>

- Robb, S. L., Carpenter, J. S., & Burns, D. S. (2011). Reporting guidelines for music-based interventions. *Journal of Health Psychology, 16*(2), 342–352.
<https://doi.org/10.1177/1359105310374781>
- Roozeboos. (2021). *Choices*. Child's Play.
- Schwantes, M., & Hughes, J. (2022). Experiencing empathy in music therapy practice: A heuristics study. *The Arts in Psychotherapy, 79*(101897).
<https://doi.org/10.1016/j.aip.2022.101897>
- Schwartz, E. (2008). *Music, therapy, and early childhood: A developmental approach*. Barcelona.
- Schonert-Reichl, K. A. (2017). Social and emotional learning and teachers. *The Future of Children, 27*(1), 137–155. <https://doi.org/10.1353/foc.2017.0007>
- Schonert-Reichl, K. A. (2019). Advancements in the landscape of social and emotional learning and emerging topics on the horizon. *Educational Psychologist, 54*(3), 222–232. <https://doi.org/10.1080/00461520.2019.1633>
- Scott, J., Jaber, L. S., & Rinaldi, C. M. (2021). Trauma-informed school strategies for SEL and ACE concerns during COVID-19. *Education Sciences, 11*(12), 796–807.
<https://doi.org/10.3390/educsci11120796>
- SEA Bridge: Social-emotional acuity bridge*. Bridges Learning System. (2022, June 1). Retrieved June 2, 2022, from <https://bridgeslearningsystem.com/sea-bridge/>
- Sesame Street. (2021, March 11). *Sesame Street: Just one you! Story Time with Mitch Tambo*. [Video]. YouTube. <https://youtu.be/D4xJU8SLEvg>

- Smith, H. (2021). *Teacher perspectives on the influence of participation in Dalcroze training in the K–12 music classroom: A mixed methods study*. Theses and Dissertations-Music. 186. https://uknowledge.uky.edu/music_etds/186
- Spalding-Wilson, K. N., Guzmán-Vélez, E., Angelica, J., Wiggs, K., Savransky, A., & Tranel, D. (2018). A novel two-day intervention reduces stress in caregivers of persons with dementia. *Alzheimer's & Dementia: Translational Research & Clinical Interventions*, 4, 450–460. <https://doi.org/10.1016/j.trci.2018.08.004>
- Spiro, N., Schofield, M., & Himberg, T. (2013). Empathy in musical interaction. Proceedings of the 3rd International Conference on Music & Emotion (ICME3).
- Stuart, K. (2016). Musical ripples and reflections: The story of Charlie, his music and his new foster family. *Voices: A World Forum for Music Therapy*, 18(4). <https://doi.org/10.15845/voices.v18i4.2604>
- Sundin, B. (1979). Music in preschool teacher training. *Bulletin of the Council for Research in Music Education*, 59, 107–111. <http://www.jstor.org/stable/40317554>
- Swift, T. (2022). *Labyrinth* [Song]. On *Midnights (3AM Edition)*.
- Taussig, R. (2020). *Sitting pretty*. HarperColins.
- TedxTalks. (2019, March 28). *You've got early childhood all wrong* | Haneefah Shuaibe-Peters [Video]. YouTube. <https://youtu.be/keyluKtMp1c>
- The Juicebox Jukebox. (2019). *Clean it up!* [Song].
- The Laurie Berkner Band. (2022, June 1). Retrieved June 2, 2022, from <https://laurieberkner.com/>
- The O'Neill Brothers Group. (2014). *Brave* [Song]. On *Most Popular Songs of 2014: Instrumental Guitar*.

- Torppa, R., & Huotilainen, M. (2019). Why and how music can be used to rehabilitate and develop speech and language skills in hearing-impaired children. *Hearing research*, 380(1), 108–122. <https://doi.org/10.1016/j.heares.2019.06.003>
- Tuneful Teaching. (2022, May 24). *Blowing in the wind ~ Best scarf song for creative movement* [Video]. YouTube. <https://youtu.be/6MiuIy4hPMM>
- Uncle Devin. (2018). *No such thing as good or bad hair* [Song]. On *Be Yourself!*
- van As, A. J., & Excell L. (2018). Strengthening early childhood teacher education towards a play-based pedagogical approach through a music intervention programme. *South African Journal of Childhood Education*, 8(1), 1–10. <https://doi.org/10.4102/sajce.v8i1.525>
- Vannatta-Hall, J. E. (2010). *Music education in early childhood teacher education: The impact of a music methods course on pre-service teachers' perceived confidence and competence to teach music* (3452216) [Doctoral dissertation, University of Illinois at Urbana-Champaign]. ProQuest Dissertations and Theses Global.
- Varner, E. (2020). General music is also social and emotional learning. *General Music Today*, 33(2), 74–78. <https://doi.org/10.1177/1048371319891421>
- Voyajolu, A., & Ockelford, A. (2016). Sounds of Intent in the early years: A proposed framework of young children's musical development. *Research Studies in Music Education*, 38(1), 93–113. <https://doi.org/10.1177/1321103X16642632>
- Vogiatzoglou, A., Ockelford, A., Welch, G., & Himonides, E. (2011). Sounds of Intent: Interactive software to assess the musical development of children and young people with complex needs. *Music and Medicine*, 3(3), 189–195. <https://doi.org/10.47513/mmd.v3i3.365>

- WedAIM. (2021). WCAG 2 Checklist.
- Welch, G.F., Biasutti, M., MacRitchie, J., McPherson, G.E., & Himonides, E. (2020). Editorial: The impact of music on human development and well-being. *Frontiers in Psychology, 11*(1246). <https://doi.org/10.3389/fpsyg.2020.01246>
- Williams, K. E. (2018). Moving to the beat: Using music, rhythm, and movement to enhance self-regulation in early childhood classrooms. *International Journal of Early Childhood, 50*, 85–100. <https://doi.org/10.1007/s13158-018-0215-y>
- Williams, K. E., & Berthelsen, D. (2019). Implementation of a rhythm and movement intervention to support self-regulation skills of preschool-aged children in disadvantaged communities. *Psychology of Music, 47*(6), 800–820. <https://doi.org/10.1177/0305735619861433>
- Yeager, D. S., & Dweck, C. S. (2020). What can be learned from growth mindset controversies? *American Psychologist, 75*(9), 1269–1284. <https://doi.org/10.1037/amp0000794>
- Yilmaz, E. (n.d.). *Identity: Definition, types, & examples*. The Berkeley Well-Being Institute. <https://www.berkeleywellbeing.com/identity.html>
- Zakaria, M. F., Yunus, F., and Mohamed, S. (2020). Examining self-awareness through drawing activity among preschoolers with high socio emotional development. *Southeast Asia Early Childhood Journal, 9*(2), 73–81. <https://ojs.upsi.edu.my/index.php/SAECJ/article/view/3516>

VITA

Alaina Sheridan, MT-BC

EDUCATION

Master of Music in Music Therapy <i>June 2023</i>	University of Kentucky
Diversity, Equity, and Inclusion Graduate Certificate <i>December 2022</i>	University of Kentucky
Bachelor of Music in Music Therapy & Music Education PreK-12 <i>May 2021</i>	Slippery Rock University

PROFESSIONAL EXPERIENCE

Piano and Guitar Teacher <i>June 2022-Present</i>	Self-employed
Early Childhood Music Provider <i>May 2022-Present</i>	High Street Neighborhood Center
Graduate Teaching Assistant <i>January 2022-December 2022</i>	University of Kentucky
Music Therapist, Board Certified <i>August 2021- Present</i>	Wellness Therapy Services

SCHOLASTIC HONORS

Concurrent Session Presentation (Virtual)-2022	University of Louisville UN-Conference
Concurrent Session Presentation (Virtual)-2022	International Society for Music Education Preconference Seminar on Special Music and Music Therapy, American Music Therapy Association Southeastern Regional Conference, Slippery Rock University
Concurrent Session Presentation-2022	
Rising Star Award <i>2019</i>	Slippery Rock University
Sue Shuttleworth Music Therapy Scholarship <i>2019</i>	Slippery Rock University
Student Community Service Award <i>2018</i>	Slippery Rock University
Chad Williamson Memorial Vocal Competition Scholarship, First Place <i>2018</i>	Slippery Rock University
Chad Williamson Memorial Vocal Competition Scholarship, Third Place <i>2017</i>	Slippery Rock University
M. Clair and K. Marie Swope Music Scholarship <i>2017</i>	Slippery Rock University