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## A Survey of Perceptions of At-Risk Students by Florida Secondary School Band Directors

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THE FLORIDA STATE UNIVERSITY  
SCHOOL OF MUSIC

A SURVEY OF PERCEPTIONS OF AT-RISK STUDENTS BY  
FLORIDA SECONDARY SCHOOL BAND DIRECTORS

By  
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## **ABSTRACT**

The purpose of this study was to investigate how band directors in the state of Florida perceive and work with students who may be identified as at-risk. Specifically, the study attempted to answer: 1) To what extent are band directors in Florida's secondary schools aware of at-risk students who may be in their programs?, 2) To what extent are band directors in Florida's secondary schools aware of programs designed to assist at-risk students in their schools?, 3) To what extent have band directors in Florida's secondary schools participated in the design and/or implementation of special programs for at-risk students?, and 4) To what extent have band directors in Florida's secondary schools utilized teaching techniques, strategies, or special approaches that have proven successful in assisting at-risk students? A review of literature provided information on at-risk students, programs for at-risk students, music and at-risk students, and music programs for at-risk students.

A survey questionnaire was disseminated to 500 secondary schools in the state of Florida. Of the surveys sent, 130 (48%) middle schools and 132 (56%) high schools responded through U.S. mail, fax, or online. The sample (n=262) included schools described as rural (19.5%), urban (39%), suburban (37%), and other (4.6%). Schools with enrollment of 1001-1800 comprised 40% of the sample.

The results revealed that band directors were aware of at-risk students (79%) and at-risk programs (72%), however, they did not attend training opportunities designed to help them teach these students. The majority of those responding to the survey indicated that they have not been involved in implementing and/or designing special programs for at-risk students (96%). Additionally, a variety of techniques and approaches to consider when educating at-risk students in the music program were offered. Ninety-one percent of the band directors indicated that band encourages at-risk students to remain in school.

## CHAPTER I

### INTRODUCTION

In the 1830s, Boston gave music its first foothold in America's curricula. Until then, schools only offered subjects with utilitarian value. But a new interest in the development of mind, body, and spirit cleared the way for vocal music instruction in the curriculum. The instruction focused primarily on improving the singing that occurred in the church (Speer, 1997).

Decades passed, and music's role evolved. With the Civil War came a surge of interest in instrumental music. Town bands sprang up everywhere, which affected schools' offerings. "These sociological experiences played an enormous part in shaping curricula. By the time many of today's materials, methods, and models were developed in the 1920s and 1930s, music was firmly entrenched in the classroom, mostly as a performance art" (Speer, 1997, p. 24).

Schools have entered a time of intense focus on improving the quality of education. As society, along with culture, has developed and become more complex, the demands on all children have become more challenging. Of particular interest is the concern for those students who are labeled at-risk. These students represent those who are less likely to achieve success in school as well as in life. According to Scott, Nelson, & Liaupsin (2002), when effective academic practices are included in the classroom, the likelihood of student success, is greater.

On April 26, 1983, the *Blue-Ribbon National Commission on Excellence in Education* issued an open letter to the American people on the state of our nation's schools. Gordon & Graham (2003) suggests *A Nation AT-RISK: The Imperative for Educational Reform* was one of many such reports that year, but its title and incendiary language set it apart almost immediately. We were warned of "a rising tide of

mediocrity” in our schools that imperiled the nation’s future. The purpose of this eighteen-month report focused primarily on secondary education and the importance of unifying all subjects. Moreover, school programs were given resources and challenges to include strategies that would provide all students with an equal opportunity to reach higher levels of academic achievement, reduce drop out rates, increase graduation rates, and help students prepare for lifelong learning experiences. These expectations for high quality service and increased student performance were quite challenging, particularly for schools serving a student population with varying needs (Gordon & Graham, 2003).

Reimer (1997) believes that there is both good and bad news in our continued focus in music education, despite the radical changes that have taken place in cultures outside of music education, including the change from being a performing culture by necessity to being a performing culture only by the choice of a minority of people. The good news is that we have managed to keep alive, as much as it is reasonably possible, the experience of being a performer for all children in general music and the experience of performing in school-sponsored ensembles.

In a study concerning at-risk music students, Barry, Taylor, Walls, & Wood (1990) suggest participation in music activities generates enthusiasm while satisfying a need for creative expression with at-risk students who are sometimes in inferior positions because of their low self-concept. Low self-concept is frequently associated with the at-risk phenomenon. Lacking confidence in their own abilities, students may choose to give up on school, the system, and themselves. The authors further suggest that participation in the arts may help break the vicious cycle of failure by providing students with opportunities that will be rewarding. Interests and talents that might otherwise remain untapped can be awakened by arts experiences (Taylor, Barry, & Walls, 1997). The Music Educators National Conference (National Executive Board, 1991, p. 26) believed that K-12 music programs should be designed to produce individuals who:

- 1) are able to perform music alone and with others
- 2) are able to improvise and compose music
- 3) are able to use the vocabulary and notation of music
- 4) are able to respond to music aesthetically, intellectually and emotionally

- 5) are acquainted with a wide variety of music, including diverse musical styles, and genres, representing cultures from throughout the world
- 6) understand the uses and influences of music in the lives of human beings
- 7) are able to make aesthetic judgments based on critical listening and analysis
- 8) have developed a commitment to music
- 9) support the musical life of the community and encourage others to do so, and
- 10) are able to continue their musical learning independently.

Furthermore, providing rewarding and meaningful instruction is essential for all students, particularly those who are challenged with academic, social, emotional, abusive, and/or criminal related environments.

### **Need for the Study**

Addressing the needs of at-risk students has been given serious attention in recent years (Terrance, Nelson, & Liaupsin 2002). While studies have focused upon intervention with at-risk students, the concept of building upon the strengths and benefits of music instruction have been relatively unexplored. At-risk students occupy the lowest level of academic success and attainment, and the highest incidence of academic failure. These students exhibit lower rates of success than do other students on such measures as high school graduation, undergraduate enrollment, degree attainment, graduate program admission and professional credential acquisition (Brown, Epps, Hilliard, Lloyd, & Neyland, 1985). These academic problems contribute not only to the high unemployment and underemployment rates noted among at-risk students in our state and others, but also bring about a host of societal problems associated with crime and delinquency.

Schools retain significant power to screen and provide training for all those who attend them. Recent Florida Comprehensive Achievement Test (FCAT) scores have indicated the need to facilitate stronger teaching strategies that will encourage students to remain in school. While this test is arguably controversial in its ability to measure

success, it is designed to measure students' knowledge of writing, reading, mathematics, and science benchmarks from the Sunshine State Standards, (Assessment and Evaluation, 2002).

Empirical studies indicate that music studies designed for at-risk students are limited in design, despite results that suggest that integrated musical experiences provide excitement in learning for children and thereby improve students' reading, writing, thinking, and analyzing skills and strategies (Collett, 1991). Thus, it seems that music plays a prominent role in the daily lives of children. If music is connected to students' backgrounds and interests, it can offer a positive and attractive alternative to risky behaviors (Campbell, 2000). Programs that successfully reach out to disenfranchised students, take their culture into account by providing opportunities such as marimba ensembles, gospel choirs, marching bands, chamber ensembles and show choirs. However, the first step in addressing this crucial matter of low self-esteem is by providing a caring and uncritical environment (Campbell, 2000).

As more students continue to be labeled as at-risk due to circumstances such as low- test scores, dropout percentages, and higher number of incarcerations, educators are challenged to meet the needs of an increasingly diversified population. In 1998, the state of Florida received a \$6.6 million dollar grant to develop comprehensive school reform programs. This grant was set forth to expand both the quality and scope of reform efforts that enable all children, particularly at-risk youth, to meet challenging academic standards, and help turn around low-performing schools (Malico, 1998). Thoughtful music professionals have considered how participation in music may create positive effects on the problem of at-risk students. One Florida band director (W.C. Pyfrom, personal communication, January 9, 2004) suggests that, "much of what we do to influence at-risk student success is dependent on our attitude and willingness to provide meaningful experiences that can be related to life." The issues surrounding the identification of success of at-risk students are certainly of great importance and thus, further research is warranted.

The purpose of this study is to address the following: (1) who are at-risk students, (2) are music educators aware when they are in their programs? (i.e. characteristics, behaviors), (3) are music educators aware of programs to assist at-risk students?, (4) do

music educators participate in designing and/or implementing programs for at-risk students?, and (5) what are some teaching techniques, strategies, or approaches that have proven successful for working with at-risk students? Although a teacher is not necessarily required to diagnose conditions or prescribe treatment, instruction delivered with the knowledge that a student is at-risk appears to increase the rate of success. “A teacher may be the only predictable adult in an at-risk student’s environment” (Walls, 1997, p.11).

### **Statement of the Problem**

Certain characteristics and situations tend to place students at risk (Taylor, Barry, & Walls, 1997). This does not mean that every student with one or more of these characteristics will eventually experience serious difficulties, but it does suggest that these students may face a greater probability of encountering problems that may lead to a decline in performance (p.8). It is also important to note that the same at-risk factors may appear for different reasons, as shown in the following example:

“One child may get poor grades...because he failed to learn to read well. Another child may get poor grades because his parents do not value education and they never encourage him to do so, nor help him with his homework. Still another child may get poor grades because his peers press him to hang around or do drugs that divert his attention from learning, or because his neurological apparatus makes it difficult to relate incoming stimuli to previous experience. In other words, even when the risk indicator shows up the same way-poor grades-the indicator is only a symptom of the problem, not the problem itself” (Frymier, 1992, p.50).

The impact of school music programs is of significant benefit to at-risk students in our society through educational, sociological and cultural collaboration. Music educators should be encouraged to seek strategies that will bring about “win, win” situations for everyone in the classroom. Moreover, Taylor, Barry, & Walls (1997) supports Eisner’s (1992) suggestion that providing a decent place for the arts in our schools may be one of the most important first steps we can take to bring about genuine school reform (p.592). “We must, as a profession and democratic society, be articulate and take on the fight for music and arts education for all students. We must believe that

we have the potential to change lives, and we must act on that belief” (Taylor, Barry, & Walls, 1997, p.56).

“A great manager has a knack for making ballplayers think they are better than they think they are. He forces them to have a good opinion of themselves. He lets them know he believes in them. He makes them get more out of themselves. And once they learn how good they really are, they never settle for playing anything less than their very best.”.....Reggie Jackson (Junkin, 2003).

There appears to be a lack of substantial research in the area of music programs for at-risk students. While several comprehensive studies have been conducted on the general field of at-risk students and early intervention, only a few studies of scope and depth could be found on music programs for at-risk students (McCarthy, 1980; Collett, 1991; Fountain, 1996; Harris, 1997; Taylor, Barry, & Walls, 1997; Gordon, 1999; Adamek, 2001; Brasco, 2001; Department of Education, 2001). The study of at-risk student programs has provided valuable information for band directors who are responsible for the education of all students. Duerksen and Darrow (1991) indicated that at-risk students are those who are at-risk of dropping out of school or doing poorly in school. Band directors need to design classes so that activities are attractive and seem worthwhile, and so that they are at a level that allows students to succeed. It is also useful to organize specific ways for people outside the class to recognize their success.

It has been inferred that music programs need to be considered as part of an integrated process for educating all students, including at-risk students. Each evaluative method is dependent on the other if the end product is to be related to at-risk student success. Viewing only at-risk student success, via follow-up studies, will not yield needed information about the types of students entering the program. However, further research in this area will inform band directors of strategies that they may consider when teaching at-risk students.



## **Purpose of the Study**

This study was designed to investigate how band directors in the State of Florida perceive and work with students who may be identified as at-risk. Specifically, the study attempts to answer the following research questions:

1. To what extent are band directors in Florida's secondary schools aware of at-risk students who may be in their programs?
2. To what extent are band directors in Florida's secondary schools aware of programs designed to assist at-risk students in their school?
3. To what extent have band directors in Florida's secondary schools participated in the design and/or implementation of special programs for at-risk students?
4. To what extent have band directors in Florida's secondary schools utilized teaching techniques, strategies, or special approaches that have proven successful in assisting at-risk students to succeed?

While not all empirical studies suggest positive results in reaching at-risk students, most research does reveal positive rewards from successful participation in music programs (Kohlenberg, 2001). The evidence concerning the relationship between self-esteem, global self-worth, or self-concept and participation in music could be valuable in assessing mentoring processes needed in the classroom. In many at-risk students, the drive for musicality is not only an expression of self, but is also the source of motivation for learning.

## **Definition of Terms**

The following terms are defined in a manner that reflects their use and relevance in the study:

**At-Risk Students** - Those individuals who are in debilitating social-emotional, socio-economic, physical, academic, or criminal difficulties, as well as those where

circumstances may diminish their likelihood of graduating from school and/or becoming successful in society.

Mentorship – A mentor is a wise and trusted advisor and helper to an inexperienced person. Daloz (1990) stated that effective mentorship is similar to “guiding the student on a journey at the end of which the student is a different and more accomplished person. A structured one-to-one relationship or partnership that focuses on the needs of the mentored participants. A supportive relationship sustained over a period of time, usually between a novice and an expert.”

Motivation – Encouraging instruction which assists in reaching goals, dreams, and more importantly, potential. The emotional, cognitive, or social forces that activate and direct behavior.

Self-Esteem – The quality of being worthy of respect. A feeling of pride in one’s self; holding a good opinion of one’s self. Having confidence in one’s own merit as an individual.

### **Limitations**

The investigation of band directors’ experiences with at-risk music students in band programs in the state of Florida was a major focus of the study. The following limitations are acknowledged as part of the conceptual framework that guided the study:

1. The study was limited to the investigation of secondary band programs in Florida only.
2. The data collected through administration of the survey questionnaire and the results derived from that data may be generalized only to those schools participating in this study. Generalization to band programs or institutions other than the stated population would need to be carefully considered.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

A review of literature concerning at-risk students revealed several useful sources. However, research indicating success and failure tendencies, training considerations, implementation strategies, and recommendations that promote diversified programs for all at-risk students, particularly those in band programs, is limited. The following review of literature is organized into four broad categories: (1) At-Risk students, (2) At-Risk programs, (3) At-Risk students in music and (4) Music programs for At-Risk students.

#### **Introduction**

Currently, we are in a time when there is intense focus on improving our Nation's schools, particularly in Florida where schools are challenged to meet and maintain national and state testing standards that measure students' academic achievements. In 1983, U.S. Secretary of Education, Terrel H. Bell published the government report of *A Nation At Risk* (National Commission on Excellence, 1983), which warned of a "rising tide of mediocrity" in American schools because of lowered expectations of student academic achievement. This report spurred increases in the required number of high-level academic courses needed for a high school diploma, a trend that was widely adopted by states and districts across the country. Research on requiring the "new basics" showed positive effects on student learning as measured by standardized tests (Alexander & Pallas, 1984). Sykes (2001) says the question is no longer whether reform is needed; the debate has now centered on how much is too much. This is particularly true when we focus on reform efforts in low performing schools and for our "at-risk" youth.

Educators agree that there are students who experience difficulty learning in traditional school and classroom settings. They are youngsters who become discipline problems in class, who seem to be uninvolved in class activities and, at times, seem completely lacking in self-motivation or self-discipline. We call them at-risk because of a syndrome of failure that can escalate quickly and dangerously. Once these students fail to cope with the academic environment, they are more likely to stop learning essential skills (Land & Legters, 2002).

What are the major challenges facing the education of at-risk students today? We must first recognize that not all children fare well in our educational system. By providing an equitable education to every student, the disproportionate risk for educational failure that threatens our society is diminished. Stringfield and Land (2002) state less well-educated people are significantly less likely to become active and productive participants in our democratic institutions. They are less likely to vote, less likely to assume leadership in many of our cherished institutions, more likely to appear on welfare roles, and more likely to serve time in prison. Economically, the failure of many students to achieve academically is particularly troublesome as we move into a global information economy that requires a more educated workforce.

Stringfield and Land (2002) argue that regardless of one's perspective on the root causes, most agree that substantive changes in the education process are needed if students are to realize their full potential. Descriptions such as "culturally deprived," "socially disadvantaged," "educationally disadvantaged," and "at-risk" have long been affixed to groups of children, particularly poor and racial/ethnic minority students. However, such labels may suggest that risk is inherent with children, their families, and their communities. Some educators assert that these kinds of terms label children and contribute to the misperception that they are inherently less capable of learning, and thus, stigmatize them. They further suggest that educators must understand that developmentally appropriate practices must accommodate the cultural and linguistic diversity that students bring to the classroom.

Evidence supports the notion that nearly every child, except the severely mentally challenged, can learn (Slavin & Madden, 1989). Too many children are not realizing their educational potential, which is a serious problem in today's increasingly complex

world, where academic achievement and the failure to obtain a high school education have significant economic and social costs. The cost of dropping out of school has risen dramatically (National Commission on High School Senior Year, 2001). The extent and consequences of risk in the U.S. educational system is pivotal in developing a society of productive citizens.

Levels of expectations and school violence are two aspects associated with school climate and culture that can have a negative impact on students' academic achievements. Low expectations may be manifested in teachers' instructional interactions with students, as well as in other aspects of the school environment, and thereby influence students to underachieve. School violence and strategies designed to combat violence may negatively affect students by making them fearful and excluding them from school. Tracking, special education, retention, suspensions, and expulsions are school policies that are related to students' academic failures, (Land & Legters, 2002).

Despite the myriad disadvantages which teachers face in the classroom, there are several positive rewards such as resiliency in students who succeed in school despite adverse conditions. The construct of "educational resilience" is viewed not as a fixed attribute, but rather as alterable processes or mechanisms that can be developed and fostered. This approach does not focus on attributes such as ability, because ability has not been found to be a characteristic of resilient students (Benard, 1993; Gordon & Song, 1994; Masten, Best, & Garmezy, 1990). As our society bridges the gap between the "haves" and the "have-nots", we must realize the importance of providing an equal opportunity for a quality education (Taylor, Barry, & Walls, 1997).

Teaching at-risk students in secondary schools has become challenging. Middle school improvement, reported by McEwin, Dickinson, & Jenkins (1996), like urban renewal, is much hoped for but seldom achieved, due to persistent obstacles that are surmountable only through a sustained, multi-faceted, and well-coordinated course of action. They concur that too many middle school students continue to experience an instructionally bland and non-substantive curriculum in which they memorize terms, facts, and procedures; recite and practice them; read textbooks that are boring and poorly written; and complete worksheets. American high schools fall into categories according to their selectivity and the level of poverty of their student population, with seriousness of

problems closely associated with the type of program they offer. Weak learning environments are those where the school climate is disorderly or unsafe, and teachers and students have low expectations of academic achievement.

Other components contributing to the successful academic development of at-risk students include increasing interest levels of families and communities. The impetus for greater involvement has come from a variety of sources. Family and community involvement in schools are viewed as particularly important and urgent for poor and minority students. Research on family and community involvement has shown that when students' parents and other significant adults are actively involved in their learning, they are more likely to be successful (Henderson & Berla, 1995). The Elementary and Secondary Education Act of 1965 served as a model for The National Educational Policies linked to Goals 2000 on Improving America's Schools Act of 1994 through financial assistance (Borman, 2000). Among other changes, this reauthorization strengthened the family involvement component of Title I, which seeks to improve the educational opportunities and outcomes of poor children and youth. As at-risk students face literacy challenges, cultural norms, required tests, new technology, and role model choices, it is imperative that teachers communicate classroom lessons that are constructively and positively motivating.

In order for at-risk students, teachers, programs, and communities to make the strides towards educating all children, there must be additional systemic response from four component areas: school boards, school system superintendents, multi-level reliability enhancing processes, and frequent evaluation and implementation of the newest technological advances (Duran, 1999). Stringfield and Land (2002) reflects if we the practitioners, policy makers, and researchers of the Twenty-first century work hard to implement the research and practice gains of the Twentieth century, then quite possibly much of the achievement "gap" between America's children of affluence and our "at-risk" students can be eliminated. Perhaps in our lifetime the level of educational "risk" can be reduced for all of our students.

## **At-Risk Students**

At-risk students are defined as those who are in debilitating social-emotional, socio-economic, physical, academic, and criminal difficulties, as well as those where circumstances may diminish their likelihood of graduating from school and/or becoming successful in society.

Pallas (1989) suggests that issues of dropping out and at-risk are inseparable. Most practitioners use the “at-risk” label in a broader context than just dropping out. The Goals 2000: Educate America Act of 1994 identifies an at-risk student as one “who, because of limited English proficiency, poverty, race, geographic location, or economic disadvantage, faces a greater risk of low educational achievement or reduced academic expectation” (U.S. House of Representatives Report 103-446, p. 99-100). However, since only one of the eight goals outlined by this legislation is concerned with dropouts, the scope of which students are at risk is clearly more extensive than those at risk of dropping out. Included in this study of concepts of at-risk students, Pallas also cites five states that have adopted at-risk definitions.

At-risk is defined in Arkansas as “those enrolled in school or eligible for enrollment whose progress toward graduation, school achievement, preparation for employment, and futures as productive workers and citizens are jeopardized by a variety of health, social, educational, familial, and economic factors” (Arkansas Department of Education, 1990, p. 3).

Louisiana, through Senate Bill 691 (adopted in 1990), defines students at-risk as “those who are experiencing difficulty with learning, school achievement, progress through graduation from high school, and/or preparation for employment due to social, emotional, physical, and mental factors” (p.3).

New Mexico defines the term at-risk as “those whose school achievement, progress toward graduation, and/or preparation for employment are in serious jeopardy” (New Mexico Department of Education, 1990, p. 2).

Oklahoma currently uses the term “high challenge” to refer to at-risk students. “High Challenge youth and children are defined as individuals whose present or predictable status (economic, social-cultural, academic, and/or health) indicates that they

might fail to successfully complete their secondary education and acquire basic skills necessary for higher education and/or employment.”

Texas differentiates “at-risk” by more operational criteria by which retention, unsatisfactory performance on various standardized tests, limited English proficiency, victim of child abuse, delinquent conduct, course failure, and/or homelessness are circumstances that contribute to student underachievement (Texas Education Agency, 1991).

None of the earlier mentioned perspectives of at-risk youth conveys precisely enough of the full complement of factors that put a student at-risk. Since education is a process that occurs inside and outside of schools, schools are just one of several social institutions that educate—or can fail to educate—our children. Families and communities, along with schools, are the key educating institutions in our society. Any definition of risk needs to be sensitive to these other educating forces.

Cox (1990) found armies of students who have withdrawn from their own society, either by dropping out of school or by mentally disengaging from mainstream tasks and ideas. This study also investigated several programs that have been set up to meet their needs.

In an exploratory urban school developmental study, Fisk (1994) examined both home and school factors that appeared to be important influences regarding the decision to leave school. Salient home factors included having at least one parent that did not graduate from high school, coming from a single parent family, being abused or having parent hassles at home. School statistics revealed that dropouts are four times as likely to have repeated a grade, they have triple the number of absences, and their grades are 12% lower than students who graduate. Dropout, poverty, and low self-esteem are some of the issues teachers and administrators face in school settings. Violence in schools has declined overall nationally, but still exists in some secondary schools. How common is school violence?

Fewer students are carrying weapons to school or getting into fights. Between 1993 and 2001, the number of students reported carrying a weapon to school dropped by over 45%. This national survey also reported that violence can occur in any school in any neighborhood. The experts say some schools are safer than others. Elementary



schools are much less likely than middle schools and high schools to report violent crimes, and schools in urban areas report more violent crime than those in suburban or rural areas. The key to schools confronting school violence is developing an integrated program between the school, community, social services, and law enforcement at-large.

It is imperative that schools build strong school-wide foundations for all children, identify students at-risk for severe academic or behavioral difficulties early on, and provide intensive intervention strategies. In Cole's (1995) study of chronic violence in schools, he examined junior high school children who experienced severe trauma in their daily lives. This study investigated the relationship between chronic exposure to violence and stress reaction. He found a positive relationship between exposure to violence and stress reaction. A significant relationship between negative views of the future and having adult friends with whom to share problems was also established.

Johnson's (1999) study revealed that many factors have affected the actual incidents of violence in schools and the perceptions of violence. First, the definition of violence has changed so that previous disciplinary methods are now largely viewed as forms of violence. Secondly, juvenile delinquency has been a pervasive problem in society where compulsory attendance laws have been brought into schools. Thirdly, the media's exaggerated negative reports and rare positive events are no new phenomena, but have been recognized during previous times as distorting the image of schools as safe places. Lastly, the proliferation of guns in society has added a new dimension of severity to school violence. The study found that it is imperative that each school has its own written policies which are known by all students, parents, and staff with detailed disciplinary practices, crisis procedures, and staff development. This should also include ways to respond to aggression.

However, in a 2001 national survey of high school students conducted by Partnerships Against Violence Network (PAVNET):

- 1) 6% of students (and 10% of male students) said they had carried a weapon to school in the last month,
- 2) 9% of students said they had been threatened or injured with a weapon such as a gun, knife, or club on school property;

- 3) Almost 13% said that they had been involved in a physical fight on school property in the past year, and
- 4) Almost 7% said they had missed at least one day of school in the last month because they felt unsafe at school or when traveling to or from school (p.1).

In the public atmosphere, zero tolerance has become the battle cry and embarrassment of those who are fighting weapons, drugs, sexual harassment, and other misconduct in schools (Jones, 1997). She asks the question “does zero tolerance go too far?” (p.30). Administrators are challenged to find get-tough policies that will support the student in rehabilitating acts of violence. Some students who are in weak environmental areas, especially in urban communities are labeled at-risk because of their education placement (Watnick, 1996).

In a response to the publication of *A Nation At-Risk*, (Department of Education, 1983), which documented several concerns and recommendations to bridge the gap with students who were not meeting basic skills in math, reading, and writing, several states adopted policies to help strengthen their educational program. California enacted statewide reform with the implementation of Senate Bill 813. Essential features of the bill included increased length of the school day and the school year, increased statewide high school graduation requirements, and strengthened school discipline codes (McKenna, 1992).

Grade retention remained a focus of school districts throughout the United States (Patterson, 1996). The following states were surveyed by the Southern Association of Colleges and Schools for retention data: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia. The 37-item survey analyzed the perceptions of educators of those students who are promoted to the next grade level and its impact on society. The following themes emerged:

- 1) In general, teacher perceptions indicated that retention was an effective alternative for at-risk students.
- 2) Students’ physical maturity, self-concepts, and attitudes should be major considerations when deciding whether or not to retain a child.

- 3) Promotion and retention policies should allow for teacher judgment and parental involvement.
- 4) Retention helps students have adequate time to mature, and
- 5) When students are retained, it would be most educationally beneficial at the primary level.

### **At-Risk Programs**

At-risk programs are those programs that are integrated into the curriculum and help at-risk students become successful, as well as educate others through teaching strategies that assist in developing these students. Secondary schools' failure to address at-risk student success, results largely from the fact that all children are expected to learn a specified battery of skills in so many years (Engelmann, 1999). This race is unfair for at-risk children because they have further to go in the specified time. The plan of at-risk programs should be based on function, not form. The most effective at-risk programs are school-wide. They address the entire school environment and involve everyone who supports at-risk student success (Taylor, Barry, & Walls, 1997).

School staff and administrators in schools that demonstrate academic success believe that all students can learn and that it is the responsibility of all those in the school program to facilitate that success. Florida public education provides a range of programs and services for students who are considered academically "at-risk." Students may be considered "at-risk" due to a number of different factors: pregnancy, habitual truancy, academic deficiencies, disruptive behavior, and/or limited proficiency in English. The public schools are required to provide programs and services that serve the needs of such students. At-risk programs, thus, have the common goal of reducing risk and maximizing the students' opportunity for educational success (Department of Education, 2002).

Parry (1992) found in his early childhood programs study that early intervention is a factor in the development of achievement behavior in at-risk students. Achievement behavior was measured through task mastery, recognition, interpersonal relationships, and creativity. Engelmann (1999, p. 78) argues that at-risk children who are ahead after

kindergarten, tend to remain competitive; even though, the competition tends to favor the affluent children whose homes contribute much more strongly to the verbal skills and information needed in school (Hart & Risley, 1995).

The Higher Order Thinking Skills (HOTS) program succeeds by encouraging students to understand and use what they learn. HOTS, is a creative program designed to build the thinking skills of educationally disadvantaged students (Darmer, 1995).

The FAST Track to College discusses a program that provides at-risk youth with basic educational skills and positive attitudes about college (Suren & Shermis, 1997). Linhos (1992) studied characteristics of students considered to be at-risk in Kansas and discovered larger schools tended to have a greater percentage of at-risk students than smaller schools. There were deficiencies that were attributed to the remedial programs offered. Size of school or demographics should not become a factor in educating at-risk students. Effective small rural schools serving at-risk populations should encourage the same effective basic skills and social skills needed to function in life. Meighan (1993) examined educational systems serving economically declining rural populations in much the same manner as previous researchers, who examined poor urban schools during the seventies. Although findings from the rural population parallel the urban literature, expectations for student achievement and behavior were not always consistent with the literature.

The Social Action Project (Hoffer, 1991) analyzed theoretical and practical processes involved in developing social action concepts for at-risk students. An attempt to list barriers to effective learning and intervention systems were developed in order to address educational deficiencies. Intervention procedures included student evaluation of preferred learning style, identification and use of social agencies, inclusion of psychologists on intervention assistance teams, Saturday school, parent education programs, computer profile sheets and peer support programs. Results revealed components of the Social Action Project were successful.

Seemingly, technology has taken over the manner in which our society functions. New software programs will influence the wave of the future on all levels of public schools, as well as in communities. Grimm (2000) developed an instrument that could be used by elementary teachers to evaluate current available educational software working

with populations considered at-risk at a selected school site. Results revealed that software programs demonstrated a vast amount of shortcomings in meeting the unique learning needs of students considered at-risk, and all of the programs studied demonstrated isolated strengths. Tonsetic (1996) studied attitudes of at-risk students and teachers toward computers and their usages. Positive success with computer-assisted instruction with at-risk students was also investigated.

At-risk children are essentially everywhere. They are in the home, the schools, and most importantly, the community. At-Risk programs have become more common and valuable in recent times. One way in which at-risk programs have grown stronger in America is through Children Services programs. Parents, teachers, counselors, and the children social services need to come together and work as a team (Purnell, 2002). Instead of working on the problem, we must work on dissolving the problem. Intuitively sound and often effective, the Solution-Focused-Brief-Counseling (SFBC) approach provides counselors with an alternative and powerful approach to working with clients (Sabella, 2003).

Survival Skills for Youth (SSY) is a life-skills management program developed for out-of-school youth who have a history of failure in academic or employment settings, or who are considered at-risk for failure in the adult world of work (Thurston, 1999). Kayusa (1992) investigated attitudes of Pre-kindergarten/Head Start Programs in the area of reading readiness. Teachers expressed overall satisfaction in regard to the current reading and language curriculum, and teacher in-service, but expressed the need for further in-service training for aides. A parental involvement program compared those who attended another preschool program with optional parental involvement with a program offering no parental involvement or preschool (Moody, 1996). A parental involvement pattern by type emerged for parents of at-risk students.

However, alternative schools for at-risk students have made a tremendous impact during the last decade. These schools have truly emphasized dropout prevention, with special attention to a student's individual social needs and the academic requirements for a high school diploma. Hefner-Packer (1991) identified five categories of alternative school models:

- 1) The alternative classroom, designed as a self-contained classroom within a traditional school, simply offering varied programs in a different environment,
- 2) The school-within-a-school, housed within a traditional school, but having semi-autonomous or specialized educational programs,
- 3) The separate alternative school, physically distinct from the regular school and offering different academic and social adjustment programs,
- 4) The continuation school, developed for students no longer attending traditional schools, such as street academies for job-related training or parenting centers,
- 5) The magnet school, a self-contained program offering an intensified curriculum in one or more subject areas.

Many school districts now offer alternative school programs at the middle school level. They specifically strive to keep students in school by maximizing their opportunities to obtain a job, and encouraging them to pursue their education beyond high school.

Henrico County (Virginia) Public Schools alternative programs are becoming lifelines for troubled and/or underachieving students at all grade levels (Edwards & Wilson, 2001). Each program is well structured; stresses highly positive behavior, achievement, and attendance standards for students. In the *American School Board Journal* (Hess, 1998) suggests that maybe the real problem in city school districts is not too little reform, but too much. As we have restricted schools since *A Nation At-Risk* was published, we should be careful of the high-stakes in implementing weak programs. More significant is to critically look at developing programs that target where at-risk students are, and what type of reform programs will do the most good for school districts that continue to struggle with inadequate resources.

The Transition Support Resource Center (TSRC) alternative education program is designed to meet the short-term academic and counseling needs of at-risk students (Giles, 1998). Specifically, the program serves students who meet one or more of the following conditions:

- 1) Have long-term suspensions

- 2) Are involved in the expulsion process
- 3) Are returning from state learning centers
- 4) Have dropped out of school and need support to re-enter the system
- 5) Have been excessively truant and been dropped from the school roll
- 6) Have repeated a grade at least twice and are unable to pass due to a lack of motivation and low self-esteem (p.18).

Liberty High School analyzed an alternative safety net program intended to develop a community of learners who demonstrated acceptance, leadership, and academic success through caring, collaborating, and engaging learning (Munoz, 2002). This program meets the needs of at-risk students and develops life-skills and learning habits. The program improved attendance in participating students and helped decrease behavioral problems.

During the 1980s, behavioral intervention procedures that focused on identifying the functions of challenging behavior, teaching functional replacement behaviors, and the systematic reinforcement of these desired behaviors emerged as an alternative to strategies based on punishment (Scott, 2002). The Positive Behavior Support (PBS) program is designed for a population of children and youth who often are thought of as existing outside the public view and where the juvenile justice system prevents them from reaching their potential (Scott, 2002). We must work with the goals of “zero reject, zero eject” at both the school and community level.

The community’s concerted effort to reduce school violence is crucial (National Youth Violence Prevention Resource Center, 2003). Lima, Ohio schools provide a good case study for how school leaders can rally a community to join forces to minimize or even eliminate gang activity in schools. Their program included cooperative support from the community, prevention through catching student’s early, school-based intervention, and training at the school. In addition to these strategies, the program established an intelligence link between the school and local enforcement, developed a tougher truancy policy, established a working relationship with gang members, and funded a program for local businesses. Through these intervening programs, the students learned new skills while attaining a higher level of writing and graphic skills.

Bush (1993) described a mentor program that was established for at-risk African American male students. Older male students served as role models for the students, with the intentions of developing their self-esteem, self-worth, emotional disappointment, and academic achievement. Much attention has been focused on the needs of at-risk students and the necessity of early intervention programs to circumvent the cycle of failure before a child reaches the intermediate grades, (Cobb, 1998; Clay, 1979, 1985; and Johnson & Allington, 1990). The urban mentoring program movement for one-on-one (Bernard, 1992) sorts out some of the issues surrounding mentoring and works to provide the prevention field with a strategy of seven effective guidelines. Project IMPACT analyzed 100 at-risk students enrolled in Broward County, Florida over a three-year period. This multifaceted dropout prevention program researched dropout rates, graduation rates, attendance rates, grade point averages, reading and mathematics achievement scores, discipline referrals, accelerated graduation rates, vocational classes, and scholarships received. The Social Action Project was an attempt to list barriers to effective learning. Intervention procedures included: student evaluation of preferred learning style; identification and use of social agencies; establishment of intervention assistance teams; tutorial programs; establishment of zero period; remedial and enrichment; Saturday school intervention; parent education programs; peer support programs; and periodic evaluations. It was concluded that most components were very successful.

At-risk programs also attempt to find ways of developing methodologies, such as, the Safe Schools/Healthy Student Initiative in Pinellas County, Florida. These programs are: 1) Think First, an anger management program for high school students; 2) Families and Schools Together (FAST), a parenting program for parents of at-risk elementary students, and 3) On-Campus Intervention Program (OCIP), an alternative to out of school suspension for high school students. Evaluation results from the FAST program indicate that the program contributes to the development of favorable improvements in families and children, and that parents were very pleased with the program (Armstrong, Boroughs, Massey, Perry, Sansosti, & Uzzell, 2002).

The Department of Education (2001) funded the Cultural Partnerships for At-Risk Children and Youth Program, under Subpart 2 of Part D of Title X of the Elementary and Secondary Education Act (ESEA). The demonstration grant is given to eligible entities



for the development of school-community partnership programs. The programs are designed to improve the educational performance and future educational potential of at-risk children by providing comprehensive, coordinated, educational and arts programs and services. To be eligible, such partnerships shall serve: 1) students enrolled in schools participating or eligible to participate in a school-wide program under ESEA Title I Section 1114 and, to the extent practicable, the families of such students; 2) out-of-school children and youth at-risk of disadvantages resulting from teenage parenting, substance abuse, recent migration, disability, limited English proficiency, illiteracy, being the child of a teenage parent, living in a single parent household, or dropping out of school; or 3) any combination of in-school and out-of-school at-risk children and youth.

At-Risk Programs Promoting Leisure Education (A.P.P.L.E.) examined after school leisure activity programs for youths ages eight to fifteen in North Miami, Florida (Fountain, 1996). The objectives of the program were to provide:

- 1) North Miami's youth with positive alternatives to hanging out on city streets, in city businesses, and on vacant school grounds, by offering structured leisure programs that provide positive role models with whom students can relate;
- 2) To develop collaborative efforts between the city's public agencies which provide support and leadership to youth; and
- 3) To offer leisure programs that will contribute to reducing youth crime and antisocial behavior.

The A.P.P.L.E. project was a joint effort between the city of North Miami Council, the city's Parks and Recreation and Police Departments, and the Dade County School District. Mentorship is vitally important with troubled youth today. The North Miami Mentor program has resulted in a number of students making personal and academic adjustments that could be measured in demonstrated achievements such as: improved decision-making and conflict-resolution skills, increased career awareness, self-esteem, and goal setting skills.

The Oakland County Attendance and Dropout Task Force was organized when principals asked for assistance in lowering the statewide dropout rate of 24%. The six guiding premises of the task force included:

- 1) Early identification and intervention
- 2) Schools cannot solve the dropout problem alone
- 3) A variety of strategies will be needed
- 4) A strong attendance policy is needed
- 5) The Oakland County Task Force will serve as the catalyst in organizing all components involved
- 6) The objectives of the Oakland County Task Force will be based on the needs of all 28 school districts

Moreover, this plan is divided into three phases:

- |           |  |
|-----------|--|
| Phase I   | Establish a task force made of educators, entrepreneurs, agencies, recent graduates, parents, law enforcement, civic organizations, and ministers.                               |
| Phase II  | establish an advisory coalition of people who exchange and share ideas, information, and resources, to develop a plan of action for local schools.                               |
| Phase III | Organize a task force in each school district that is responsible for identifying resources within each community including funding sources, programs and specialized personnel. |

Participation in peer counseling programs are recognized to have significant effects on developing self-esteem, improving grades, reducing absentees by providing supportive counseling, directing tutoring, role modeling and establishing friendship (Beardsley, 1997). The efforts of coping skills training programs on low-achieving students should be generalized with self-efficacy treatment in all schools (Alexander, 2002).

As enrollments rise and schools grow, Bushweller (1998) suggests more impersonal educators struggle to meet the needs of average kids. He also suggests the Dubbed Advancement Via Individual Determination (AVID) program started in San Diego, California and developed to help average achievers do well enough in high school to be accepted into college.

Elementary Options (EO) program is a behavior support program in rural Idaho (Rasmussen & Lund, 2002). It is designated for elementary students with emotional and

behavioral difficulties and considered at-risk through their ability. Maintaining students in education is the goal of this five-step program with escalating levels of support.

### **At-Risk Students in Music**

“Every student in the nation should have an education in the arts” (MENC Staff, 2002). Participation in the arts in school can help at-risk youth break the behavioral lines (Taylor, 1997). The arts contribute something to the school-day environment other subjects cannot accomplish. The nonprofit organization Education Through Music was searching for a school willing to infuse the arts into the curriculum as a way to help at-risk students achieve. In the infusion program, regular classroom teachers work side by side with the arts staff to ensure that the arts become a vibrant part of the education of the children (Gorrasi, 1996). In the harsh reality of limited time and funding for instruction, inclusion of the arts in every student’s education can sometimes be relegated to a distant wish rather than an exciting reality (MENC, 2002, p.1).

The positive benefits conveyed by music education can be grouped in four categories:

- 1) Success in society
- 2) Success in school
- 3) Success in developing intelligence
- 4) Success in life

Music communicates information about those who make it their value, culture, and interest. Music is a powerful tool for memorization and an enormous motivation for some students. The research suggests that there is a relationship between music and learning in other disciplines.

We have been reminded recently in all-too-terrible ways that students who are at-risk do not necessarily live in ghettos or in single-parent homes. At-risk students in music don’t necessarily come from poverty, but we know that poverty is a major indicator of potentially at-risk students (Hinckley, 1999).

Music “happens” to children, and many are immersed in it all day. Music plays a prominent role in the daily lives of children, (Campbell, 2000). Additionally, music reflects students’ varied needs and helps them figure out who they are or are in the process of becoming, especially when authentic interventions are provided. Research by Levinowitz (2001) indicated during early childhood, if the music-listening environment is sufficiently rich, there will be a continuous spiral of exposure to new music elements, followed by the child’s playful experimentation with these elements. MENC states that creating music early, especially with at-risk students through activities encourages them to maintain involvement (Fox, 1994).

The educational experiences schools’ traditionally offer do not connect with at-risk students, therefore, Shuler (1991) suggests why students fail and how they can succeed (p.24).

## **WHY AT-RISK STUDENTS FAIL**

At-risk students may be unable to learn because:

- 1) teacher consistently presents instruction in ways that match his or her own preferred learning style, rather than the preferred learning style of the student
- 2) student has difficulty learning in one or more of the four basic learning styles, and therefore has trouble learning when the teacher teaches in those styles
- 3) teacher uses only one or two senses to present and reinforce instruction, which do not match student’s stronger senses
- 4) teacher develops only a limited number of student’s intelligences, ignoring the musical intelligence
- 5) teacher consistently presents instruction in ways that emphasize his or her own stronger intelligence(s) and does not make use of the stronger intelligences of the student
- 6) student lacks skill in working with others toward positive goals
- 7) student lacks self-discipline

- 8) student lacks concentration and attending skills
- 9) student suffers from low self-esteem
- 10) student is frustrated by inability to keep up with others

At-risk students may lack desire to learn because:

- 1) student finds no reason to attend school
- 2) projects or tasks presented to student are trivial and/or fail to engage student's problem-solving abilities
- 3) student does not take a personal stake in the assigned projects or tasks
- 4) student perceives school as threatening place
- 5) student lacks sense of belonging in school
- 6) student lacks acceptable medium for self-expression
- 7) student perceives school as dull and unappealing
- 8) student does not respond to traditional school rewards (grades, praise)
- 9) student suffers from depression and emotional instability.

## **HOW MUSIC CAN HELP STUDENTS SUCCEED**

Music can enable students to learn because music can:

- 1) provide instruction in student's preferred learning style
- 2) help student learn to use his/her weaker learning styles
- 3) provide learning through aural, kinetic, and visual/sensory modes
- 4) develop student's musical intelligence
- 5) utilize student's musical intelligence to deliver instruction through music
- 6) provide a context for team effort toward shared goals
- 7) provide self-discipline through intrinsic rewards
- 8) foster concentration and attending skills
- 9) foster self-esteem by providing environment in which student can experience public success
- 10) provide an environment in which students at various levels of achievement can function successfully.

Music can motivate students to learn because music can:

- 1) provide stimulating experiences that draw students to school
- 2) present projects or tasks that require student to solve engaging, inherently interesting problems
- 3) provide opportunity to produce own composition or performance
- 4) provide secure, supportive environment for student, and relieve stress
- 5) provide ensemble groups with which student can identify
- 6) provide medium for self-expression
- 7) provide content that is inherently appealing, thereby providing a stimulus and reward both for music learning, and for learning other subjects
- 8) provide powerful reinforcement, both intrinsic and as extrinsic rewards
- 9) provide an effective outlet for emotion and communication, and a source of comfort (p.24).

Scripp and Meyaard (1991) suggest including objectives as strategies for a restructured curriculum through:

- 1) Applying knowledge rather than information gathering. When educators stress working with what is known rather than fact-finding, productivity is encouraged.
- 2) Presenting tasks that present multiple modes of response, rather than a single mode. Problems that have multiple solutions encourage divergent thinking and more creative responses.
- 3) Working in groups, not in isolation. Individual work is informed and enriched through collaboration
- 4) Using open-ended tasks rather than narrowly defined problems.
- 5) Providing immediate entry into novel, substantive tasks that do not require extensive prior knowledge.
- 6) Assessing of individual work by classmates as well as the teacher.

- 7) Going beyond grades or contest awards as motivation for good work. Many students look to teachers and parents for approval, but at-risk students need learning tasks that are intrinsically motivating.

These strategies can help all students become productive. In a report to the Eighteenth Annual California Association for Private Special Education Schools (CAPSES) in 1990, they concluded, “there is a need to stimulate students to listen” (p.41). Music is a powerful tool for making school’s more likeable (Walls, 1997).

Shields (2001) described the role and importance of music education as intervention for at-risk urban adolescents through participation in performance groups while receiving mentoring. Students’ self-perceptions over six domains, including musical competency, were measured by scales administered via pretests and posttests. Opinions and attitudes of students were gathered in structured interviews and coded for themes. Results showed a significant increase in the students’ self-perception of musical competence. The interviews revealed that there were 101 themes contributing to the importance and role of music, music education, and the music teacher as mentors in students’ lives.

The interpretivist paradigm was the mode of research used to investigate music as an effective intervention for high-risk adolescent males. Nine teaching strategies were established as particularly relevant to at-risk learning: accountability, safe learning environment, higher order thinking skills, self-regulatory skills including meta-cognition, the importance of common goals and a common language of success, teaching style, providing for highly diverse cognitive development, and the critical role of teacher-student relationships. Positive assertions included: a) performing in choir was special, b) the relationships they developed in choir were different than those they had with other residents, and c) there were moments in choir that were wonderful, difficult to verbalize, and for many, deeply personal (Nelson, 1997).

Shields (2001) research on intervention in the lives of at-risk students showed a change from moderate positive relationship to a low positive relationship between perceived musical competency and global self-worth, which indicated that musical participation in students’ lives was domain-specific, related to global self-worth, but not

synonymous with previous behavior. The results of self-perception across other domains showed no significant change.

Emerging theories on learning style suggests that music and music education provide alternative ways of reaching and teaching all students more effectively (Hanson, Silver, & Strong, 1991). In many ways, at-risk students drive for musicality is not only an expression of self, but also a source of motivation for learning. Zentz (1992) suggests one thing that all teachers should share in common is the knowledge of how students learn and the conditions necessary for optimum learning in the classroom. As Jermone Bruner said, “The first objective of any act of learning, over and beyond the pleasure it may give, is that it should serve us in the future.” Learning should not only take us somewhere, it should allow us later to go further more easily” (p. 5). Under the best circumstances, integrated teaching gives students more opportunities to make connections that lead to deeper understanding.

Thome (1996) offers the following suggestions for music teachers that can make a difference when working with at-risk students:

- 1) Discuss the placement of the student with an administrator
- 2) Make contacts with the special education support
- 3) Find time to meet with the student and parent(s) on an individual basis
- 4) Make your expectations clear
- 5) Give the student a choice
- 6) Follow up classes with disruptive behaviors with a phone call home
- 7) Document all student behaviors, strategies that you have employed, and referral contacts that you have made
- 8) Acknowledge appropriate behavior

Teachers who show energy and enthusiasm with children develop students who are much more receptive in class. A teacher may be the only predictable adult in an at-risk student’s environment (Walls, 1997).

Achilles (1992) revealed, in most teaching situations self-intrinsic motivation is deeply rooted in developing a successful musician. As music educators reexamine their



own rationales for teaching music, many are seeking alternatives to the ways in which they were taught (Kay, 2000).

The following steps are aimed at ensuring that all children are engaged in frequent music making within rigorous, skill-based programs delivered by well-trained music teachers:

- 1) Communicate the goals of music competence for every child
- 2) Advocate daily music making for all students
- 3) Implement achievement standards in every school, district, and state
- 4) Retrain practicing music teachers in sequenced, skill-based music instruction based on the Kodaly, Orff, Dalcroze, and Gordon methods
- 5) Design rigorous, sequenced, skill-based curriculums
- 6) Restructure undergraduate teacher-training programs raising standard for licensure
- 7) Encourage the finest student musicians to choose the music teaching profession
- 8) Initiate research studies to investigate which music activities are most helpful to brain development; communicate the findings to teachers, administrators, and the public
- 9) Evaluate progress toward the goal with periodic testing (p. 52).

Motivating students musically is an essential reward for music teachers. Leonard (1994) suggests music can motivate students and teachers. However, they must believe that music study is an essential part of the everyday educator. The attribution theory holds that what students attribute to be causes of success and failure of a task is approached in the future (Asmus, 1986). Research cites ability, task, difficulty, luck, and effort as reasons students succeed and fail.

Walsh (1995) examined music education as an important element in the development of the whole child. The school is a place where children learn and are directly influenced by things that make a lasting impression on their development. Music is a course of study that can have a direct influence on a child's lifetime tastes and values for the arts. One of the two classes involved in the Study (Experimental Group) participated in an alternative instrumental music program and its applications; the other

class (Control Group) followed a traditional music program. Each class consisted of twenty-eight students. Quantitative and qualitative data were collected for two groups of students, homeroom teachers, and parents over a period of ten consecutive weeks. The findings revealed that the children in the Experimental Group enjoyed learning music in school more than those in the Control Group. The Experimental Group also indicated a greater increase in the enjoyment of activities experienced during music class than those in the Control Group.

Of importance are students' first responses to music experiences. Madsen and Duke (1999) studied aspects of memory concerning earliest childhood recollections. They found that demographic and cultural factors are apparently involved in this process. However, Mullins (1994) suggests responsiveness to music might be unique, especially when early experiences are positive. Sloboda (1991) asked musicians to indicate their strongest emotional response to music and attempted to classify each subject's response with specific music themes, episodes, and/or structures. The study attempts to ascertain those salient aspects of music experience remembered as adults by persons who majored in music. It is speculated that this line of research might provide important information concerning early childhood instruction in music education.

Sims (2001) suggests developing listening skills in every music education program. She mentions children's attention is best maintained during music listened by:

- 1) Near 100 percent teacher eye contact and engaged facial affect.
- 2) Active involvement through participation in an unobtrusive movement activity, whereby the responses are directly related to characteristics of the music.

The Twenty-first century presents new challenges for music educators, especially in understanding student preferences and tolerance for music of other cultures (McCrary, 2000). The latest findings from LeBlanc's series of music preference investigations demonstrate the importance of maturation on students' music preferences. With regard to maturation, LeBlanc, Sims, Siivola, & Obert (1996) found consistent patterns of change across time. Music preference found in LeBlanc, Jin, Stamou, and McCrary (1998) also showed age was more powerful than gender among listeners from Greece, Korea, and the

United States. Furthermore, there was strong evidence that the participants' home country served as a predictor for music preferences.

Closing the gap between educator awareness of at-risk students, particularly, in urban settings is of great concern. In a recent survey, Allsup (1997) asked successful urban music teachers, "Do you feel that your undergraduate/graduate education courses prepared you to teach in the urban setting?" The majority of respondents "felt woefully unprepared." Most shared the criticism that "pre-service education prepared them for teaching the "ideal student and left them unprepared for the reality of urban schools, where most of the students do not conform to the ideal." The following suggestions were made after gathering data from teachers:

- 1) Expect commitment
- 2) Use non-traditional class groups
- 3) Start with what they know
- 4) Teach through rap
- 5) Teaching hip hop
- 6) Use keyboards
- 7) Teach the basis of counting rhythms/fundamentals
- 8) Record and playback
- 9) Stay current with trends, theories, community values
- 10) Interact with other teachers

In a similar questionnaire of music teaching, Fiese & DeCarbo (1995) examined experiences in urban schools. Teachers were asked three questions focused on their undergraduate training teaching techniques and experiences that have influenced the manner in which they teach. The three questions posed were:

- 1) Do you feel that your undergraduate/graduate education courses prepared you to teach in the urban setting? If yes, what specific areas in your education prepared you? If no, what areas would you suggest need to be included? Respondent one stated, "Even though I was educated at a college located inside New York City, the faculty were many years removed from the experience of the contemporary urban classroom setting. Professors who are training today's and tomorrow's teachers must go into the public schools to see what the needs are of the students in urban schools. They must also communicate with the people who are teachers presently teaching in these situations."

- 2) Can you describe one or two specific teaching techniques, strategies, or approaches that you found to be particularly effective for teaching music in the urban setting? Respondent two stated, “A good teacher bridges education gaps, finds out where students are, know where you want them to be, and build the bridge.”
- 3) What factors have most contributed to your personal success as a music teacher in the urban setting? Respondent three stated, “I believe that students will give only as much as you ask. I make high demands on the students personally and musically. Mediocrity is not okay. Setting high goals, being a positive role model, and going the extra mile are characteristics that I work for” (p.28).

Music educators’ preferences, perspectives, and attitudes in the music classroom should produce positive influences that help meet the needs of at-risk children (Robinson, 2000). In this research, results indicate that perceptions of risk factors significantly relate to the teachers’ race, teaching grade level, and school environment.

Modugno (1991) developed two structures for learning with at-risk students. The first basic structure, which facilitates learning with all students, is particularly important with at-risk students:

- 1) Develop basic music skills and concepts in sequence
- 2) Introduce a task at a specific starting point, then proceed logically
- 3) Provide familiar components for continuity
- 4) Design questions that require students to think
- 5) Allow exploratory activities

The second instructional strategies have proved successful in meeting the social needs of at-risk students:

- 1) Cheerfully welcome the students to class, and wish them a good day
- 2) Arrange the seats in a half circle
- 3) Organize small discussion groups with group leaders
- 4) Establish eye contact in order to call attention to the subject begin discussed without intimidating students
- 5) Encourage support from all participants in class (p.52)

Along with these suggestions, building confidence, focusing on strengths/

weaknesses and communicating through electronic composition, are also vitally helpful in developing self-esteem (p.53).

Ebie (1998) states music educators have numerous stories about students who have succeeded in music classes, yet were unsuccessful in other academic settings. The reason for these situations, however, remains elusive. This research sought to define: 1) the role music education plays in the lives of at-risk students as perceived by music educators and 2) any preventative factors that might result from participation in music-making activities. Qualitative inquiry provided the format needed to identify several basic paradigms impacting the at-risk student in music. Two music educators were interviewed with regard to their experiences with students who were successful in music but not in other classes. The interview process encouraged analysis of these situations in greater detail with an emphasis toward identifying emerging categories applicable to the current research problem. In summary, the results of analysis of the participant interviews revealed the following information:

- 1) Music is an important factor in the lives of at-risk and other children.
- 2) Participation in the musical ensemble appears to provide students with feelings of personal accomplishment.
- 3) Participation in a music ensemble can provide students with leadership roles and give them feelings of responsibility.
- 4) Music itself seems to be a salient factor in improving the lives of at-risk students.
- 5) The extent to which the music teacher becomes involved in the life of the music students seems to be a factor in their success.

Doane (1992) suggests the validation of teacher behaviors in music education has become a search where convincing evidence of the connections that many educators believe must surely exist has proven to be elusive. Yet, in the teaching profession there are few issues more important than the confirmation of the effectiveness of those behaviors that teachers employ in classrooms every day.

Approaches to establishing proper teaching behaviors for music educators can be made in a variety of ways: through seeking a consensus of professional opinion,

identification of desirable teacher characteristics found in the research and professional literature, and through attempting to establish criterion-based validity of behaviors by seeking a relationship between teaching behaviors and student learning based on specified measures of achievement. The resulting lists of teacher behaviors or competencies developed through the utilization of these approaches form the basis of teacher evaluation programs, and are currently in use in many locations around the country. The results posed by studies reported in the professional literature suggest that an inventory of musical and professional teaching behaviors that relate to effective music teaching as validated by student achievement have not yet been established.

A means of gathering information on general teaching behaviors can be found in the Florida Performance Measurement System Summative Evaluation Form. This observation instrument is used with teachers of all subject areas throughout Florida as part of the beginning teacher assessment program, and is most widely used with county-based teacher assessment programs (p.5).

Fallis (1996) cites many music teachers struggle to maintain students' interest during lectures. Both instructors and students recognize that the material is appropriate, but finds that traditional didactic presentation fails to ignite the interest fine music students deserve. He suggests that the most important question to ask in determining the best way to teach music is setting goals, understanding the music students already prefer, broadening their musical experiences, appreciating many styles of music, and adapting teaching styles to better reflect this set of goals.

Whitlock (1998) sought to determine if effective teaching behaviors were equal to understanding beliefs about children and you, the teacher. He developed the following list of beliefs about young children:

- 1) All children have musical potential.
- 2) All children bring their own unique interests and abilities to music.
- 3) Very young children are capable of developing critical-thinking skills.
- 4) Children come to early childhood music experiences from diverse cultures.
- 5) Children should experience exemplary music activities.

Students at all levels seem to separate “school music” from “their music” (Madsen, 2000, p.118). In a research study of music as a variable in the classroom environment, Cassare (2000) examined treatments related to background music as an influence on cognitive behavior. The two mediums used were classical instrumental and popular rock with lyrics. “Popular Music” is an umbrella phrase that covers many diverse styles of music. Defining it precisely can be a challenge, because it is a real area of contention. Further study was suggested with an investigation to determine if a relationship exists between school alienation and music interest. Results indicated that there is a huge array of music, and everyone’s taste in pop music depends on what the listener understands.

Campbell (1992) concluded that, “the challenge to teach music from a multicultural perspective can seem overwhelming. The teacher plays a principal role in the cultural formation of society, and the music teacher can have a direct impact on the musical and multicultural sensitivity” (p.33). Campbell further suggests we cease being product-oriented and give more credence to the idea of process, which emphasizes the opportunity to make transfers to other scenarios.

Brittin (1996) stated that, “just as tolerance for the world’s peoples is the rationale for multicultural education, one of the critical issues of music education is the broadening of musical taste and preference for world music” (p.163). Evidence compares several possibilities that are attributed to an aesthetic experience of other cultures’ music. These characteristics are related to experiences, style, simplicity-complexity, rhythmic ideas, trends, and peer influence.

Schmid (1992) researched practical steps to a more multicultural band or orchestra and found the following areas of the music program could be enhanced:

- 1) choosing literature and programming
- 2) analyzing music
- 3) warm-ups and rehearsal strategies
- 4) listening and the music library
- 5) the rehearsal room
- 6) small ensembles and solos lessons
- 7) keeping percussionists (and others) stimulated

We live in a shrinking global village. All of our students increasingly will live and work with people of other races, cultures, and perspectives. Music has the unique quality of being able to present a powerful cultural message in an appealing format, one in which students learn by thinking and feeling.

DeLorenzo (1994) examined music teachers who approached music listening and performance from a world music perspective. For instance, reflecting the kinds of attitudes and understandings that emanate from an emphasis on cultural dimensions of diversity. Although students' cultural differences provide many wonderful learning opportunities in the classroom, it is important that music educators not neglect the social and economic conditions that also polarize the students in our care. There are no quick-fix answers because easy solutions are meaningless in the complexity of substantive teaching. Rather, this research serves as a starting point for thinking about children of poverty and the concomitant role of the arts.

Music therapists believe at-risk students are among the growing number of students who are not traditionally included among the handicapped, still deviate from the norm in some substantial way, and have had considerable experience in dealing with other at-risk students (Duerksen & Darrow, 1991). Music therapy techniques and activities can be used to encourage at-risk students to attend school and to increase the general positive affect during school by understanding:

- 1) the risk of lack of self-discipline
- 2) the risk of lack of self-esteem
- 3) the risk of lack of motivation
- 4) the risk of not learning effectively
- 5) the risk of alcohol and drugs
- 6) the risk of focus on survival skills

Research also suggests the following therapeutic music activities:

- 1) the use of songwriting as a positive form of self-expression
- 2) the use of music ensembles as a tool for promoting cooperative behavior
- 3) the use of listening as an agent in stress management
- 4) the use of music to facilitate group interaction (p.46-49)



The mission of the Florida Music Educator's Association (FMEA) is to promote a high quality comprehensive music education for all Florida students (FMEA, 2001). At-risk students are not only those students who are socially and academically measured by challenging situations, but also include those children who are considered special learners, and/or those who struggle with disabilities. Evaluating students labeled as special learners is challenging due to the myriad needs they require. Gardstrom's (2001) research suggests the following methods and techniques: group grading, project options, extra-credit, test-options, contract, credit grades, pass/fail, task-mastery, and progress charts/reports (p.36-37).

Over the last twenty-five years, Damer (2001a) suggests the role of music teachers has evolved gradually, but steadily in regard to teaching children with disabilities. The complexion of public school education was changed dramatically in 1975 with the passage of PL 94-142, Education of the Handicapped Act. The most prominent features of the law included two provisions: 1) all handicapped children (the accepted terminology in 1975) must be provided a "free appropriate public education," and 2) this education must take place in the "least restrictive environment." Today, these provisions are accepted practices. The law defined "handicapped children" to mean those children who were mentally retarded, hard of hearing, deaf, speech-impaired, visually handicapped, seriously emotionally disturbed, orthopedically impaired, or other health impairments contributing to specific learning disabilities. In 1990, a much more sweeping law, the Americans with Disabilities Act (PL 101-336), was passed. Its purpose was to "provide a clear and comprehensive national mandate for the elimination of discrimination against individuals with disabilities and to provide clear, strong, consistent, enforceable standards addressing discrimination against individuals with disabilities" (p.17).

Damer (2001b) also suggests that today, in many school systems across the United States, not only special subject teachers, but all teachers are expected to devise instruction that is inclusive of all students. The term "Inclusion" is a state-of-the-art term that refers to placing students with disabilities in classrooms with their non-disabled peers, (Darrow, 1999). Furthermore, Damer (2001b) adds that "Inclusion" refers to

integrating students with disabilities into the regular classroom for the entire school day, whereas “mainstreaming” generally refers to identifying specific classes that students with and without disabilities can attend together. Hagedorn (2000) suggests goals of “Inclusion” include development of social skills for all school age groups, improvement of non-disabled students’ attitudes toward special students, and development of positive relationships between these peer groups.

Wilson & McCrary (1996) reported that recent increases in the number and types of special education students being taught in the mainstream have brought renewed interest in understanding the role of teacher attitude and the effect of teacher training in meeting the realities of the classroom. Different types of training experiences have been offered to regular teachers who are now being asked to teach special education students in educationally integrated classrooms. These training interventions have specific activities and teaching techniques. Completion of such programs have resulted in positive changes in regular educators’ attitudes and willingness to work with exceptional learners (Bailey, Gable, & Hendrickson, 1989; Jones, Bender, & McLaughlin, 1992), although they did not necessarily improve classroom management techniques (Leyser, 1988).

Research data suggest educationally disadvantaged children are consistently not enrolled in music performance programs. It is a clear mission for music teachers to have resources and strategies that will be inviting and rewarding for those students who have an interest in the music making process (Nabb, 1995). Fox (1991) examined the relationship between music and human development. He stated that, “the direction that music educators can shape children in developing greater awareness of understanding the lifelong process is to acknowledge that musical dependency must be measured through variety. Both musical context and human context have impact on the quality of musical life” (p.4).

How music is processed in the brains of young children will continue to be researched (Flohr, 1999). Preliminary results indicate “music may have an impact on brain activity, especially during the early childhood years when human development hinges on the interplay between nature and nurture” (p.41). Inevitably, teachers, and administrators on all levels must be aware of the latest strategies, techniques,

technologies, and social norms that will help facilitate proper instruction for all students, particularly at-risk students who demonstrate low self-worth and academic achievement.

Jenlink (1993) analyzed a study to interpret a school's attempts to raise the self-esteem of its students who are at-risk with particular emphasis placed upon the school's music program and a specific component of that program. The school setting in its entirety was examined through the naturalistic paradigm by observing students, conducting interviews, analyzing students' diaries, analyzing technical literature, and the collection of demographic information with subsequent interpretations of that data. Results indicated that unpleasant home factors are part of the multiple realities that contribute to low self-esteem in at-risk students. The school attempts to raise the self-esteem of the students through order, challenge, success, respect, warmth, and self-control. Participation in the select music group promotes goal attainment, teamwork, leadership, academic achievement, feelings of success, and cultural exposure.

The following list summarizes suggestions for teaching At-risk students in the music classroom (Robinson, 2004, p. 41):

- 1) Have high but fair expectations for your students
- 2) Develop trust and respect with your students
- 3) Never be confrontational with your students
- 4) Stop off-task behavior immediately
- 5) Teach using efficient pacing
- 6) Take a personal interest in each student
- 7) Find the strength of each student
- 8) Become a surrogate parent for the students
- 9) Accurately assess each student's ability
- 10) Make music relevant to life
- 11) Create a family atmosphere in the classroom
- 12) Accommodate various learning styles
- 13) Make every student feel important and essential
- 14) Have high expectations of all students, and help them meet those standards

## **Music Programs for At-risk Students**

Music teachers can meet the challenges of inclusion by teaching learning strategies to each student's strengths and weaknesses. The first step (Adamek, 2001) is to find out as much information as one can about individual students. Music educators have been greatly impacted as their students' abilities, disabilities, and special needs increase. Some music educators feel unprepared to provide effective music instruction to such a broad range of students, leaving the teachers feeling frustrated, fearful, powerless, and sometimes angry.

The Individualized Education Plan (IEP) was developed to meet the special music needs for each child. However, knowing key information from the IEP is fundamental to the development of effective instruction for these students. Listed below in Table 1 is a student information form that can provide assistance with instructional development (p.24).

Table 1

Individual Education Plan (IEP) Information Form

<p style="text-align: center;">Strengths, Skills, and Talents</p> <ol style="list-style-type: none"> <li>1) participates actively in class</li> <li>2) accepts leadership</li> <li>3) shows good verbal skills</li> <li>4) loves listening to music</li> <li>5) reacts energetically</li> <li>6) offers creative ideas in class</li> </ol>	<p style="text-align: center;">Weaknesses and Limitations</p> <ol style="list-style-type: none"> <li>1) has difficulty getting along with others</li> <li>2) is easily frustrated</li> <li>3) shows difficulty sitting still</li> <li>4) reads with limited ability</li> <li>5) shows difficulty following directions</li> </ol>
<p style="text-align: center;">IEP Objectives</p> <ol style="list-style-type: none"> <li>1) follows teacher's directions</li> <li>2) works with a peer during activities</li> <li>4) asks for help when frustrated</li> <li>5) focuses attention on task at hand</li> <li>6) identifies letters and words</li> </ol>	<p style="text-align: center;">Strategies for Success</p> <ol style="list-style-type: none"> <li>1) uses trusted peer buddy to help with tasks</li> <li>2) teacher breaks down directions into small steps</li> <li>3) teacher offers leadership opportunities as reinforcement</li> </ol>

Today, more than ever, schools are structured to educate a wide variety of students, each having their challenges and needs. This chart should encourage music teachers to explore and develop additional programs that will assist them in effectively communicating with students. Otherwise, thousands of children who begin performing in music will not have the skills or incentive to become competent musicians.

Individually-Prescribed Instruction (Glaser, 1968) and Program for Learning in Accordance with Needs (Flanagan, 1969), represent comprehensive attempts to improve learning, by tailoring instruction to the individual. These

programs are based on the supposition that students differ in aptitude, learning rate, culture, and motivation, as well as other variables, and that group instruction is an inappropriate method of dealing with such diversity. McCarthy (1980) examined research related to individualized instruction, student achievement and dropout rates in an urban instrumental music program. He found that both individual instruction within instrumental music classrooms and student subject variables, such as, influences on audio-visuals, sight-reading, and individualized instruction influential in determining student learning. When compared to group instruction, individualized instruction results in significantly superior scores on the performance test for students of higher than normal academic reading skills. Scores on two measures of achievement and dropout statistics were not predictable by race or sex, and the students' grade level was either non-significant or a minor factor in the analysis. Finally, the study showed that students' ethnic or racial background had nothing to do with other music achievement. Although that finding is not startling, it may not be widely known to music teachers since few studies in music education have examined the influence of race on learning with other variables.

Collett (1991) purports the Learning to Read Through the Arts (LTRTA) program as an integrated approach to elementary curriculum in which the arts are used as the main stimulus for all learning. In LTRTA, the arts are the primary vehicle for teaching reading, writing, thinking, and communication arts, and other content areas. The effective integration of the content area in LTRTA creates a learning environment that makes all children want to learn. The LTRTA approach has proven consistently successful with at-risk students. In LTRTA programs, music units follow a planned progression from a statement of aims to acquisition of knowledge to syntheses of knowledge, culminating in evaluation. Results indicate this program provides excitement in learning for children and thereby improves students' learning skills. The United States Department of Education has recognized the LTRTA for its philosophy and methodology in K-12 grades, as well as bilingual and special education enrichment.

Brasco (2001) examined a qualitative study of at-risk teens involved in a short-term interpersonal problem-solving curriculum. The program, Music and Problem-Solving (MAPS), combines component problem-solving skills lessons with musical composition. This pilot-study described, analyzed and interpreted a process in which the author, over a two-month period, intensely experienced the world of three at-risk teens while implementing and refining the school program. For the one student who completed all sessions, an improvement in cognitive problem-solving skills was measured using the Means Ends-Problem-Solving (MEPS) procedure. Results indicated that there were no measured changes in behavior either at home or at school.

The Young Talent Program (YTP), a performing arts program in the New York City Public Schools examined dance, music and/or theater classes and professional development at schools with little or no arts instruction. Talented students were then identified and offered advanced training at local professional studios and cultural institutions (Gordon, 1999). Researchers from the University of Connecticut's National Research Center on the Gifted and Talented, studied the experiences of 23 mostly at-risk young people, ages 10-26, who had participated in Young Talents. Based on extensive interviews with students, their families, and educators, as well as on academic records, the longitudinal study identified some of the challenges facing talented students: "In some schools, poor grades or other academic deficiencies disqualify students from arts activities. Schools must develop relevant programs in school, or future opportunities for students to succeed will diminish" (p. 2).

Harris (1997) investigated an inner city performing arts program serving inner-city African American youth to identify and describe: 1) components of the agency's organizational structure; and 2) the role and impact of the arts administrator. The site studied was Tots 'N' Teens Theatre Inc., located in Jacksonville, Florida. The inner city program uses the performing arts as its medium to involve and positively motivate youth. Data collection involved interviews, participant observations, document reviews, and field-notes. The primary focus, the case study, sought to reveal the essential organizational

components: mission goals, objectives, administrative and organizational structures, fiscal resources, program development, and the evaluation process. The research revealed that youth who come with varied backgrounds, issues, and problems, seem to dictate the direction such programs take as they try to meet at-risk challenges.

Kohlenberg (2001) examined the problem of the number of at-risk students in schools that has grown significantly during the past twenty years. Many of the primary thrusts of this challenge are directed toward keeping at-risk students in schools, and a large number of the interventions have targeted methods of helping students to become successful. The following programs were designed to assist in developing students' motivation: 1) Guilford Initiative for Training and Treatment Services (GIFTTS), 2) one of four North Carolina's Families and Communities Equals Success (NC FACES) programs, and 3) the Trombone Teaching Project designed to build upon the success of at-risk students. Students have revealed that one of the most effective methods of achieving musical understanding continues to be through the teaching of performance skills. In teaching performance skills to a student, the most successful method of presentation is delivery of instruction through the one-teacher to one-student lesson. Although, the Trombone Teaching Project benefited at-risk students involved, the primary purpose was to prepare pre-service teachers to work successfully with at-risk students in the school. Teaching and mentoring at-risk students requires a commitment to involving the family, modifying instruction to serve a culturally diverse population, and interdisciplinary planning with professionals in the school and community. Teachers should develop not only a confidence for knowing how to work with at-risk students, but also an enthusiasm and commitment to helping them learn and live a successful and productive life. Taylor, Barry, & Walls, (1997) six years of research study in the area of students at-risk developed practical teaching methods and suggestions for the music classroom. The involvement of music educators, administrators and community members working together, utilizing effective intervention programs and



strategies, could enable at-risk students' achievement and ameliorate their likelihood of becoming successful in school, as well as, in society.

Further research in this area suggests that there are no “quick fixes” to teaching at-risk students, but early intervention, knowing strengths and weaknesses, consistent motivation and maintaining a commitment to student success can positively impact at-risk students as they participate in rewarding musical experiences.

## CHAPTER III

### PROCEDURE

#### Population and Sample

The population for the study was comprised of public and private middle and high school band programs in the State of Florida. The Florida Department of Education (FDOE) provided a list of middle and high schools by district that totaled 953 schools. Of those 953 schools, 580 were considered middle schools and 373 were considered high schools. Five hundred schools were randomly selected from the list of 953. A computer-based random number generator, or research randomizer, was utilized to produce two lists of random numbers. Each school on the FDOE list was assigned a number by the researcher. The random number lists were then used to select 268 middle schools and 232 high schools. This method produced a sample of 500 institutions needed for the study.

#### Survey Questionnaire

The instrument used to gather data for this study was the **At-Risk Music Student Survey Questionnaire**. The questionnaire consisted of five parts, with a total of twenty-four questions, some of which contained multiple response options. Part One contained eight questions regarding teaching experience, institution, teaching status, demographics of school, total enrollment population and approximate enrollment of students in music classes. These questions were included to identify institutional information that could assist other schools with similar populations.

Part Two contained five questions that asked specific questions related to teacher knowledge of special learners and at-risk programs. Part Three consisted of six questions

related to training, education courses and implementation strategies which encourage at-risk students to remain in school.

Part Four contained two questions which required music educators to (1) check non-music courses that at-risk students find engaging, and (2), rate the role of music educators in listed categories using a Likert-scale. Part Five consisted of two questions rating administrative support and describing specific teaching techniques or approaches to working with at-risk students. The final Part of the survey was an inquiry for band directors to determine if they would be available for a follow-up interview. These questions were specifically geared towards accessing valuable knowledge of at-risk students' learning behaviors, as well as finding out if programs are receiving administrative support through funding, academic scheduling, and/or performance opportunities for at-risk students interested in band programs.

The questionnaire was designed to be easily read and completed, and called for a minimal amount of writing by the respondent. Most of the questions could be answered by checking the appropriate responses from a set of possible choices. Questions that called for written responses were designed so that they could be answered with brief statements or by filling in a blank. The questionnaire was designed to be completed in approximately 12 to 15 minutes. The rationale for designing the questionnaire in this manner was to make completion of the instrument as easy and non-threatening as possible so that a greater percentage of the sample would complete and return the survey questionnaire.

### **Validation and Pretesting of the Survey Questionnaire**

The questionnaire was validated by pretesting the instrument. Twenty-five music educators with public school and/or private school experience were selected and asked to complete a draft version of the pilot survey instrument and evaluation form (see Appendix A). The survey took place during summer session classes on the campuses of Florida State University and Florida A&M University.

The survey was hand-delivered to each music educator with a self-addressed return envelope. Additionally, the survey included a cover letter with instructions, the purpose of the study, and information regarding their role as participants in the study. The main objective for the participants was to evaluate the quality of the survey instrument. In this regard, they were encouraged to evaluate the manner in which questions were constructed and written. They were also asked to provide responses regarding their teaching experience, areas of concentration, and, demographics related to enrollment and special programs in their schools. The survey instrument included twenty-three questions, including Likert-scale questions that requested participants to rate music educator roles that may contribute to the success of “at-risk” students. The final survey question asked if evaluators would be available for a follow-up interview. An evaluation form containing six items was developed to gather information that would help strengthen the survey instrument. Each respondent was requested to rate the overall survey instrument based on a Likert-scale of 1 and 7, (one being the lowest and seven being the highest.) The final question pertained to gathering comments and suggestions for improving the survey instrument. Furthermore, evaluators were asked to return the survey within ten days.

Of the twenty-five surveys disseminated, twenty-one were returned. One of the respondents did not follow the instructions provided, resulting in the disqualification of that survey. Twenty of the twenty-five (80%) surveys distributed were completed correctly and used in the pilot-study. The results from the evaluation included suggestions that were helpful in improving the quality and sequencing of the questions on the survey (see Table 2).

Table 2  
Pilot Study Questionnaire Evaluation Results

Questions	Mean Results
1. Average number of years teaching experience.	11.2 years
2. Length of time needed to complete survey.	11.2 minutes
3. Are the questions on the questionnaire clear/unambiguous? yes = 18 no = 2	90%
4. Are the answer choices on the questionnaire clear and logical? yes = 17 no = 3	85%
5. Are the questions and responses arranged in an easy-to-follow sequence? yes = 17 no = 3	85%
6. Overall rating of the questionnaire.	6.3

n=20 (Likert-scale 1 to 7) 1 = lowest rating; 7 = highest rating

A mean rating of 6.3 was given as an overall rating of the effectiveness of the pretest survey. Based on the results of the validation procedure, the questionnaire was determined to be a valid instrument for the collection of data for this study. Comments provided by the evaluators were used to clarify the meaning of several questions. The final revision of the questionnaire reflected those suggestions (see Appendix B).

### Procedures

The **At-Risk Music Student Survey Questionnaire** was addressed to band directors at each of the institutions included in the sample. Each institution was given a code number for return tracking purposes. A cover letter explaining the purpose of the

study, as well as information about completing the questionnaire and the deadline for completing it, accompanied the questionnaire, along with instructions for completing the survey on the Internet. A stamped, return-addressed envelope was included with each questionnaire.

The survey packet (cover letter, the survey questionnaire, and the return envelope) was mailed via the United States Postal Service to each institution included in the sample. The survey was also posted online so that respondents could complete the survey. Three weeks after the survey packets were mailed, a reminder letter was sent to those schools that had not returned the first survey. This letter reminded them of the need to complete and return the questionnaire, along with another copy of the questionnaire, and another stamped, return envelope (see Appendix C). Three weeks after the deadline for returning the questionnaire, another copy of the questionnaire was faxed to each sample institution that had not yet returned the questionnaire. A final letter and survey were again faxed to those schools that had not returned the survey (see Appendix D). Upon reviewing the returned surveys, those band directors who acknowledged in question 24 that they were available for a follow-up interview, were faxed a cover letter and eight questions to review prior to the interview (see Appendix E). There were a total of ten band directors (five middle school and five high school) contacted for an interview.

### **Treatment of the Data**

As completed questionnaires were received, each questionnaire was organized numerically in a notebook. Data from the survey were tabulated and recorded in an *Access* database program, which was designed for this purpose. Data from the questionnaires were tabulated for each question and recorded in appropriate tables. Questions that asked for written responses were analyzed and either recorded in table form or listed for inclusion in the Appendices. Data supplements from questions 10, 15 & 23 are presented in Appendix F. Additionally, five middle school band directors and five high school band directors representing schools of different demographics were

personally interviewed. These band directors were selected randomly from those who indicated they would be willing to participate in a follow-up interview. The results from those interviews are compiled in Appendix G. A final thank you letter and copy of the results from the study were mailed to all schools and districts that participated (see Appendix H). A final list of the institutions that participated in the study, along with the schools' cities, ethnicity, and method of returning the survey, are also included in Appendix I.

## **CHAPTER IV**

### **PRESENTATION OF THE DATA**

The purpose of the study was to investigate how band directors in the State of Florida perceive and work with students who may be identified as at-risk. Specifically, the study attempts to answer (1) To what extent are band directors in Florida's secondary schools aware of at-risk students who may be in their programs?, (2) To what extent are band directors in Florida's secondary schools aware of programs designed to assist at-risk students in their schools?, (3) To what extent have band directors in Florida's secondary schools participated in the design and/or implementation of special programs for at-risk students?, and (4) To what extent have band directors in Florida's secondary schools utilized teaching techniques, strategies, or special approaches that have proven successful in assisting at-risk students to succeed? This Chapter is organized in three sections, and presents data from the following sources: (1) At-Risk Music Student Survey Questionnaire, (2) On-line At-Risk Music Student Survey Questionnaire, and (3) Responses to Follow-up Interviews.

#### **Data From Part I of the Survey Questionnaire**

Part I of the Survey Questionnaire contained eight questions regarding teaching experience, institution, teaching status, demographics of school, total enrollment, and approximate enrollment of students in music classes. Table 3 represents the sample population for the study.

Table 3 presents the number of institutions sampled in the study.



Table 3  
Sample Population

SAMPLE	M.S.		H.S.	
	(N)	(%)	(N)	(%)
500	268	(53.60)	232	(46.40)

n=500

M.S. denotes Middle School  
H.S. denotes High School

Table 4 and 5 shows the return rates, and data indicating the retrieval method.

Table 4  
Surveys Returned

RESPONSES											
M.S.				H.S.				COMBINED TOTALS			
PUB		PRV		PUB		PRV		PUB		PRV	
(N)	(%)	(N)	(%)	(N)	(%)	(N)	(%)	(N)	(%)	(N)	(%)
128	(48.85)	2	(.76)	129	(49.24)	3	(1.15)	257	(98.10)	5	(1.90)

n = 262

PUB denotes PUBLIC  
PRV denotes PRIVATE

Table 5

Method of Survey Retrieval

U.S. Mail	191
Online	38
Fax	33
TOTALS	262

Table 6 presents the number of years respondents indicated they taught in public and/or private school.

Table 6

Teaching Profession

NUMBER OF YRS.	M.S. N	H.S. N	COMBINED TOTALS N
0 – 5	26	29	52
6 – 10	16	32	45
11 – 15	16	21	41
16 – 20	17	16	35
21 – 25	23	11	30
26 – 30	16	12	27
31 – above	14	11	25
No Response	3	2	5
TOTALS	131	131	262

n=262

Listed in Table 7 are the demographics representing rural, urban, and suburban schools surveyed in the study.

Table 7

## Demographics Response Data

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Rural	18	(13.85)	33	(25.00)	51	(19.46)
Urban	60	(46.15)	52	(39.39)	112	(42.75)
Suburban	49	(37.70)	45	(34.09)	94	(35.88)
No Response	3	(2.30)	2	(1.52)	5	(1.91)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

Table 8 presents the total enrollments in schools responding to the study.

Table 8

## Total Enrollment in Schools

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
0 – 500	7	(5.40)	7	(5.30)	14	(5.34)
501- 1000	38	(29.23)	16	(12.12)	54	(20.61)
1001 – 1800	69	(53.08)	37	(28.03)	106	(40.46)
1801 – 2200	11	(8.46)	36	(27.27)	47	(17.94)
2201 – 3000	0	(0.00)	17	(12.98)	17	(6.49)
3001 -	1	(.76)	18	(13.63)	19	(7.25)
No Response	4	(3.07)	1	(.75)	5	(1.91)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

Listed in Table 9 are the ethnic enrollments in responding schools based on percentages.

Table 9

Ethnic Enrollment in Schools (Percentages)

RESPONSES	M.S. (%)	H.S. (%)	COMBINED TOTALS (%)
White	(46.07)	(51.69)	(48.87)
Black	(25.44)	(30.36)	(27.90)
Asian	(3.50)	(3.03)	(3.26)
Hispanic	(20.44)	(12.33)	(16.39)
Haitian	(3.62)	(1.77)	(2.70)
Other	(.93)	(.82)	(.88)
TOTALS	(100.00)	(100.00)	100.00%

n=262

Table 10 reports the total enrollment in music classes in middle and high schools.

Table 10

Total Enrollment in Music Classes

RESPONSES	M.S. (N) (%)	H.S. (N) (%)	COMBINED TOTALS (N) (%)
Band	21,258 (71.76)	14,565 (61.64)	35,823 (67.27)
Orchestra	1,294 (4.37)	858 (3.63)	2,152 (4.04)
Chorus	4,188 (14.14)	4,974 (21.05)	9,162 (17.20)
Guitar	235 (.79)	1,033 (4.37)	1,268 (2.38)
Keyboard	765 (2.58)	1,146 (4.85)	1,911 (3.59)
Gen. Music	1,884 (6.36)	1,053 (4.46)	2,937 (5.52)
TOTALS	29,624 (100.00)	23,629 (100.00)	53,253 100.00%

Table 10 (Continued)

OTHERS:	(N)	(%)
Auxiliary	28	(4.15)
Color Guard	65	(9.64)
Eurhythmics	78	(11.57)
Hand Bells	144	(21.36)
IB Music	59	(8.75)
Music Appreciation	88	(13.06)
Music Software	9	(1.34)
Steel Band	69	(10.24)
Theory:		
Regular	61	(9.06)
Advanced	73	(10.83)
<hr/>		
TOTALS	674	100.00%
<hr/>		

### Data From Part II of the Survey Questionnaire

Part II of the Survey Questionnaire sought to gather information related to minimum grade point average requirements, special programs in the district, and awareness of at-risk students and intervention programs. The respondents were also asked if in their opinion music encourages students to remain in school. Question 8 examined specific criteria regarding grade point average for student participation in music.

“Are students required to maintain a minimum grade point average when participating in music?”

Table 11 presents the responses to this item.

Table 11

## Minimum grade point average requirements

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	55	(42.64)	105	(79.55)	160	(61.07)
No	69	(53.08)	24	(18.18)	93	(35.50)
Don't Know	5	(3.85)	3	(2.27)	8	(3.05)
No Response	1	(.77)	0	(0.00)	1	(.38)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262

With nearly 43% of the middle school and 80% of the high school respondents indicating that their students are required to maintain a minimum grade point average, a follow-up item asked for the required average (see Table 12). The most frequent grade point average used for participation was 2.0.

Table 12

## Grade Point Average for Participation

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
2.0	42	(76.36)	78	(74.29)	120	(75.00)
2.5	10	(18.18)	22	(20.95)	32	(20.00)
3.0	3	(5.45)	5	(4.76)	8	(5.00)
TOTALS	55	(100.00)	105	(100.00)	160	100.00%

n=160

Question 9 asked:

“Does your school have programs for learners with special needs?”

Table 13 presents the responses to this item.

Table 13

Programs for Learners with Special Needs – Question #9

REPOSSES	M.S.			H.S.			COMBINED TOTALS		
	Yes	No	DK	Yes	No	DK	Yes	No	DK
ESE	122	4	4	128	2	2	250	6	6
ESOL	113	11	6	114	5	13	227	16	19
TITLE-1	90	19	10	93	9	30	183	28	40
AST	118	7	5	107	15	10	225	22	15
TOTALS	443	41	25	442	31	55	885	72	80

(DK – denotes Don’t Know)

(AST – denotes AFTER-SCHOOL TUTORING)

Additionally, this question asked each respondent for other programs offered at their schools. The following were provided:

OTHERS:

- Alternative Education
- College Reach-Out Program (CROP)
- Drop-out Prevention
- Early Morning Tutoring
- Florida Comprehensive Assessment Test (FCAT)
- Grade Recovery Program
- Model School Adjustment Program
- PAWS School Base Initiative
- Remediation Program
- Saturday School
- Work After-school Program

Questions 10 through 14 sought to investigate the respondents' knowledge and training with at-risk students.

Question 10 asked the following:

“Are you aware of at-risk students in your programs?”

Table 14 reflects the findings from this question.

Table 14  
Awareness of At-risk Students

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	109	(83.85)	99	(75.00)	208	(79.39)
No	21	(16.15)	29	(21.97)	50	(19.08)
No Response	0	(0.00)	4	(3.03)	4	(1.53)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262

More than 83% of the middle school respondents indicated they are aware of at-risk students in their programs compared to 75% of the high school respondents. A follow-up question asked if “they personally worked one-on-one with at-risk students?” The responses are shown in Table 15.



Table 15

Work One-on-One with At-risk Students

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	64	(58.72)	53	(53.54)	117	(56.25)
No	45	(41.28)	46	(46.46)	91	(43.75)
TOTALS	109	(100.00)	99	(100.00)	208	100.00%

n=208

Those who responded that they did work one-on-one with at-risk students were asked to identify ways in which they do so. The most frequently cited were: “as much as possible in classes of fifty or more, before and after school help, tutoring, as an advisor, counselor and mentor, working one-on-one with students who request it and providing private lessons on their instrument.” A complete listing of the responses appears in Appendix F.

Question 11 sought to identify band director awareness of at-risk programs in their district. Specifically, the question asked:

“Are you aware of ‘at-risk intervention programs’ in your school district? If yes, have you utilized any of these programs?”

Table 16 summarizes the findings from the respondents:

Table 16

Aware of At-risk Intervention Programs in the District

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	91	(70.00)	97	(73.48)	188	(71.76)
No	24	(18.46)	20	(15.15)	44	(16.79)
Don't Know	12	(9.23)	12	(9.10)	24	(9.16)
No Response	3	(2.31)	3	(2.27)	6	(2.29)
<b>TOTALS</b>	<b>130</b>	<b>(100.00)</b>	<b>132</b>	<b>(100.00)</b>	<b>262</b>	<b>100.00%</b>

(n=262)

There were 70% of the respondents who indicated that they are aware of intervention programs in their districts (see Table 16).

Table 17

Utilized At-risk Programs in the District

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	44	(48.35)	29	(29.90)	73	(38.83)
No	39	(42.86)	50	(51.55)	89	(47.34)
No Response	8	(8.79)	18	(18.55)	26	(13.83)
<b>TOTALS</b>	<b>91</b>	<b>(100.00)</b>	<b>97</b>	<b>(100.00)</b>	<b>188</b>	<b>100.00%</b>

n=188

Of the middle school and high school respondents who answered yes to this question, only 38.83% indicated they utilized district programs (see Table 17).

Question 12 investigated if respondents referred at-risk students to special programs. The question specifically asked:

“Have you referred at-risk students to a special program within your school or school district?”

The results from this question are summarized in Table 18.

Table 18  
Referred At-risk Students to Special Programs

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	55	(42.31)	41	(31.06)	96	(36.64)
No	61	(46.92)	75	(56.82)	136	(51.91)
Don't Know	6	(4.62)	10	(7.58)	16	(6.11)
No Response	8	(6.15)	6	(4.54)	14	(5.34)
<b>TOTALS</b>	<b>130</b>	<b>(100.00)</b>	<b>132</b>	<b>(100.00)</b>	<b>262</b>	<b>100.00%</b>

n=262

“Music classes are a perfect venue for building self-esteem and social skills. A student’s fear of the unknown may be somewhat alleviated by the encouragement received from participating in the band program” (Taylor, Barry & Walls, 1997, p. 23.) Question 13 focused on the opinions of the respondents regarding if they believe participation in school music encourages at-risk students to remain in school.

Specifically, this question read:

“In your opinion, does participation in school music programs encourage at-risk students to remain in school?”

Table 19 presents the responses to this item.

Table 19  
Does Music Encourage Students to Remain in School

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	N	(%)	(N)	(%)	(N)	(%)
Yes	119	(91.54)	121	(91.67)	240	(91.60)
No	3	(2.31)	2	(1.52)	5	(1.91)
Don't Know	8	(6.15)	9	(6.81)	17	(6.49)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262

Question 14 was used to determine if respondents knew if their district provided at-risk training programs. Table 20 reflects the findings from this question.

Table 20

## Does the District Provide Specialized Training for Teachers

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	75	(57.69)	71	(53.79)	146	(55.72)
No	26	(20.00)	34	(24.24)	58	(22.14)
Don't Know	29	(22.31)	39	(21.97)	58	(22.14)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262

The results suggest that a significant percentage of the middle school and high school respondents are aware of district training programs. A follow-up question asked if “they have attended one of those training opportunities?” The responses are shown in Table 21.

Table 21

## Training Opportunities

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	31	(41.33)	28	(39.44)	59	(40.41)
No	44	(58.67)	43	(76.79)	87	(59.59)
TOTALS	75	(100.00)	71	(100.00)	146	100.00%

n=146

The results revealed that a majority of respondents who knew training programs existed in their districts did not attend at-risk training opportunities.

### **Data From Part III of the Survey Questionnaire**

Part III consisted of six questions related to training sessions, education courses, and implementation strategies that encourage at-risk students to remain in school. Question 15 investigated the perception of band directors regarding how well their training prepared them to work with at-risk students. Question 15 was stated as follows:

“Do you feel your undergraduate/graduate education courses prepared you to teach in an at-risk setting?”

The results from question 15 are outlined in Table 22.

Table 22  
Undergraduate/Graduate Education Courses Helpfulness

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	27	(20.77)	21	(15.91)	48	(18.32)
No	99	(76.15)	106	(80.30)	205	(78.24)
No Response	4	(3.08)	5	(3.79)	9	(3.44)
<b>TOTALS</b>	<b>130</b>	<b>(100.00)</b>	<b>132</b>	<b>(100.00)</b>	<b>262</b>	<b>100.00%</b>

n=262

Additionally, this question asked respondents who answered yes, “what specific areas in your education prepared you?” and likewise asked those who responded no, “what areas

would you suggest need to be included?” The most frequently cited were: “working as a student intern, field clinical experiences, and courses that emphasized classroom management.” A listing of additional responses appears in Appendix F.

Question 16 investigated whether or not respondents participated in designing a special program for at-risk students.

“Have you participated in designing and/or implementing a special program for at-risk students in your school?”

Table 23 shows that the vast majority of middle school and high school band directors participating in the study have not participated in designing and/or implementing a special program for at-risk students.

Table 23

Participated in Designing/Implementing a Special Program (School)

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	7	(5.38)	4	(3.03)	11	(4.20)
No	119	(91.54)	123	(93.18)	242	(92.37)
No Response	4	(3.08)	5	(3.79)	9	(3.43)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262

Question 17 investigated whether respondents have participated in designing and/or implementing an at-risk program in their district. The following data reflects the findings from this question.

Table 24

## Participated in Designing/Implementing a Special Program (District)

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Yes	7	(5.38)	4	(3.03)	11	(4.20)
No	120	(92.31)	122	(92.42)	242	(92.37)
No Response	3	(2.31)	6	(4.55)	9	(3.43)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262

Question 18 investigated the percentage of at-risk students who remain in music at their school. The question asked:

“Based on the experiences you’ve had with at-risk students in your program, rate the approximate percentage of those students who remain in the music program at your school.”

Table 25 presents the responses to question 18.

Table 25

## Students Who Remain in Music (At their School)

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Under 20%	29	(22.31)	33	(25.00)	62	(23.67)
20-50%	35	(26.92)	29	(21.97)	64	(24.43)
50-80%	42	(32.31)	38	(28.79)	80	(30.53)
80% and over	24	(18.46)	32	(24.24)	56	(21.37)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

n=262



Respondents were asked to identify the percentage of students who remain in music after they have left their schools. This question specifically asked:

“Based on the experiences you’ve had with at-risk students in your program, rate the approximate percentage of those students who continued in music after they left your school.”

Table 26 shows the responses to question 19.

Table 26  
Students Who Remain in Music (After they leave their School)

RESPONSES	M.S.		H.S.		COMBINED TOTALS	
	(N)	(%)	(N)	(%)	(N)	(%)
Under 20%	42	(32.30)	56	(42.42)	98	(37.40)
20-50%	43	(33.08)	46	(34.85)	89	(33.97)
50-80%	28	(21.54)	16	(12.12)	44	(16.80)
80% and over	17	(13.08)	14	(10.61)	31	(11.83)
TOTALS	130	(100.00)	132	(100.00)	262	100.00%

N=262

The data in this table suggests that a significant number of students do not continue in music after leaving high school. It may be determined from Table 25 and Table 26 that strategies are needed to encourage students to remain in music programs.

### Data From Part IV of the Survey Questionnaire

Part IV contained two questions which asked music educators to (1) check non-music courses that at-risk students find engaging, and (2) rate the roles of music educators in the listed areas using a Likert-scale. In this regard, question 20 asked:

“From your personal experiences, check courses listed below (non-music) that at-risk students find engaging during the school day.”

Listed below are results of respondents’ personal beliefs regarding non-music courses provided in the survey.

---

#### Non-Music Courses

---

RESPONSES	M.S. (N)	H.S. (N)
Auto Shop	20	62
Carpentry	23	45
Drama	40	54
Elective Choices	71	62
Foreign Language	10	8
Graphic Arts	40	44
Home Economics	34	42
Language Arts	7	4
Photography	11	31
Physical Education	106	80
Social Studies	7	3

Vocational Training	28	52
Wood Shop	26	47

Respondents were also given the option to provide other courses that they believed at-risk students find engaging during the school day. They are listed as follows:

---

Other Non-Music Courses

---

RESPONSES:

- Agriculture
- Construction
- Criminal Justice
- Teacher Aide
- Dance
- Computer Technology (2)
- JROTC
- Poetry/Art
- Psychology
- Team Sports
- Work Experience (3)

The impact of various roles that music educators assume for at-risk students is significant in determining success in the classroom. Question 21 was designed to have respondents rate these roles using a 9-point Likert-scale. The question asked the following:

“Rate the following roles of music educators that you personally feel contribute to the success of at-risk students in the classroom.”

Figures 1-6 show the results of the Likert-scale (0-lowest through 9-highest) ratings.

Number of Responses (n = 262)

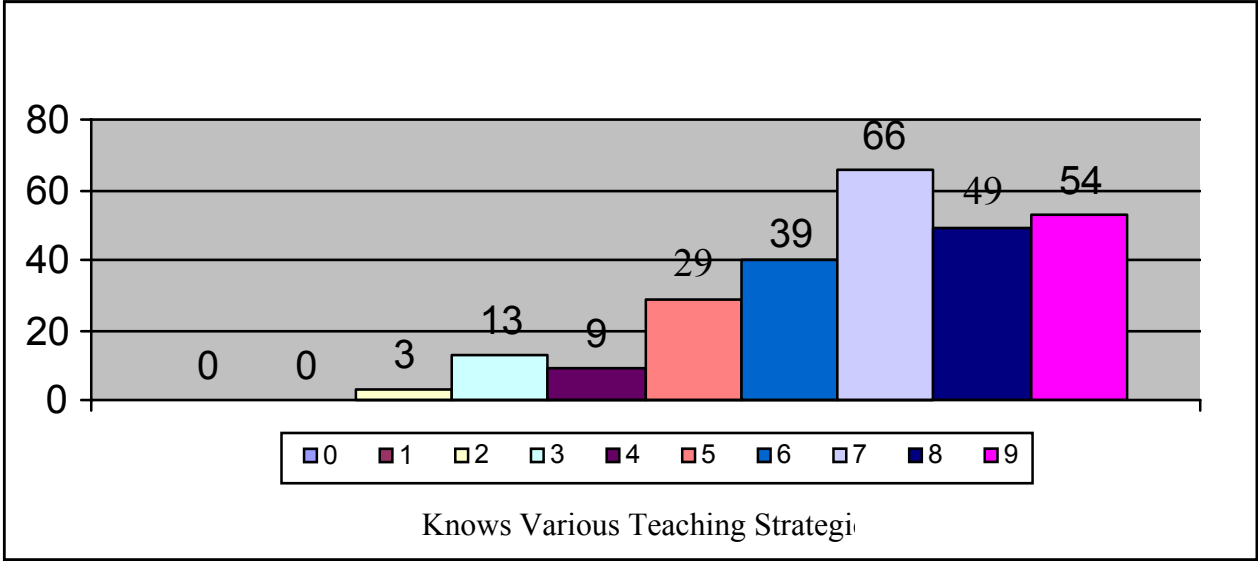


Figure 1

65% of the respondents rated this role as 7 or higher on the Likert-scale, with the rating of 7 receiving the highest number of responses. Mean rating = 6.870

Number of Responses (n = 262)

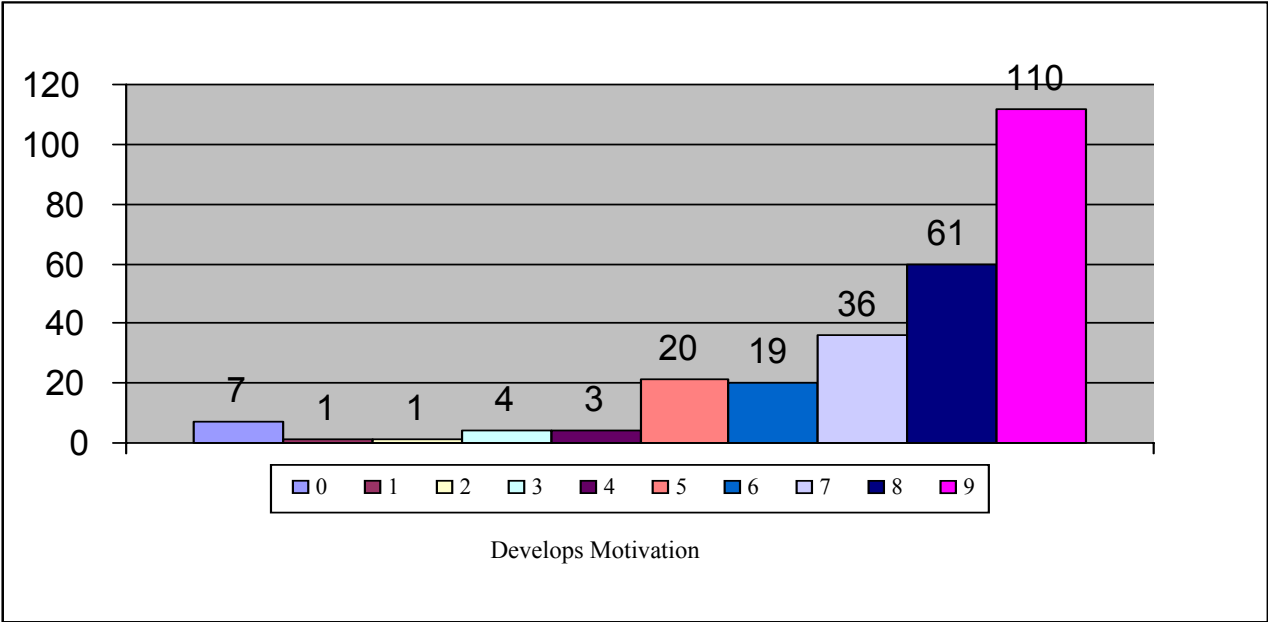


Figure 2

65% of the respondents rated this role as 8 or higher on the Likert-scale, with the rating of 9 receiving the highest number of responses. Mean rating = 7.523

Number of Responses (n = 262)

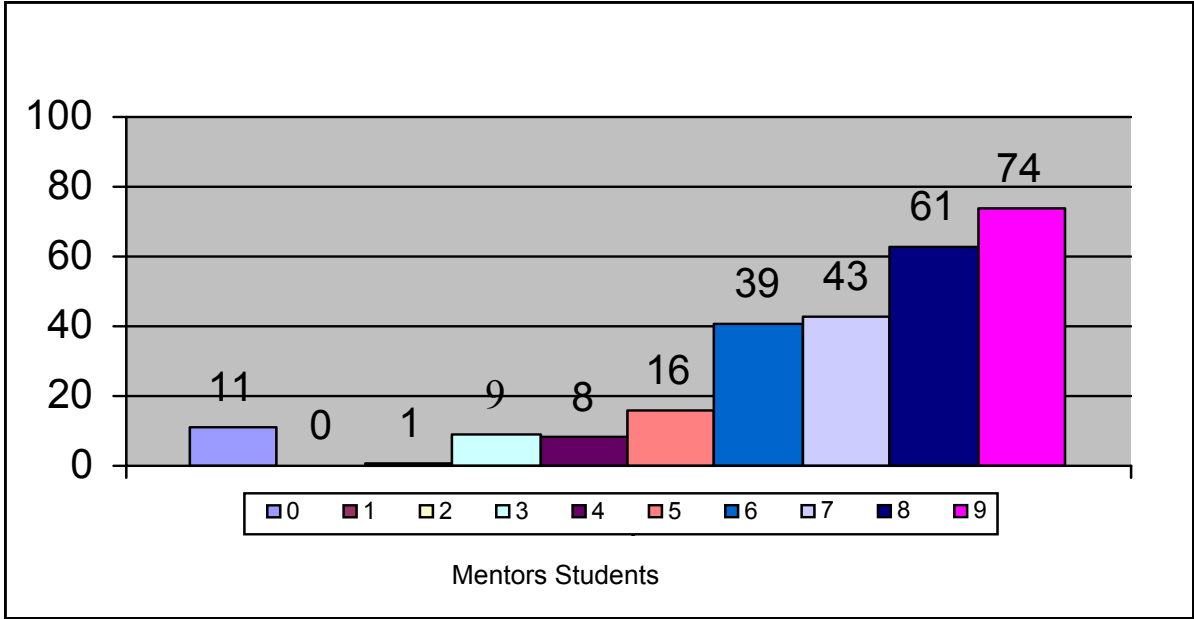


Figure 3

52% of the respondents rated this role as 8 or higher on the Likert-scale, with the rating of 9 receiving the highest number of responses. Mean rating = 6.985

Number of Responses (n = 262)

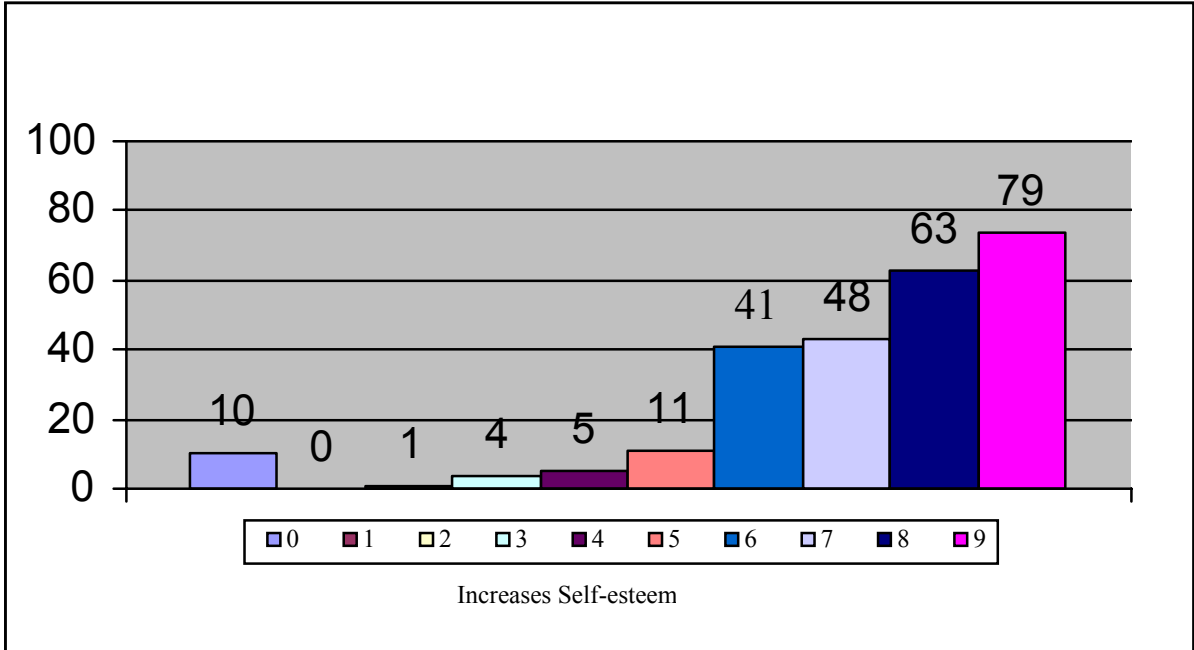
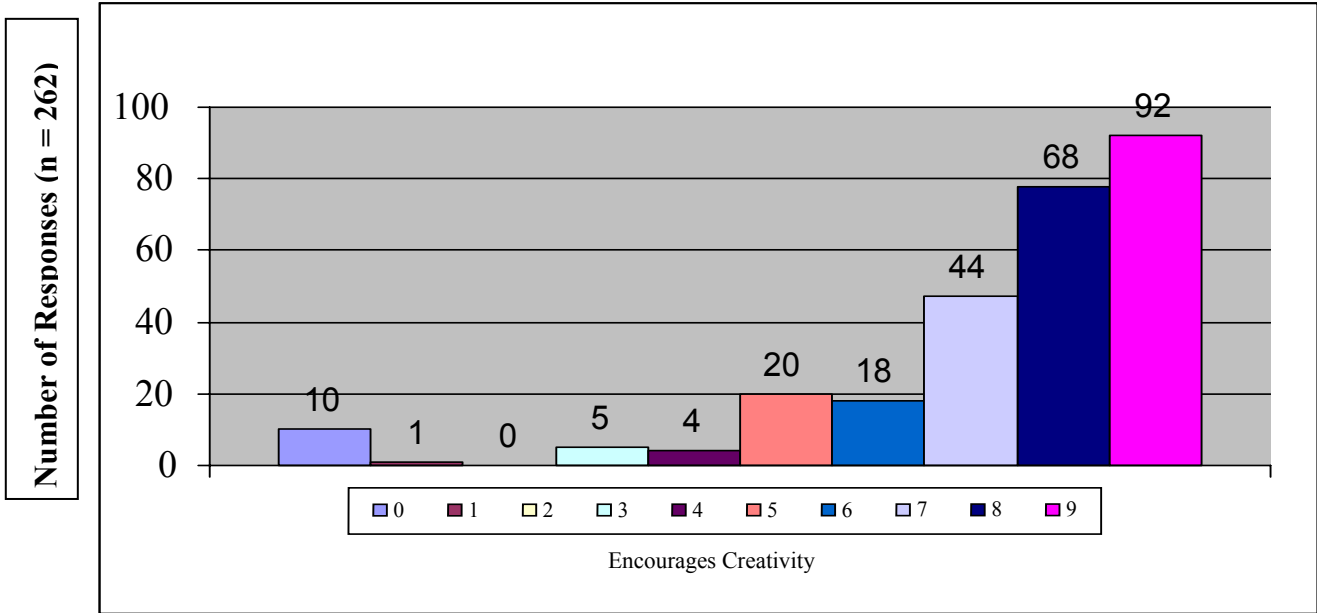


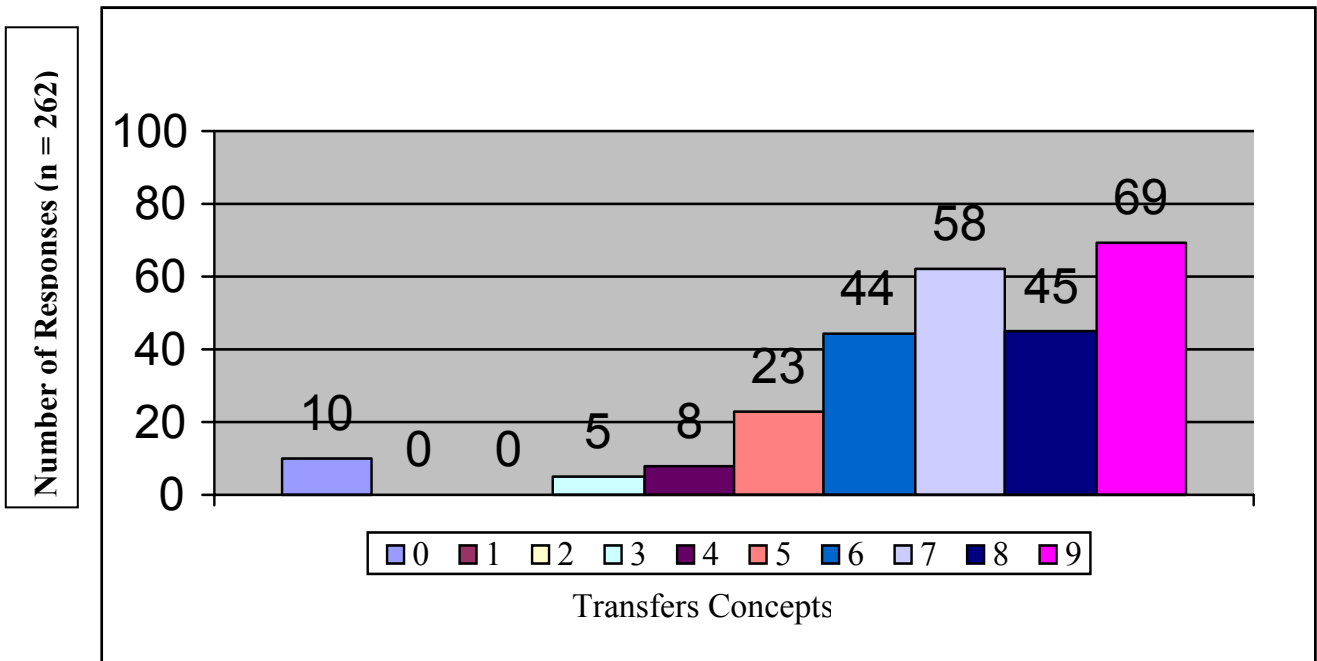
Figure 4

54% of the respondents rated this role as 8 or higher on the Likert-scale, with the rating of 9 receiving the highest number of responses. Mean rating = 7.141



**Figure 5**

61% of the respondents rated this role as 8 or higher on the Likert-scale, with the rating of 9 receiving the highest number of responses. Mean rating = 7.328



**Figure 6**

66% of the respondents rated this role as 7 or higher on the Likert-scale, with the rating of 9 receiving the highest number of responses. Mean rating = 6.920

### Data From Part V of the Survey Questionnaire

Part Five consisted of two questions, which sought to determine administrative support and specific teaching techniques or approaches for working with at-risk students. Question 22 focused on information regarding administrative assistance. This question asked respondents to:

“Rate the administrative support (schedule, textbooks, budget, etc.) you receive for your music program”.

The responses are shown in Figure 7.

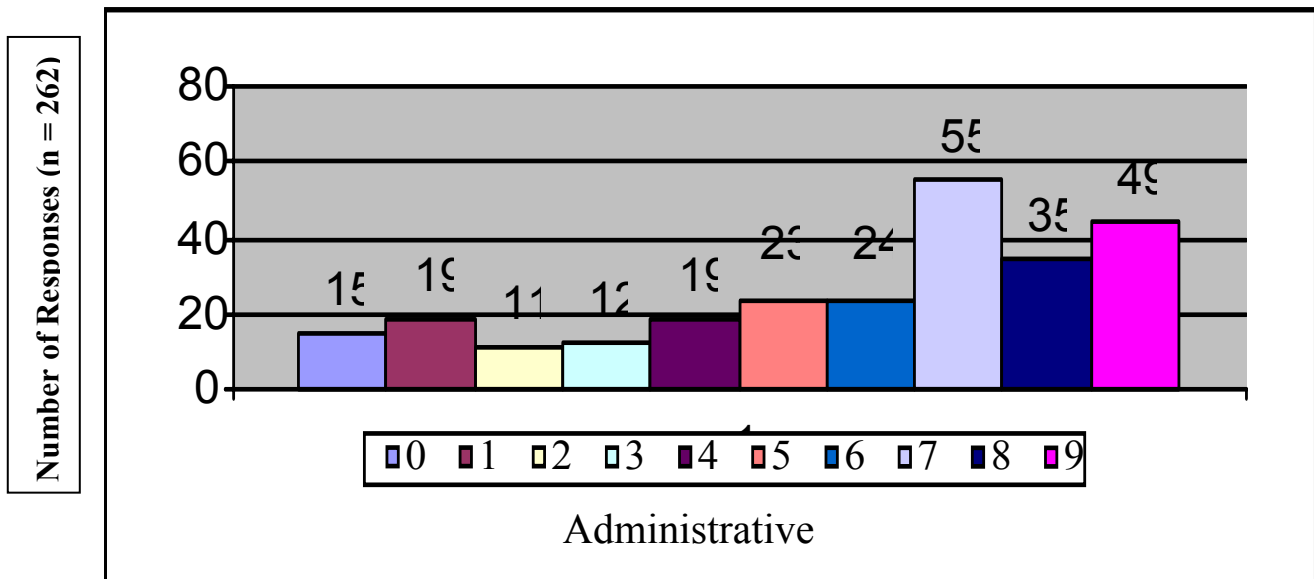


Figure 7

53% of the respondents rated this administrative support as 7 or higher on the Likert-scale, with the rating of 7 receiving the highest number of responses. Mean rating = 5.882

Question 23 requested information related to specific techniques respondents found effective. The question asked:

“Describe one or two specific teaching techniques, strategies, or approaches that you found to be particularly effective for teaching music in an at-risk setting?”

The most frequently cited are listed in Table 27.

Table 27

Teaching Techniques, Strategies, or Approaches

---

allow time in class for students to perform individually, even if it's just a short phrase; this increases self-confidence and self-esteem  
be enthusiastic and show interest in student progress  
cooperative learning  
discipline is the most important aspect in an at-risk setting  
don't let anything go, but be sensitive to students' feelings  
have students to practice in small group settings  
instill creative thinking in developing self-esteem  
model teaching concepts through performance  
not being hard to be difficult, but, to provide standards that develop musicianship  
offer positive criticism, while explaining justification for comments  
relate band to life  
repetition  
provide intrinsic and extrinsic rewards  
provide variety of instructional methods, i.e. composing, improvising, listening, and mentoring others  
provide performance opportunities  
peer mentoring  
set individual goals for students

---



A complete listing of the responses appears in Appendix F.

### **Data From Follow-up Responses to Question 24**

Question 24 on the survey gave respondents an option of providing additional information through a follow-up interview. The purpose of the interview was to gather additional information related to at-risk music students. Five middle school and five high school band directors were interviewed. The question asked:

“Would you be available for a follow-up interview regarding your work with at-risk students? If yes, please provide your phone number and/or email address”.

The following school numbers coincide with institutions that were randomly selected for the audio taped interview:

Middle Schools - #647, #741, #204, #817, #481

High Schools - #516, #232, #795, #893, #420

The responses to the follow-up interview questions provided a more detailed picture of how band directors in Florida work with at-risk students. The interview responses are summarized as follows:

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

Directors are aware of at-risk students and the symptoms that are associated with these students' identities. Most of the respondents indicated they identify at-risk students through guidance counselors, school departmental reports,

teacher/parent conferences, observing behavioral patterns, and/or realizing students are suffering from low self-esteem.

2. In your opinion, have you been able to help at-risk students do better in school, and perhaps even stay in school?

Band directors have been able to help at-risk students through encouragement, providing opportunities for them to become successful, having a structured program, relating band experiences to life, mentorship, and reminding students the significance of commitment to graduating. Overall, band directors indicated they have been able to help at-risk students through eligibility in band, encouragement, and providing a structured environment, as well as promoting musical independence.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

Several respondents shared personal experiences regarding students who were resilient in their programs despite adversity and overwhelming obstacles. In general, they mentioned that students had acknowledged that band directors made a difference in their lives, helped them maintain focus towards graduation, encouraged them to actively participate in music, and supported the notion of developing their musicianship as a vehicle to attaining a scholarship. Some respondents were novice teachers who were middle and high school band directors and have not yet had students graduate. Several band directors mentioned success stories shared by former at-risk students, (e.g. a student who were highly abusive to others, went on to the military, and is currently serving his country).

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

One of the most shared responses mentioned by several respondents was learning from those who are knowledgeable, experienced and have worked with at-risk students. Some band directors revealed they learned training methods through workshops/clinics in the district.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

All ten of the respondents agreed that band participation does assist at-risk students in developing discipline. Band gives them a sense of family, provides a positive atmosphere for achieving common goals, develops their self-esteem, challenges their cognitive skills, promotes academic responsibility and takes them away from outside distractions. Band participation appears to assist at-risk students with overcoming discipline problems, motivates them to achieve goals, develops self-esteem, provides a place where they can bond and utilizes the band program as a place where they build character.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

Exposure to new experiences helps give them options to consider later in life. Some respondents indicated they have established early morning and after school tutoring programs. Not accepting mediocrity and failure was mentioned by four respondents. Students should be challenged with class standards that are worthwhile, but rewarded through the 'win-win' experience daily.

7. What is the greatest challenge you face in working with at-risk students?

Several respondents noted that gaining parental involvement, dealing with students who are surrounded with adverse conditions and are afraid to let go, were two primary negative challenges that they are confronted with during school. Students and parents tend to give up easily on themselves and the opportunity to become successful. Directors indicated students are not appreciative for the role teachers play in their lives. The most disappointing challenge is when some students are not provided an opportunity to perform in band because they had not passed the FCAT test. Several respondents interviewed, mentioned educator challenges are as much a part of the daily teaching problems that are incumbent with our society. Most of them agree that students know when we have their best interests at heart. Working through adversity tests students' desire and will to succeed in life. Respondents indicated they find their biggest challenges stem from dealing with students who have no desire to become exceptional, providing musical experiences without funding, equipment, resources, inadequate facilities, poor scheduling, low enrollment in band, limited self-esteem and other obstacles that distract from a positive learning environment.

8. What is the greatest reward you receive from working with at-risk students?

Band directors revealed their greatest rewards come through knowing that their students were better people because of the various learning experiences associated with band. More importantly, at-risk students seem to understand the lessons and values learned in band will carry them throughout life. An overwhelming majority of respondents indicated they become proud when at-risk students realized they could function in society just as other students. Several respondents revealed that they received the ultimate reward when

students' acknowledge that band directors made a difference in their lives; that's the "Eureka".

For a complete transcription of the ten interviews, see Appendix G. Additionally, all institutions (schools) participating in the study are listed in Appendix I.

## **CHAPTER V**

### **SUMMARY AND CONCLUSIONS**

#### **Summary of the Study**

Assuming that music educators have acquired the knowledge, skills and behaviors to assist at-risk students cannot be taken for granted. The purpose of this research project was to investigate how band directors in the State of Florida perceive and work with students who may be identified as at-risk. The study purposefully focused upon band director perceptions of at-risk students, and to what extent they are implementing strategies that assist in developing these students. The results could provide data that reinforce techniques and behaviors that shape the lives of at-risk students, particularly those in band programs.

Chapter One outlined historical trends and commonly perceived changes that music education and band programs have experienced. Recent research was examined, along with the need for studying at-risk students in music, and problems associated with teaching these students. The need for the study was evidenced in previous research, which implies that high rates of suspension, expulsion, and dropouts in the at-risk student population are major concerns (Brown, Epps, Hilliard, Lloyd, Neyland, 1985). Although many at-risk students are successful during public elementary and secondary schooling, the majority of those included in the population are often marked by failure and lack of positive educational experiences. Despite the disappointing academic results achieved by some at-risk students, the most effective at-risk programs are located in schools. Schools play a significant role in screening and influencing future life opportunities.

Chapter Two examined a variety of related literature. Studies were categorized and presented as: 1) at-risk students, 2) at-risk programs, 3) music and at-risk students, and 4) music programs for at-risk students.

Chapter Three described the methodology for the study. **A Study of At-Risk Students in Music Questionnaire** was piloted. Following revisions of the questionnaire, a final version of the survey instrument was used as the means for gathering data for the study.

Chapter Four presented the results from the returned survey. Data were presented in table format, which gave frequency of responses to the questions, and means expressed as percentages. Other responses were presented as supplementary lists and figures.

Ten band directors were randomly selected from among those who volunteered to respond to a follow-up interview. The interviews were conducted via telephone, and were audio taped. The interview allowed the researcher to delve into specified areas of inquiry in greater depth.

### **Research Questions**

Specifically, the study attempted to gather information that would answer the following questions: (1) To what extent are band directors in Florida's secondary schools aware of at-risk students who may be in their programs?, (2) To what extent are band directors in Florida's secondary schools aware of programs designed to assist at-risk students in their schools?, (3) To what extent have band directors in Florida's secondary schools participated in the design and/or implementation of special programs for at-risk students?, and (4) To what extent have band directors in Florida's secondary schools utilized teaching techniques, strategies, or special approaches that have proven to be successful in assisting at-risk students to succeed.

## Summary of Results

Almost every student is at-risk to some degree, but there are particular circumstances and behaviors that tend to place some students in a “high risk” category. For this study, the definition of at-risk students was identified as those who are in debilitating social-emotional, socio-economic, physical, academic, and/or for criminal environments that may diminish their likelihood of graduating from school or becoming successful in life.

Schools were selected from a listing of Florida schools generated by the Florida Department of Education. From this list, 268 middle schools and 232 high schools were selected, totaling 500 schools for the sample. From this sample, the middle school return rate was 48% and the high school return rate was 57%. The number of years varied in teaching experience for those who returned the survey. The largest percentage comprised those band directors who have taught between 0-5 years (52%). Of the three demographic areas investigated (rural, urban, and suburban) urban schools comprised (39%) of the sample, followed by suburban (27%) and rural (19%).

1. Seventy-nine percent of the band directors indicated that they were aware of at-risk students in their classes. Fifty-six percent of the band directors also revealed that they worked one-on-one with these students. However, some respondents offered that there was not enough priority given to at-risk student development in their schools.
2. Results indicated that 72% of the band directors were aware of programs in their school districts that were designed to assist at-risk students. In addition, 56% said they were aware of programs that were designed to help them improve their abilities for working with at-risk students. However, results indicated that only 40% participated in those programs.
3. It appears that few (8%) of the band directors in the study participated in designing or implementing special programs for at-risk students in their schools. This finding seems to be contradictory to the Shields (2001) study describing the role and importance of music education as an intervention strategy for at-risk students.



4. The most commonly suggested teaching techniques, strategies, or special approaches used while working with at-risk students included:
  - a. using discovery learning, as well as preview and review activities
  - b. using repetition to strengthen weaknesses
  - c. being a mentor as often as possible
  - d. allowing students to progress at their own rate and develop cooperatively with other students
  - e. providing a positive environment that students realize is encouraging and contributes to their well-being
  - f. maintaining high standards, while setting realistic goals and providing constructive feedback
  - g. relating band experiences to real life situations and challenges that students are likely to face

Particular interest should be noted with regards to the significant percentage of band directors (78%) who indicated that their undergraduate/graduate education courses did not help prepare them to teach in at-risk settings. Comments such as strengthening ESOL, ESE, behavioral management skills, and developing methods and techniques courses, were mentioned as critical areas needing attention in college courses, especially when dealing with children who are identified as at-risk.

Using a Likert-scale, where 0 was lowest and 9 was highest, participants were asked to rate the importance of six roles that teachers assume, as they pertained to working with at-risk students in music. The roles and their mean ratings were: 1) Knows various teaching strategies (6.870), 2) Develops Motivation (7.523), 3) Mentors students (6.985), 4) Increases self-esteem (7.141), 5) Encourages creativity (7.328), and 6) Transfers concepts (6.920). When asked to rate administrative support they felt they received in their schools (using the same 0 to 9 Likert-scale), the responses produced a mean rating of 5.882.

## Discussion

Today's public schools share the responsibility of raising students' level of self-esteem through establishing objectives, standards, success, respect and social identity. One of the most important findings of this study relates to the low percentage of participation of band directors in at-risk training opportunities, despite the high percentage of band directors who were aware of at-risk students in their music programs. During a follow-up phone conversation, one band director indicated "he did not wish to participate in the at-risk survey." Interestingly, he mentioned that, "there were no at-risk students in the band program." Earlier research by (Robinson, 2004) indicated that potentially, all students are at-risk in some regard. If we support the idea that at-risk conditions are externally applied and not inherited, then there is much hope for working with these students. Results from the study indicated that middle and high school band directors were aware of at-risk programs, however, only 38% of them indicated that they referred students to those at-risk programs.

Further results revealed that band directors were convinced that music does encourage at-risk students to remain in school, 92%. This also supports results of previous studies (Ebie, 1998). It is interesting to note that there were five middle/high school directors (1.9%), who indicated music does not encourage at-risk students to remain in school, and 17 (6.5%) who indicated they do not know if music encourages students to remain in school.

Attention is also needed with regards to the significant percentage of band directors who indicated their undergraduate/graduate education courses did not help prepare them to teach in an at-risk setting. Comments such as strengthening ESOL, ESE, behavioral management skills, developing methods and technique courses were mentioned as critical areas needing attention in college courses, especially when dealing with children who are identified as at-risk. However, in a recent study by Figgers (2003), he investigated the reasons that Florida teachers either include or do not include World Music in their curricula. He determined that if teachers had a strong personal desire to include World Music, they found a way to do it, regardless of previous course-work, training, in-service, workshops or previous knowledge. Personal desire was the only

variable that predicted inclusion. The Fiese & Decarbo (1995) study of urban music teachers revealed that developing personal methods of pre-service music students, such as consistency, nurturing, and mentoring were training methods that should be included in undergraduate & graduate music education classes.

In the present study, data analysis revealed that some of the less experienced band directors indicated they felt less prepared to deal with at-risk students, while experienced band directors revealed more positive responses. This may account for some of the overall low responses to these issues. When asked to indicate what percentages of their at-risk students remained in the music programs at their schools, respondents were fairly evenly divided across the ranges provided. In support of commonly perceived practice, 70% of the band directors indicated that in their opinion, less than half of their at-risk students continued in music after leaving their schools.

Both middle and high school band directors indicated physical education and elective courses as the most frequent non-music courses at-risk students find engaging during the school day. This could be because of the personal and social outlet they provide. Students enjoy areas that are interesting, especially those they select. Some directors indicated that students appreciated the opportunity to have input in their band programs. Band directors also suggested that computer technology was a non-music course that seemed to engage students who were at-risk.

Band directors responded similarly in their overall opinions of teaching strategies and approaches that lead to effective at-risk learning. Using highly structured environments that are appropriate to students' grade levels is imperative. Previous research reflects strong opinions associated with developing teaching strategies designed to take into account the students' cultures and values, as well as learning (Allsup, 1997). Schmid (1992) reviewed practical steps to consider when dealing with a multicultural band, orchestra, or choir. Investigated were global analysis, techniques, rehearsal strategies, trained patterns, and cultural comparisons that reflect changes in our society. The results found that programs should move toward becoming more diversified so that all students are reached, especially those labeled at-risk. Overall ratings regarding roles of music educators were positive, reflecting band directors' acknowledgement of their importance. It is assumed, then, that such influences such as: teaching strategies,

motivation, mentorship, self-esteem, creativity, transferring concepts, and administrative support are substantial components in developing at-risk student success.

The general attitude of band directors interviewed in the survey revealed the greatest reward they receive from working with at-risk students included knowing they were providing a positive environment that encouraged students to develop independence. One band director described this moment as, “the reward that comes when the at-risk student ‘light bulb’ goes off and they reach that point of ‘Eureka’. In other words, at this point, all of the blood, sweat and tears devoted to students were worthwhile, because of the progress they have made”.

Some of the band directors’ personal reinforcement methods and techniques are summarized as follows:

“I related music to something in students’ lives, both personally and philosophically...I like to use vernacular with students who are comfortable with my methods...thus allowing them to identify their teacher-learning expectation with mainstreaming behaviors linked to student life.”

“I have found at times the silent rehearsal can be very effective. Utilizing the chalkboard with appropriate objectives and lessons for the day can be helpful. Establishing a rank system, by which student rank is determined on how many playing assignments they have completed can be a healthy means of encouraging them to participate.”

“I use the pass-off system for beginning and intermediate students that allows progression at their own pace, but also requires a certain amount of progress and achievement that is needed in maintaining class standards.”

“I have found that making a personal connection with the student is extremely beneficial, especially at the beginning of the school year. Including random acts of kindness can be a great strategy to consider.”

“Allowing students to assist you in teaching others places a level of responsibility on the students. Therefore, the student feels they are a part of the learning and teaching process. This changes the students’ perception about school and school settings. It also increases student’s self-esteem, self-confidence and self-worth.”

This study revealed stimulating perceptions, strategies, and approaches to teaching that will not impede at-risk students’ progress, but more importantly, provide them with a vehicle that will strengthen their ability to become successful. Muir (2000) writes:

“Regardless of whether we want children to learn to be learners, or whether there are content and skills we value and want students to learn, we must use teaching strategies which more closely match how students learn naturally. That means using techniques which match what we know about how kids learn” (p.2).

Therefore, if music educators are truly interested in teaching all children, then directors must provide favorable learning environments that will meet student needs. Research in learning styles has indicated that the arts may provide an instructional format that is better suited to the learning styles of at-risk students. Hanson (1990) states “the academically at-risk student is generally a more extroverted student.” He believes music can provide those at-risk students with an appropriate medium for intellectual growth. However, Scripp & Meygaard, (1991) reports that educators often create conditions that leave at-risk students out of the mainstream of productive learning. It may be necessary for all music educators to consider reexamining objectives that will meet the needs of every student.

Since studies and articles concerning at-risk student intervention and motivation (Shuler, 1991; DeLorenzo 1994; Nelson, 1997; Kohlenberg, 2001; Shields, 2001), behavior and class room management (Asmus, 1986; Doane, 1992; Walls, 1997; Adamek, 2001; Gordon, 2001; Stringfield & Land, 2002), strategies, techniques, and programs (Barry, Taylor, Walls, & Wood, 1990; Dougherty, 1990; Robinson, 2004), have been investigated in some depth, the results of the present study may represent additional information that will add to a better understanding of at-risk students in Florida’s secondary school bands. Perhaps, later in life, the level of educational risk will then be reduced for all.

## **Conclusions**

Based on the results of this study, the following conclusions were drawn:

1. Band directors generally want to assist at-risk students in reaching their fullest potential through techniques and strategies that they have found engaging. Veteran band directors tend to rely on lessons they’ve learned through

- experiences rather than by participating in formal training opportunities. The views of less experienced directors indicated they rely on discussing possible strategies with more experienced directors, rather than seeking solutions from training opportunities provided in their district.
2. The guiding principle associated with teaching at-risk students in music included understanding the importance of establishing trust. Band directors mentioned that students recognize when genuine mentoring strategies, such as developing friendship, effective teaching, and instilling values, occur. This encourages self-discipline and diligence, traits that carry over into intellectual pursuits students will face in life. Band is one way for young people to connect with themselves, but is also a bridge for connecting with others. Through positive experiences, it can introduce children to richness and diversity of they human family and to the myriad rhythms of life.
  3. Assessment techniques learned in undergraduate and graduate training courses should be strengthened to assist teaching delivery. A common goal suggested by band directors is to develop avenues wherein all students are reached.
  4. Programs for developing at-students in music is limited, however, future studies can provide assistance to novice and experienced teachers educating these students.
  5. Five key strategies that band directors can employ to increase their self-awareness when working with at-risk students include: taking proactive steps to identify students, paying attention to important matters regarding the student, using effective techniques to increase students' interest, using an appropriate sense of humor that is inviting, and regularly acknowledging the significant ways in which teachers can contribute to students' lives.

## **Recommendations**

The present study attempted to determine to what extent band directors in the state of Florida were aware and knowledgeable of at-risk students and/or programs. The following recommendations were prompted by the results and conclusions of the study.

1. There is a need for further research in the area of at-risk students in music programs. Clinic sessions and workshops dealing with strategies for working with at-risk students should be offered on a regular basis by professional associations such as Florida Bandmasters Association (FBA), Florida Music Educators Association (FMEA), as well as, Music Educators National Conference (MENC). This could provide valuable knowledge for novice and experienced band directors needing support in educating at-risk students.
2. In spite of the limited research, implications for the study of at-risk students in music can be significant. Therefore, it is suggested that additional research be conducted to assess at-risk students' perceptions of music and music programs in their daily lives.
3. On the strength of the study and its findings, applied research that measures the impact of various teaching and learning strategies on at-risk students participating in music classes should be conducted.
4. Pre-service teacher training programs should continually be assessed to ensure that adequate emphasis is being placed on preparing pre-service teachers to work with at-risk students in the music classroom.

## **APPENDIX A**

### **A Pilot Study of Music and At-Risk Survey Project**

#### **Letter, Original Questions, Data Results, Summary of Responses and Evaluation Form**



June 8, 2003

Dear Music Educator:

I am currently a graduate student at Florida State University and would like to enlist your participation in the way of opinions, experiences, and knowledge relating to at-risk students. I am preparing to conduct a survey in the field of music education. The survey will provide the data for my dissertation, which is a study of music and at-risk students. The data-gathering instrument for this study is a questionnaire: **At-Risk Music Survey**.

The reason for contacting you at this time is to ask for your assistance in **PRETESTING** the survey questionnaire. The questionnaire has been validated, but before mailing it to a randomly drawn sample of music education programs, I would like to have several leaders in the field of music education complete the questionnaire and report any problems or suggestions for improvement. Your help in this pretest process would certainly be appreciated.

The actual task involves completing the **SURVEY QUESTIONNAIRE**, relating all answers to your music program, and completing the **PRETEST EVALUATION FORM**. The survey will take approximately fifteen minutes to complete. If you agree to perform this service I am requesting that you complete the survey and evaluation form by Tuesday, June 17, 2003. Enclosed is a self-addressed envelope for you to use to return your survey and evaluation response. I realize that your time is very valuable and I wish to thank you in advance for taking the time to assist me with this survey project.

If you would like to learn more about the findings of the study, please contact me using the address information below. You may also contact me through Dr. Shellahamer in the School of Music, (850) 644-3885 or at my home (850) 402-1312. Again, thank you for your participation.

Sincerely,

Shelby Chipman  
Graduate Student  
School of Music  
Florida State University  
Email: [shelby.chipman@famu.edu](mailto:shelby.chipman@famu.edu)  
Telephone: (850) 402-1312

**Original Questions:  
A Pilot Study of Music and At-Risk Survey Project**

The purpose of this survey is to collect information related to schools that face challenging circumstances in educating at-risk students. At-risk students are defined as those who are in debilitating social-emotional, socio-economic, physical, academic, and criminal difficulties, as well as those where individual situations and circumstances may diminish their likelihood of graduating from school and becoming successful in society.

Your participation in this research project will contribute to a better understanding of the role of music in the lives of at-risk students. Thank you for completing the survey.

1. **How many years have you been in the teaching profession?**  
# of years \_\_\_\_\_
  
2. **Institution**  
Private \_\_\_\_\_  
Public \_\_\_\_\_  
Other (please specify) \_\_\_\_\_
  
3. **Your current teaching status:**  
Elementary \_\_\_\_\_  
Middle \_\_\_\_\_  
High \_\_\_\_\_  
Private \_\_\_\_\_
  
4. **What is the approximate total enrollment in your school?**  
0-500 \_\_\_ 501-1000 \_\_\_ 1001-1800 \_\_\_ 1801-2200 \_\_\_ 2201-3000 \_\_\_ 3001-above \_\_\_
  
5. **How many students are enrolled in music classes in your school?**  
Band \_\_\_\_\_ Guitar \_\_\_\_\_  
Orchestra \_\_\_\_\_ Keyboard \_\_\_\_\_  
Chorus \_\_\_\_\_ General Music \_\_\_\_\_  
Other (please specify) \_\_\_\_\_
  
6. **What is the percentage of population represented in your school?**  
White \_\_\_\_\_ Asian \_\_\_\_\_ Other: \_\_\_\_\_  
Black \_\_\_\_\_ Hispanic \_\_\_\_\_
  
7. **Does your school have programs for learners with special needs?**  
ESE ( ) Yes ( ) No  
Title-one ( ) Yes ( ) No  
After-school tutoring ( ) Yes ( ) No  
Others (please specify) \_\_\_\_\_
  
8. **Are students required to maintain a minimum GPA or grade when participating in music?**  
( ) Yes ( ) No  
(If yes, required average or grade \_\_\_)

9. **Are you aware of “at-risk intervention programs” in your school district?**  
 Yes  No  
 If yes, have you utilized any of these programs?  Yes  No
10. **Are you aware of at-risk students in your program?**  
 Yes  No  
 (If yes, how many \_\_\_\_\_)
11. **Have you referred at-risk students to a special program in your school?**  
 Yes  No
12. **In your opinion, does participation in school music programs encourage at-risk students to remain in school?**  
 Yes  No
13. **Do you personally work with at-risk students in your program?**  
 Yes  No  
 If yes, in what capacity  
 \_\_\_\_\_  
 \_\_\_\_\_
14. **Does your school district provide specialized teacher training for working with at-risk students?**  
 Yes  No  
 If yes, have you attended one of these training opportunities?  Yes  No
15. **Do you feel your undergraduate/graduate education courses prepared you to teach in an at-risk setting?**  
 Yes  No  
 If yes, what specific areas in your education prepared you?  
 If no, what areas would you suggest need to be included?  
 \_\_\_\_\_  
 \_\_\_\_\_
16. **Have you participated in designing and/or implementing a special program for at-risk students in your school?**  Yes  No
17. **Have you participated in designing and/or implementing a special program for at-risk students in your school district?**  Yes  No
18. **Based on the experiences you’ve had with at-risk students in your program, approximately what percentage of those students remained in the music program at your school?** \_\_\_\_\_
19. **Based on the experiences you’ve had with at-risk students in your program, approximately what percentage of those students continued in music after they left your school?** \_\_\_\_\_

20. From your personal experiences, list other courses (non-music) that at-risk students find important during the school day.

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21. Can you describe one or two specific teaching techniques, strategies, or approaches that you found to be particularly effective for teaching music in an at-risk setting?

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22. Rate the following music educator behaviors that contribute to the success of at-risk students in the classroom.

Develops Motivation

0	1	2	3	4	5	6	7	8	9
Low									High

Mentors Students

0	1	2	3	4	5	6	7	8	9
Low									High

Develops Self-esteem

0	1	2	3	4	5	6	7	8	9
Low									High

Encourages Performance Excellence

0	1	2	3	4	5	6	7	8	9
Low									High

Other (please specify) \_\_\_\_\_

23. Rate the administrative support (schedule, textbooks, budget, etc.) you receive for your program.

0	1	2	3	4	5	6	7	8	9
Low									High

24. Would you be available for a follow-up interview regarding your work with at-risk students? If yes, please provide your phone # and/or e-mail address.

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## Data Results from A Pilot Study of Music and At-Risk Survey Project

The purpose of this survey is to collect information related to schools that face challenging circumstances in educating at-risk students. For this study, at-risk students are defined as those who are in debilitating social-emotional, socio-economic, physical, academic, or criminal difficulties, as well as those where circumstances may diminish their likelihood of graduating from school and/or becoming successful in society.

**1. In what capacity and how many years have you been in the teaching profession.**

Institution	N	Total yrs.	Mean
Public –	n = 16	205	11.4 yrs
Private -	n = 4	17	4.25 yrs

**2. Your current teaching status:**

Elementary -	1
Middle -	6
High -	12
Private –	1
Retired -	1

\* **Note:** One respondent indicated that he/she taught at both the middle and high school levels.

**3. What is the approximate total enrollment in your school?**

0-500 -	0
501-1000 -	5
1001-1800 -	7
1801-2200 -	6
2201-3000 -	1
3001-above -	1

**4. How many students are enrolled in music classes in your school?**

Band -	2,562
Orchestra -	163
Chorus –	1,620
Guitar -	50
Keyboard -	33
General Music -	75
Other –	103

**5. What is the percentage of population represented in your school?**

White –	42.8
Black –	41.9
Hispanic-	6.3
Asian-	7.0
Other -	19.3

(Haitian, Polynesian/Islander, Arab)

**6. Does your school have programs for learners with special needs?**

Exceptional Student Education

Yes = 19      No = 0      No Response = 1

Title-one

Yes = 11      No = 2      No Response = 7

After-school tutoring

Yes = 15      No = 2      No Response = 3

Others (please specify):

At-Risk In-School Tutoring

SAB Program for Reading

SARP Student At-Risk Program

ACE Accelerated Graduation Program

7. **Are students required to maintain a minimum grade point average when participating in music?**

Yes = 13      No = 6      No Response = 1

The required average for those responding yes was 2.16

8. **Are you aware of “at-risk intervention programs” in your school district?**

Yes = 16      No = 2      No Response = 2

If yes, have you utilized any of these programs?

Yes = 10      No = 6

9. **Are you aware of at-risk students in your program?**

Yes = 18      No = 2

If yes, how many?

There were 15 yes responses to this question with a mean of 16.8 students.

10. **Have you referred at-risk students to a special program in your school?**

Yes = 8      No = 12

11. **In your opinion, does participation in school music programs encourage at-risk students to remain in school?**

Yes = 20      No = 0

12. **Do you personally work with at-risk students in your program?**

Yes = 15      No = 5

If yes, in what capacity ?

Mentorship

Counselor  
One-on-one meetings with students/parents  
After-school rehearsing  
Finding food assistance  
Checking progress reports  
Private lessons  
Leadership mentoring  
“SARP” program  
Mainstreaming assistance with IEP Exceptional Student Education  
Obtain booster support to help disadvantage students in music program

**13. Does your school district provide specialized teacher training for working with at-risk students?**

Yes = 11      No = 6      No Response = 3

If yes, have you attended one of these training opportunities?

Yes = 6      No = 5

**14. Do you feel your undergraduate/graduate education courses prepared you to teach in an at-risk setting?**

Yes = 7      No = 13

**If yes, what specific areas in your education prepared you?**

Psychology of Music  
Music Education in American Society  
Teaching Diverse Students  
Adolescent and Educational Psychology  
Choral Techniques classes that performed partnerships with inner city schools  
Entire training somewhat geared toward at-risk students



**If no, what areas would you suggest need to be included?**

Additional training is needed in courses/experiences in program of study.

Knowing prior to first teaching assignment the issues related to at-risk programs.

Behavior Alternative Learning Styles

Having methodologies that assist students who are not prepared to learn upon entering classroom.

Defining what makes a student at-risk and remedies for success.

Acquire a better understanding of specific cultures under at-risk student umbrella.

- 15. Have you participated in designing and/or implementing a special program for at-risk students in your school?**

Yes = 3      No = 16      No Response = 1

- 16. Have you participated in designing and/or implementing a special program for at-risk students in your school district?**

Yes = 1      No = 18      No Response = 1

- 17. Based on the experiences you've had with at-risk students in your program, approximately what percentage of those students remained in the music program at your school?**

There were 15 responses to this question with a mean of 75.3%.

- 18. Based on the experiences you've had with at-risk students in your program, approximately what percentage of those students continued in music after they left your school?**

There were 11 responses to this question with a mean of 53.2%.

- 19. From your personal experiences, list other courses (non-music) that at-risk students find important during the school day.**

Art – 4  
Auto Shop  
Aqua Culture  
Carpentry  
Culinary Operations  
Drama  
Elective Choices  
Foreign Language  
Graphic Arts  
Home Economics  
Language Arts/Reading - 2  
Math  
Photography  
Physical Education – 5  
Science  
Social Studies  
Vocational Training – 3  
Wood Shop

- 20. Can you describe one or two specific teaching techniques, strategies, or approaches that you found to be particularly effective for teaching music in an at-risk setting?**

“One technique I have used is to give the students some responsibilities and make them feel that they are important and needed, i.e., roll check, issuing uniforms, leadership.”

“Music is unique, sometimes at-risk and special education students exceed the “normal” kids because they have a better work ethic.”

“Providing students with field trips, semi-professional experiences that take them out and see other performances.”

“Giving some of the creative/directional control to students by allowing them to take ownership of their performance.”

“Peer teaching/group practice sessions. Pass-off system, individual accountability through practice logs.”

“Take a positive encouraging, energetic, and spirited approach to learning.”

“Use strong discipline, but make sure the student knows you love them and realize they have great potential – be consistent and fair.”

“Modeling, positive reinforcement.”

“Individual as much as possible on a daily basis, especially with those students who struggle in beginning level courses.”

“Private reprimanding, especially for those who may have an emotional problem. Consistent review, allowing students to be successful.”

“Developing methods of inclusion without competition serving the primary motivator for achievement.”

21. **Rate the following music educator behaviors that contribute to the success of at-risk students in the classroom.** (See Below)

Music Educators Behaviors

<b>Behavior</b>	<b>Mean Rating</b>
Develops Motivation	7.95
Mentors Students	7.75
Develops Self-esteem	8.3
Encourages Performance Excellence	7.5

10-point Likert-scale where 0 is low, 9 is high

- 22. Rate the administrative support (schedule, textbooks, budget, etc.) you receive for your music program.**

Based on a Likert-scale of 0-9, a mean of 5.9 resulted.

- 23. Would you be available for a follow-up interview regarding your work with at-risk students? If yes, please provide your phone number and/or e-mail address.**

(    ) \_\_\_\_\_ - \_\_\_\_\_                      e-mail address \_\_\_\_\_

There were 17 music teachers who indicated they would be available for follow-up interviews, 2 music teachers indicated they would not be available, and one music teacher who did not respond

**Thank you for completing this survey.**



6. **Please comment on any aspect of the questionnaire that you feel needs revision. Your suggestions and/or criticisms are appreciated:**

### **Summary of Responses to the**

#### **A Pilot Study of Music and At-Risk Survey Project Evaluation Form**

- 1) re-arrange questions 1-9 that deal with population, music programs, and specific programs,
- 2) consider re-stating question 4 which may involve the evaluator needing additional assistance with answering the question,
- 3) consider writing out the words to (ESE) Exceptional Student Education and (ESOL) English for Speakers of Other Languages, some educators may not be familiar with abbreviation,
- 4) check spacing between questions throughout each question,
- 5) identify definitions related to at-risk students that could mean low grade point average, special education, children with emotional problems, children with learning disabilities in reading, math, or other subjects.
- 6) consider adding a question related to demographics – rural, urban, and suburban areas,
- 7) consider specifying question 1, private school versus private lessons,
- 8) provide the evaluator with choices on question 19,
- 9) consider re-stating questions that require monitoring over the course of a year or securing data from a school administrator or district administrator,
- 10) revise question 21, it is slightly unclear,
- 11) clarify “at-risk” definition,
- 12) include band, orchestra, and choir as part of choices relating to question 22. This will bring clarity to the type of program being described,
- 13) be careful when asking for percentages and information requiring assistance from administrators. This can be discouraging if answers are not easily accessible by the evaluator,
- 14) think about another modifier other than “develops” on question 21 as well as define what “music educator behaviors” refers to in this context,

- 15) when asking yes/no questions about a school or district, there should probably be a choice of “don’t know” for those who are new to the profession.

**APPENDIX B**

**Survey Questionnaire Cover Letter #1 &  
At-Risk Music Student Survey Questionnaire**



1137 Winter Lane  
Tallahassee, FL 32311  
Telephone: (850) 402-1312  
shelby.chipman@famu.edu

October 10, 2003

Dear Music Educator:

The enclosed **Survey Questionnaire** serves as the data-gathering instrument for my doctoral dissertation at Florida State University. The purpose of this study is to: (1) identify who are at-risk students, (2) identify at-risk program – What are they?, Where are they?, and What do they attempt to do?, (3) identify music and at-risk students, and (4) identify music programs for at-risk students. The survey deals specifically with practices related to secondary music teacher approaches in educating at-risk music students. Demographics, special programs, behaviors, techniques, and personal experiences are also examined.

Realizing that you are called upon quite often to complete such survey questionnaires, the survey will take approximately twelve minutes to complete. By completing the survey, you are voluntarily consenting to participate in this study. All information will remain confidential, and will be reported only in aggregate form. In return, the information that you provide will serve a useful and meaningful purpose in the continuing effort to support students involved in music programs, particularly those who are subject to dropping out of school.

This survey is being sent to 500 randomly selected secondary music programs in the State of Florida. A summary report of the results of this study will be sent to each school participating in the study, as well as music supervisors of each district in Florida.

In order to complete this study, analyze the results, and prepare the summary report by the end of this year, I am requesting that you please return your completed questionnaire by October 25, 2003. I have enclosed a stamped, self-addressed envelope for you to use to return your survey response. This survey can also be completed on-line by searching “[questionpro.com/akira/takesurvey?id=72126](http://questionpro.com/akira/takesurvey?id=72126)” and completing the questions. Please remember to enter your school name and city following question 24. I am thanking you in advance for your professional and personal interest in contributing to this study.

Sincerely,

Shelby Chipman  
Graduate Candidate  
School of Music  
Florida State University

<b>At-Risk Music Student Survey Questionnaire</b>
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The purpose of this survey is to collect information related to schools facing challenging circumstances in educating at-risk students. At-risk students are defined as those who are in debilitating social-emotional, socio-economic, physical, academic, and criminal difficulties, as well as those where circumstances may diminish their likelihood of graduating from school and/or becoming successful in society.

Your responses as music educators to this survey will define how music plays an important role in the lives of at-risk students. Thank you for completing the survey.

1. **How many years have you been in the teaching profession.**  
Number of years \_\_\_\_\_
  
2. **Institution:**  
Public \_\_\_\_\_  
Private School \_\_\_\_\_
  
3. **Your current teaching status:**  
Elementary \_\_\_\_\_  
Middle \_\_\_\_\_  
High \_\_\_\_\_
  
4. **Demographics of your school: (please check one)**  
Rural \_\_\_\_\_  
Urban \_\_\_\_\_  
Suburban \_\_\_\_\_
  
5. **What is the approximate total enrollment in your school?**  
0-500 \_\_\_ 501-1000 \_\_\_ 1001-1800 \_\_\_ 1801-2200 \_\_\_ 2201-3000 \_\_\_ 3001-above \_\_\_
  
6. **What is the approximate percentage of population represented in your school?**  
White \_\_\_\_\_ Asian \_\_\_\_\_ Haitian \_\_\_\_\_  
Black \_\_\_\_\_ Hispanic \_\_\_\_\_ Other (please specify) \_\_\_\_\_
  
7. **Approximately how many students are enrolled in music classes that you teach in your school?**  
Band \_\_\_\_\_ Guitar \_\_\_\_\_  
Orchestra \_\_\_\_\_ Keyboard \_\_\_\_\_  
Chorus \_\_\_\_\_ General Music \_\_\_\_\_  
Other (please specify) \_\_\_\_\_
  
8. **Are students required to maintain a minimum grade point average when participating in music?**  
( ) Yes ( ) No ( ) Don't Know  
(If yes, required average \_\_\_\_\_)

9. **Does your school have programs for learners with special needs?**  
 (ESE) Exceptional Student Education ( ) Yes ( ) No ( ) Don't Know  
 (ESOL) English for Speakers of Other Languages ( ) Yes ( ) No ( ) Don't Know  
 Title-one ( ) Yes ( ) No ( ) Don't Know  
 After-school tutoring ( ) Yes ( ) No ( ) Don't Know  
 Others (please specify) \_\_\_\_\_
10. **Are you aware of at-risk students in your program?**  
 ( ) Yes ( ) No
- If yes, do you personally work one-on-one with these at-risk students?**  
 ( ) Yes ( ) No  
 If yes, in what capacity  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
11. **Are you aware of “at-risk intervention programs” in your school district?**  
 ( ) Yes ( ) No ( ) Don't Know  
 If yes, have you utilized any of these programs? ( ) Yes ( ) No
12. **Have you referred at-risk students to a special program within in your school or school district?**  
 ( ) Yes ( ) No ( ) Don't Know
13. **In your opinion, does participation in school music programs encourage at-risk students to remain in school?**  
 ( ) Yes ( ) No ( ) Don't Know
14. **Does your school district provide specialized teacher training for working with at-risk students?**  
 ( ) Yes ( ) No ( ) Don't Know  
 If yes, have you attended one of these training opportunities? ( ) Yes ( ) No
15. **Do you feel your undergraduate/graduate education courses prepared you to teach in an at-risk setting?** ( ) Yes ( ) No  
 If yes, what specific areas in your education prepared you?  
 If no, what areas would you suggest need to be included?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
16. **Have you participated in designing and/or implementing a special program for at-risk students in your school?** ( ) Yes ( ) No
17. **Have you participated in designing and/or implementing a special program for at-risk students in your school district?** ( ) Yes ( ) No

18. Based on the experiences you've had with at-risk students in your program, rate the approximate percentage of those students who remain in the music program at your school.

\_\_\_\_\_ under 20%      \_\_\_\_\_ 30-40%      \_\_\_\_\_ 50-60%      \_\_\_\_\_ 70-80%      \_\_\_\_\_ over 90%  
 \_\_\_\_\_ 20-30%      \_\_\_\_\_ 40-50%      \_\_\_\_\_ 60-70%      \_\_\_\_\_ 80-90%

19. Based on the experiences you've had with at-risk students in your program, rate the approximate percentage of those students who continued in music after they left your school.

\_\_\_\_\_ under 20%      \_\_\_\_\_ 30-40%      \_\_\_\_\_ 50-60%      \_\_\_\_\_ 70-80%      \_\_\_\_\_ over 90%  
 \_\_\_\_\_ 20-30%      \_\_\_\_\_ 40-50%      \_\_\_\_\_ 60-70%      \_\_\_\_\_ 80-90%

20. From your personal experiences, check courses listed below (non-music) that at-risk students find engaging during the school day.

- Auto Shop \_\_\_\_\_
- Carpentry \_\_\_\_\_
- Drama \_\_\_\_\_
- Elective Choices \_\_\_\_\_
- Foreign Language \_\_\_\_\_
- Graphic Arts \_\_\_\_\_
- Home Economics \_\_\_\_\_
- Language Arts \_\_\_\_\_
- Photography \_\_\_\_\_
- Physical Education \_\_\_\_\_
- Social Studies \_\_\_\_\_
- Vocational Training \_\_\_\_\_
- Wood Shop \_\_\_\_\_
- Others (please specify) \_\_\_\_\_

21. Rate the following roles of music educators that you personally feel contribute to the success of at-risk students in the classroom.

Knows Various Teaching Strategies									
0	1	2	3	4	5	6	7	8	9
Low									High
Develops Motivation									
0	1	2	3	4	5	6	7	8	9
Low									High
Mentors Students									
0	1	2	3	4	5	6	7	8	9
Low									High
Increases Self-esteem									
0	1	2	3	4	5	6	7	8	9
Low									High

Encourages Creativity

0 1 2 3 4 5 6 7 8 9  
Low High

Transfer Concepts to Other Disciplines

0 1 2 3 4 5 6 7 8 9  
Low High

22. Rate the administrative support (schedule, textbooks, budget, etc.) you receive for your music program.

0 1 2 3 4 5 6 7 8 9  
Low High

23. Describe one or two specific teaching techniques, strategies, or approaches that you found to be particularly effective for teaching music in an at-risk setting?

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24. Would you be available for a follow-up interview regarding your work with at-risk students? If yes, please provide your phone number and/or e-mail address.

( ) - e-mail address

School Name City

**A summary report of the results from this study will be mailed to all participants.**

**This survey can also be completed on-line by searching  
“[questionpro.com/akira/takesurvey?id=72126](https://questionpro.com/akira/takesurvey?id=72126)” and completing the questions.**

**Again, thank you for completing this survey.**

**APPENDIX C**

**Three-Week Reminder Survey Questionnaire Cover Letter #2**

1137 Winter Lane  
Tallahassee, FL 32311  
Telephone: (850) 402-1312  
shelby.chipman@famu.edu

October 26, 2003

Dear Music Educator:

Recently, I mailed a **Survey Questionnaire** to you that is the data-gathering instrument for my dissertation. The questionnaire pertains to at-risk music students. As one of only 500 music education programs selected for this study, your participation would be greatly appreciated.

If you have already completed and returned the questionnaire, please accept my grateful appreciation. If you have NOT yet received the questionnaire, please return the envelope in which this letter was sent and I will send you another questionnaire promptly or I will email you a copy. If you have received the questionnaire, but have not yet completed it, I am hoping that you take a few minutes of your time and do so before October 30<sup>th</sup>. You may wish to complete this survey online by searching “questionpro.com/akira/takesurvey?id=72126” and completing the questions.

Thank you for your personal and professional attention to this matter. A summary report of the results of this study will be mailed to all participants. Please feel free to contact me if you have any questions. I am requesting that all questionnaires be completed and returned by October 25<sup>th</sup>, 2003.

Again, thank you and my warmest regards to you and your program for a great school year.

Sincerely,

Shelby Chipman  
Graduate Candidate  
School of Music  
Florida State University

**APPENDIX D**

**Faxed Survey Questionnaire Cover Letter #3**



1137 Winter Lane  
Tallahassee, FL 32311  
Telephone: (850) 402-1312  
shelby.chipman@famu.edu

October 26, 2003

Dear Music Educator:

The **At-Risk Music Survey Questionnaire** that is enclosed is the instrument by which I hope to gather the data for my dissertation. The purpose of the research study which I am conducting is: (1) to identify who are at-risk students, (2) to identify at-risk program – What are they?, Where are they?, and What do they attempt to do?, (3) to identify music and at-risk students, and (4) to identify music programs for at-risk students. I know that you have many demands with your time, both professional and personal, and that you are called upon quite frequently to complete questionnaires for aspiring researchers. I can only request that you consider completing this questionnaire with the knowledge that your participation in this study will provide extremely valuable information for an area of research which could be important for our profession.

Obviously, time limits for finishing this study are weighing heavy upon my mind. I am faxing you a third copy of the **Survey Questionnaire**, just in case you have misplaced this first one. Although the questionnaire looks lengthy, it actually takes only twelve minutes to complete. You may wish to complete this survey online by searching “[questionpro.com/akira/takesurvey?id=72126](http://questionpro.com/akira/takesurvey?id=72126)” and completing the questions. Since my dissertation depends on receiving sufficient data from the survey, I am hoping that you will complete the questionnaire and return it to me before November 1, 2003.

Although I am not able to offer you any compensation for your time, I do extend my humble appreciation to you for your cooperation and consideration. A summary report of the results for this study will be sent to those persons who have participated in the study. Thank you very much for your consideration in this matter.

Sincerely,

Shelby Chipman  
Graduate Candidate  
School of Music  
Florida State University

**APPENDIX E**

**Survey Questionnaire Follow-up Interview Cover Letter #4**

1137 Winter Lane  
Tallahassee, FL 32311  
Telephone: (850) 402-1312  
shelby.chipman@fam.u.edu

April 23, 2004

Dear Band Director:

Thank you for completing my At-Risk Music Student survey questionnaire last fall. This letter acknowledges your willingness to assist with attaining more information related to question twenty-four from the survey. Specifically, the question asked if you would be available for a follow-up interview regarding your work with at-risk students. Five middle school and five high school directors were randomly selected from the respondents who indicated they would be available for interviews.

Enclosed are the interview questions for you to review. This information will provide additional at-risk music teaching strategies. The interview will take approximately twenty minutes to complete. I am also requesting your permission to use an audio recording device during our interview discussion.

I will contact you through your email address and/or your school phone to arrange an appointment. If you are unable to assist with this interview request, please contact me @ (850) 212-0946 cell.

I do extend my humble appreciation to you for your assistance with this request. Best wishes for continued success.

Sincerely,

Shelby Chipman  
Doctoral Candidate  
School of Music  
Florida State University

## **APPENDIX F**

### **Data Supplements to Questions 10, 15 & 23**

## Data Supplement to Question 10

**Do you personally work one-one with at-risk students?**

Yes  No

If yes, in what capacity?

“I work with certain individuals once a month on reading comprehension and rhythm.”

“No more or less than any other student.” (4)

“As an advisor, counselor, and tutor.” (13)

“Before and after school help.” (27)

“Assisting them with private lessons (financially) through band booster groups.” (7)

“When I find them having difficulty with a pattern or an area of music and basic skills.”

“In daily instruction, classroom settings.”

“Tutoring is offered to all students if they desire help.” (22)

“Academic and musical tutoring is provided.” (2)

“Helping students in other subject areas if they are struggling.” (3)

“As time permits.” (9)

“As much as possible in classes of fifty (50).”

“Work one-on-one with all students who request it.” (19)

“During my planning period, I work with students.” (2)

“Providing private lessons on their instrument.” (16)

“We have a ‘STARS’ program, where teachers are matched with at-risk students in their classes.

“Making phone calls about good things and just take an interest in their outside lives.” (7)

“Being encouraging, especially through instilling in students’ to remain in school through graduation.”

“Through small group instruction/peer-group participation.”

“Serving as a mentor/role model.” (7)

“Motivation and personal contact with parents regarding alternative programs.” (4)

“Teaching students by role: rhythmically & musically.”

“Having students to write assignments in an agenda book.”

“In the classroom, our school suggests it is important not to single them out.”

“Having them included in conferences when other students are involved.” (3)

“Listening to them through designed pass-off music procedures.”

“I maintain contact with their core teachers to ensure they are competing class assignments.  
I also speak with students regarding their progress musically in band.”

“I encourage participation in other school or church activities.”

“Everything depends on goals and objectives in their respective class.”

“I teach an after school program, South Florida After-school All Stars.”

“Adjust the curriculum to meet their needs.” (5)

“Individual practice and special assignments.” (2)

“Individual work on the computer – Music Ace & Alfred Music Theory.”

“Band Buddy system.”

“Instrumental musical and music appreciation.”

“Each faculty member adopts at least one at-risk student, and is encouraged to be aware of possible solutions to assist student’s strengths/weaknesses.  
“Through scholarship programs for low-income students.”

### **Data Supplement to Question 15**

**Do you feel your undergraduate/graduate education courses prepared you to teach in an at-risk setting? ( ) Yes ( ) No**

If yes, what specific areas in your education prepared you?

If no, what areas would you suggest need to be included?

### **“Yes” Responses to Question 15**

“Yes, Individual professors in music education courses”

“Yes, but 31 years working in the classroom helps more than any class I can remember.”

“Yes, My music education professors made sure that we were ready for lots of different scenarios. We discussed it by a case study method for.”

“Yes, All of my courses in college gave me a chance to examine a possibility of working with at-risk students. I really appreciated my internship the most.”

“Yes, Student teaching experience”

“Yes, Professional Educational classes, 2. Upper-level Music Education courses, and  
3. Internship and Pre-intern observations”

“Yes, the training as a member of the FAMU band.”

“Yes, classes on psychology of at-risk students @ FSU”

“Yes, my graduate studies training at the University of Northern Colorado.”

“Yes, FSU offered courses such as teaching music in American Society, Diverse  
Cultures, Behavior Modification helped me understand special students. What  
helped was gaining experience in the field through attending classes.”

“Yes, different teaching strategies”

Yes, Psychology classes, behavior modification courses, & attending workshops”

“Yes, On-site school observations”

“Yes, ESE training”

“Yes, I was taught psychological approaches to at-risk students. Also, being a positive  
role model and showing patience and understanding.”

“Yes, Psychology, Human Growth and Development, Curriculum Design, Diverse  
Populations, Instrumental Methods and Secondary Education courses”

“Yes, Education courses covering special education”

“Yes, Classroom management”

“Yes, Education classes present knowledge on at-risk student behavior as well as  
intervention, but nothing prepares you better than hands on training for teaching  
these students.”

“Yes, with my theory in teaching also with my internships and visitations.”

“Yes, that we must deliver to the needs of our students.”

“Yes, 1. Patience and tolerance of problems; 2. More help is needed on how to  
communicate with parents and the groups that help these students outside of the  
school day.”

“Yes, Just attending FAMU prepared me to teach in an at-risk setting.”

“Yes, somewhat – they addressed needs/risks of children - when to help and when to  
refer to guidance authorities.”

### **“No” Responses to Question 15**

- “No, A course for ESE and at-risk students. The course should give strategies and methods to teach these kinds of students.”
- “No, Behavior management for children with medication”
- “No, Teaching strategies & Intervention methods”
- “No, A better understanding of cultural diversity. People from one walk of life just can’t understand the other unless they are submerged into it.”
- “No, expand student teaching”
- “No, Reality of what methods really work and not what worked long ago or only theoretically.”
- “No, more Materials and Methods courses”
- “No, Classroom management for high at-risk populations”
- “No, more in-depth instruction on at-risk students”
- “No, behaviors for ESOL, ESE student training”
- “No, most education courses I took only scratched the surface on dealing with the huge differences among students.”
- “No, I don’t know if there is any specific thing that can prepare you other than actual experience.”
- “No, to be fair, I graduated in 1974, I am sure music education programs in many colleges did not address this problem.”
- “No, More training in recognizing, identifying, dealing with types of at-risk behaviors, and symptom responses. Dealing with parents of at-risk students.”
- No, dealing with multi-cultural language barriers and cultural norms, as well as behavior modification for at-risk students.”
- “No, how to include the at-risk student into the mainstream.”
- “No, coaching management for inner city schools”
- “No, we only learned how to deal with normal students.”
- “No, not familiar with procedures”
- “No, an awareness of the backgrounds of these students.”
- “No, identifying and counseling students designated as at-risk.”



“No, undergraduate program should have a course of behavioral strategies and at-risk student training included.”

“No, working in an internship setting at schools which have more at-risk students.”

“No, more knowledge on mainstreaming topics”

“No, more experience, especially in music education courses”

“No, dealing with children from broken homes, abuse, drug problems”

“No, multicultural education; solving behavior problems of special needs of students”

“No, little of no training with learning disabled, emotionally, handicapped students”

“No, include some sort of trend – based education that covers changing issues facing today’s youth (i.e., rise in single parent homes, unemployment, need for child to work, etc.)”

“No, the basic psychology classes don’t cover what we need to know with at-risk kids. There needs to be a separate class for teaching at-risk children.”

“No, Suggestions for working with at-risk students and students in drop out prevention programs.”

“No, dealing with students with no reading comprehensive skills what so ever.”

“No, Learning strategies”

“No, general attention to this problem because it did not exist as it does today.”

“No, all areas need to be included and should be thorough, more in depth.”

“No, teaching students with low self-esteem student behavior modification technique.”

“No, basically my undergraduate training was heavy into performance requirements and very light on education and teaching technique.”

“No, Role playing and modeling at-risk behavior was not addressed in music classes. New teachers are not prepared for the reality of daily school behaviors.”

“No, the subject was not covered at all 25 years ago. It may be covered now.”

“No, would like to be aware of student services available for troubled kids.”

“No, Observe in Title One schools, student teaching in such a setting was required.”

“No, a class in current needs and assessment methods.”

“No, how to teach multiple learners in the classroom.”

“No, Add one class dealing with ESE or Special Ed. Students to the undergraduate curriculum.”

“No, I would like to see colleges and universities spend at least one unit on teaching student’s of all categories (ESE, ESOL, disabled, at-risk, etc.).”

“No, Recognizing and addressing at-risk issues. Some helpful courses such as Foundations of Education and Educational Psychology, but, include a required course that has at-risk student modules.”

“No, Intervention strategies for music classroom application”

“No, Awareness of at-risk student needs/problems. Techniques for dealing with those needs.”

“No, I don’t think education (general classes) prepare you for anything.”

“Somewhat – At-risk has changed significantly in the past 10 years, especially in relationship to responding to the needs of students.”

### **Data Supplement to Question 23**

**Describe one or two specific teaching techniques, strategies, or approaches that you found to be particularly effective for teaching music in an at-risk setting?**

“Cause& Effect and Practical Application”

“Use discovery learning activities, use information group activities, use group assignments, and use preview/review activities.’

“Individual goal setting’

“I encourage creativity, finding as many ways possible to teach a concept and always try to be very enthusiastic about the smallest successes.”

“Changes in proximity of teacher to student”

“Allowing playing tests to be done at home on tape”

“I provide the parents of my at-risk students to help with the teaching of music.

Basically, I am teaching the student and the parent at the same time. That way, parents can reinforce at home what I am doing in rehearsal.”

“Much verbal response as I am are teaching them so these minds are actively engaged.

Lots of repetition on creative activities; Improvising and arranging music.”

“Providing a variety of music & a variety of bands/units for participation”

“Video & Audio tapes”

“Direct verbal compliments, extra help, extra time to learn music.”

“Teach “errorless” learning techniques. Start with something the student can already do and add small increments. (i.e., teach a scale by playing the first note correctly, then play the first 2 notes correctly, first 3,4, etc.)”

“Individual attention, constant encouragement, strict discipline, clear expectation, setting high standards for them to achieve.”

“Play more popular music; (music the kids like, especially using more percussion instruments).”

“Showing students that hard work pays off through teacher’s high expectations and success of the ensemble... and the value of commitment.”

Offer criticism in a positive manner. For every negative, give two positives. Explain justification of comments.’

“Provide engaging music of all styles. Don’t embrace inappropriate music of all the at-risk culture. Be fair and consistent to all.”

“Providing opportunities for performance outside the school.”

“1. Silent rehearsal (teacher can’t talk, students can’t talk) – Everything is written on board, sung, counted, clapped, etc.) 2. Rank system assigning students rank based on how many playing assignments they have completed.”

“Use of popular music to pique interest’

“Instituting a structured program’

“Motivating students through challenges or competition”

“The pass-off system for beginners is great because it allows every student to be on their own level.”

“Learning songs by ear on flutophone or recorder and then on traditional instruments.”

“1. It is imperative that the teacher be enthusiastic and genuinely interested in the student progress; 2. I provide instruments for students who can’t afford to rent them. These are not school owned instruments, I currently have 82 instruments on loan to students.”

“Mentoring – I tell them about my experiences growing up. I was an at-risk student

during my youth. I try to lead by example.”

“I teach them like any other student, just more attention.”

“Repetition”

“1. Keeping them involved; 2. Making them feel like they belong. Involving at-risk students with specific duties/responsibilities to assist the band program and give them a feeling of self-worth.”

“Involving students in the decision making process with music selection, uniform attire, concert programs, etc. is extremely valuable.”

“Gaining at-risk student trust is paramount. Creating respect for the discipline required in music is most important as well.”

“Creative thinking in developing self-esteem”

“1. Student mentor, 2. Continually monitor, 3. Predictable class routine, and 4. Use Preview & review activities”

“Discipline is the most important aspect in an at-risk setting. Don’t let anything go. Most at-risk youth use their band teacher as their mother/father figure because their own is in jail or feel threatened by their closest relative.”

“Target those students, find an area in which they can succeed and motivate them”

“Identifying problems in reading music by having them write names of notes for a number of pages and ask them to read pages that do not have written names of notes – encourage students and really let them know they can do it.”

“Peer tutoring, and individual mastery skills”

“Teach to the students specific learning styles (visual, auditory, etc.)”

“Allow students to progress at their own rate”

“Cooperative learning, students helping students, sectionals, and small groups”

“Daily progress reports, self-motivating achievement”

“1. Allow students to participate without cost, 2. Pair students with other high achieving students.”

“1. Getting to know the student. 2. Removing the student from confrontational situations. 3. Not allowing one-self to become confrontational with the student, and 4. Diffusing aggressive behavior/actions.”

“1. Peer tutoring and student guided help develops good relationships among peers; 2.

- Positive performance provides opportunities and encourages student to stay in the program”
- “I approach each of my classes with the idea of reaching each student, engaging them in the rehearsal. I ask them to critique their performance daily and we develop strategies to fix things together.”
- “I found that making a personal connection with the student, conveying to them that you like them and believe in them is the beginning point. Including random acts of kindness is a great strategy.”
- “Allowing the students to compose their own songs or their own lyrics to existing songs.”
- “Allowing time for all children in the class to perform separately, even if it’s just a short phrase. This increases self-confidence and self-esteem.”
- “Personal attention when student begins to suffer academically”
- “Forming elementary level drumlines with cadences, gives at-risk student early success”
- “1. Personal Attention – spending some time working one to one; 2. Constant Encouragement – by pointing out successes more than failures, public praise, informing parents of success in band.”
- “I do a lot of call and response which seems to help with confidence and building a family in the band. I also do a lot of listening and let them express themselves in the written language.”
- “Programming a wide variety of music from various cultural traditions to maintain interest.”
- “Assigned reading assignments and question/answer in area weaknesses. Attempts to relate music with other disciplines and increase self-esteem by rewarding success.”
- “Find out what is their passion and develop a high level of encouragement. Learn about their personal needs and increase their self-esteem.
- “Providing them the extra attention they seem to require.”
- “Having an at-risk student to perform passage of music he/she knows well in front of his peers.”
- “Expose all students to music in the highest most uplifting manner possible. Music is

universal – I make no difference with low achievers.”

“I don’t treat at-risk students any differently than the regular students.”

“Just show the student how music relates so much to other classes; English and math. Also, how it relates to their everyday life.”

“Music is another language – that you can learn to read and understand it will change your knowledge/ and how you listen to sounds (music) and make you different from other students who have untrained ears.”

“1. Cooperative learning strategies, 2. Peer mentoring”

“Giving the students something they understand real life situations, even when counting money.”

“Modeling – demonstrate what you want learned and have the student model exactly what you did.”

“Drilling and repetition – Doing the same activity different ways.”

“Relating band life is real life”. Rehearsal attendance (being on-time), job-skills, hard work, teamwork, and discipline – all relate to the “real world”.

“Finding students that your at-risk student looks up to and having them encourage the at-risk student, in other words, positive peer pressure.”

“I have found that by relating activities in the classroom to everyday life students tend to comprehend and retain techniques more proficiently.”

“Small group work. Use of student performance indicators. Individualized instruction. Reward system other than grades utilization of feeder pattern schools for motivation.”

“Creative teaching, individual learning and progression, strict discipline”

“Setting a tone of seriousness everyday. Being very positive daily regardless of progress. Give students a vision that they can achieve.”

“Instructions from a fun loving, exciting point of view; demonstration of a specific skill or behavior and positive reinforcement and encouragement.”

“Short term attainable goals and positive reinforcement”

“Establishing ownership values in all students”

“Praise after playing tests, as well as allowing students to practice before and after school.”

“Sitting down with them, taking the time to get to know” them and learn where their interests are; (include private lessons as a style to teaching)

“1. Self-assessment (students monitor their own learning), 2. Performance rubrics (student understands criteria they are being assessed and areas they need improvement), 3. Parent communication (support from parents on child’s progress.”

“Providing attention and a family atmosphere”

“Getting to know the students personality”

“Peer helping peer – allowing and encouraging same grade but higher leveled students to assist lower leveled students (Must be same grade level for full effectiveness).”

“Modeling”

“Allow students to participate in marching band as long as behavior is good not only in band, but all subject areas.”

“Music and culture combinations, food and music, Spanish music, special events & celebrations of other cultures.”

“Set high standards, discipline, belonging”

“1. Not lowering my expectations; 2. Making the curriculum interesting.”

“1. Use materials that relate to the students; 2. Allow students to make suggestions for their own education.”

“High expectation and proactive peer leadership that gives them responsibilities for the program.”

“Keep open line of communication with parent(s).”

“Extra attention given to students & formal praise”

“Modeling the instrument or concept that you are teaching”

“Have them understand that everything they learned in the band setting whether marching, jazz, or concert, will help them for future situations and endeavors.”

“Just treat them with respect”

“Allow the students the freedom to play what they like to hear, thus they play what you need them to do.”

“Peer tutoring Buddy system; Have a student work with the at-risk student one on one.”

“Being positive, finding ways to make them feel successful, & mentoring”

“1. Dealing with the student like a member of your family, such as a son or little brother, supplementing often missing family role models. 2. Asking the at-risk students lots of questions about his/her life and daily activities.”

“Buddy system – pair at-risk student with others. Pacing – dramatic changes in pace during lessons to allow at-risk students to absorb information.”

“Providing them an opportunity to for students to compose’

“Music can help express feelings and thoughts to people. I also help students realize that all music stars went to school too.”

“Giving high praise for achievement & letting them know what is expected”

“Application to life-skills”

“Relating what students know about music to learning how to play instruments.”

“Positive reinforcement given very often to build esteem and creative awareness.”

Absolute reality at all times, Be honest about the actions and the consequences both positive and negative.”

“Putting music as a reward for academic success, & frequent follow-up”

“Try to be less critical of musical mistakes. Never point out failures in front of other students.”

“Task Analysis”

“Discipline – be consistent/fair; Quality – work to have a quality music program/success breeds success; Knowledge – know each student as an individual.”

“Have another student mentor the at-risk student.”

“Humor/sarcasm, ‘showing off’ to peers and other staff through performances, providing they can be successful.”

“Doing things physically to learn as opposed to listening to lecturing.”

“Providing before & after school one on one or small group training, on a regular basis.”

“Consistency, Patience, and Classroom guidelines”

“Use highly structured environment, lots of verbal raise for correct procedures, and a variety of music to performance.”

“Relating to the students, personal setting, and disciplined environment.”

“Sequential teaching of basic concepts and building self-esteem through personal



encouragement and mentoring programs.”

“Allowing students to assist you in teaching others. This places a level of responsibility on the students. Therefore, the student feels as if they are depended upon. This changes the students’ perception about school and school settings. It also increases student’s self-esteem motivational level and self-worth.”

“I use the pass-off system for beginning and intermediate students that allows progress at their own pace, but, also requires a certain amount of progress and achievement each week.”

“Relate music to something in students’ lives, both personally and philosophically... I like to use vernacular students are comfortable with... thus allowing them to identify their teacher with mainstream student life.

## **APPENDIX G**

### **Data Supplements to Question 24: Follow-up Interviews**

## Data Supplement to Question 24

### At-Risk Students in Band - Follow-up Interview Questions School #647

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?  
“You don’t really know, at-risk students tend to loose interest in other classes, but maintain activity in music despite excessive tardiness/absentee. There are students who express themselves to teachers emotionally. I try to be more aware of abnormal behaviors”.
2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?  
“Yes, being encouraging and positive; students must understand they must Do the Right Thing in all classes. This process will enable them to maintain eligibility in the band program”.
3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?  
“There have been two or three students who have returned to share how appreciative from their participation in band. Students acknowledge band directors made a difference in terms of life lessons, discipline and teamwork”.
4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?  
“None to mention, however, older mentors such as experienced band directors have shared their experiences. I find that listening to those who have been there can be very valuable”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?  
“It is critical that band programs establish discipline in learning the importance of attitude, setting goals (prioritizing), supporting the idea of transferring behaviors to other classes and providing a solid structure for students to follow ”.
6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?  
“Exposure to abnormal experiences for at-risk students can strengthen at-risk students’ self-esteem. Whenever the band takes a trip, we provide an opportunity for the students to visit a college or university; this will promote the importance of furthering their education early. If kids know that option is available they may be encouraged to do well in school; perhaps even receive a music scholarship”.
7. What is the greatest challenge you face in working with at-risk students?  
“Getting the parents/guardians more involved in the total program, as parents become motivated so do their children”.
8. What is the greatest reward you receive from working with at-risk students?  
“Student achievement! Visiting the Martin L. King Historical site in Atlanta, Georgia, we observed how students were focused and discipline during the video tape presentation. The maturity level of the students indicated how quality teaching, especially when away from home is invaluable. One of the first commitments in educating students is to provide associations linked to life experiences.”

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #741**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“I identify at-risk students through their teachers or social workers on the campus. District policy is to notify teachers of students who are considered at-risk. Also, helpful is having insight about the family, conversing with other teachers or family members about student home dilemmas”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“I place students on a team, while encouraging them to participate in core classes, just as they put forth maximum effort in their music classes. I remind them of the importance to excel in all academic subjects”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“Not as of yet, however, high school students do return and express thanks to me for providing a structured environment. Students typically stop by and elaborate on the academic progress as well as life goals they are pursuing”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“Gang awareness and training sessions in the district have been extremely helpful. I find that talking with other teachers has assisted my personal knowledge and understanding of behavior patterns. I recently read a book, *Understanding Poverty* by Ruby Payne. This novel is very helpful with identifying the limitations and struggles of students labeled at-risk”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“In my opinion, developing a sense of family has a direct relationship in the band program, working together to achieve a common goal, and providing a positive atmosphere that the students, parents, and community believe in”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“One-on-one help sessions, solo/ensemble festivals wherein the students work individually and collectively in smaller settings are important. At-risk students can potentially get lost in larger ensembles. If more attention is not provided, developing individual skills that enhance self-esteem and relate to life impacts the total student”.

7. What is the greatest challenge you face in working with at-risk students?

“I feel there are two points that challenges our ability to work with at-risk students: (1) knowing what is going on at home that weakens at-risk students ability at school; sometimes we don’t know enough about the students, and (2) have resources that help to facilitate better learning (i.e., instruments, textbooks)”.

8. What is the greatest reward you receive from working with at-risk students?

“The greatest reward I receive is observing former students graduate from high school and are achieving successfully with their early endeavors”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #204**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“The ESE department forwards a listing of students who have been identified as at-risk. Our school also identifies these students through tests, especially those tests related to interviews with parents.”

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“Yes, through a structured band program, students are provided an opportunity to develop several aspects of their academic, social, and musical skills”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“Yes, the most personal experience relates to a 13-year old who my family took in and helped develop into a young man who eventually graduated from college, married, and is providing a positive influence in society”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“I have read music journals such as the Music Educators Journals and the Florida Music Director, participated in Dade County’s social services/agencies programs for special students, attended and received first hand experiences for a better understanding, as well as relating human growth/psychology classes teaching. I have read a inspirational book by Joe Martin, who is also a motivational speaker, he talks about educators attitude and their valuable role as teachers”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“Band is related to life in terms of the manner we process information and make transfers. Band helps students to become successful, students grow in self-esteem, image of themselves, academic achievement, pride, working towards a common goal, discipline, and increased work ethic. They use their cognitive motors skills (right & left) brain, and most importantly, students attain valuable speaking skills and become better in articulating themselves through leadership experiences”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“Our program has established an early morning tutoring program. This program is especially effective with ESE students who need reinforcement. I serve as a 500 Role Model of Excellence sponsor, which develops self-image, sex education awareness, and jail consequences. I provide incentive rewards, treats, teacher assistance awards, and encourage competitive spirited environments”.

7. What is the greatest challenge you face in working with at-risk students?

“Dealing with homes lives; kids who have break downs because of home problems. I struggle with parents who are not responsible in terms of providing a stable home environment, i.e., not working, drugs, competency; working to turn negatives into positives through being creative, raising funds for those who need more, especially when budgets have been reduced”.

8. What is the greatest reward you receive from working with at-risk students?

“My greatest reward comes from receiving letters, awards, gifts, and realizing we have a way of touching the human heart and lives through the arts”.



## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #817**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?  
“Our school is 95% free and reduced lunch. I usually assume that most of my students are at-risk. We do offer some special programs for our students at our school that deal with certain situations, and when one of my students shows up on that list, I know they are definitely at-risk”.
  
2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?  
“Yes, I know definitely of three or four, and there is a great possibility of many more students”.
  
3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?  
“Yes, I had a trumpet player who joined a community band, and after leaving our school, he kept his membership in the community band. Four years later he came to one of my classes to share with them that I had taught him how to play the trumpet, and he had just received notification of receiving a scholarship to FAMU”.
  
4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?  
“This year, my school had Dr. Ruby Payne and an associate of hers come and talk to us about students who live in poverty. Listening to the presentation and reading Dr. Payne’s book was a real eye opener. She addressed some of the things that I had experienced, and offered some explanations as to what prompted certain situations”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“I believe that most band directors assume their students are going to be hard workers and be successful in the band. Because we go into the classroom with these expectations, it kind of rubs off on the students, and they begin to take these expectations on as their own. We also expect responsibility, discipline, and leadership from our students, which are qualities that successful adults use in everyday life”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“I make sure that my advanced band does a lot traveling to various places. We don’t go very far, but we get away from school for a while and perform in various places. I think this helps the students realize that there is more to this world than just their school and their neighborhood. I encourage my students to participate in solo and ensemble Music Performance Assessment. I think this helps to show them that individual hard work has rewards. It is very helpful when students feel they are getting over the wall through success”.

7. What is the greatest challenge you face in working with at-risk students?

“Keeping students in the band program is important. Students (and their parents) give up too easily. If it’s hard, they quit. Sometimes paying for the instruments is a problem, but when I offer them a cheaper option, they usually don’t take advantage of it because the instrument is not one they wanted to play, or because it doesn’t look as nice”.

8. What is the greatest reward you receive from working with at-risk students?

“I feel encouraged when at-risk students come back and tell me what they are doing with their lives. Sometimes I wish they were doing something more stimulating, but the real joy is just seeing them again, and knowing that I made enough of a difference that they want to share with me again”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School # 481**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“Our school sends out a list of students of several characteristics of at-risk students through guidance counselors. I also check this list and cross-reference this list with students who are enrolled in my band classes. I watch for unnatural behaviors on a day-to-day basis”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“During my 17 years, students have come back and mentioned band was their favorite class. They typically reveal band helped them accomplish something related to life values”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“I once had a trombone player who graduated, entered the military and expressed very enthusiastically about participating in a Orange County high school band program. This was a student who had a bad attitude, stayed in trouble, and didn't enjoy reading due to limitations in the subject. Because of his love for playing the trombone, he continually expressed how band helped motivate him to graduate from high school”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“Before music education I took music therapy courses at the University of Miami, worked with severely handicapped and retarded students, who succeeded despite their shortcomings. These students enjoyed the idea of playing and responding to music”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“One of the most important aspects band assists at-risk students with is through the socializing, overcoming discipline problems, developing group identity, learning to read music, interpreting the playing/performing fundamentals which helps them in other classes. Band kids are for the most part, a good group of kids who want to be in a positive musical environment”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“Our rehearsals are set wherein they work cooperatively to achieve common goals. These rehearsals are designed for students to maximize their potential. We don’t accept failure. Everyone must carry their part. We include a lot of repetition activities when necessary. Most importantly, we encourage students to stay with the program”.

7. What is the greatest challenge you face in working with at-risk students?

“Many programs are too performance oriented, i.e., football shows, festivals. We should spend more time on developing fundamentals. Some directors may feel if we spend the time with at-risk students, this may take time away from the program, which could mean the program will not progress. Some directors may additionally feel that at-risk students shouldn’t participate in concert band festival”.

8. What is the greatest reward you receive from working with at-risk students?  
“Hearing how well at-risk students are succeeding later in life is something I value. When someone is at-risk and they stick it out, through staying in school and you realize you had a part in it; it’s a great reward. This could encourage band directors to spend more time preventing at-risk students from dropping out of band, especially if we could get more feedback from them when they move on”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #516**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“Our guidance counselors provide a list to teachers of those students who are considered at-risk, this list is limited due the IB Magnet Program”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“For the most part there are not many students who are listed at-risk. For those who are labeled at-risk, I try to provide a strong mentorship relationship for them”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“There have been some students in the previous elementary school programs I directed who are currently graduating from high school that have revealed the importance of their experience in band”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“In my opinion, this concept of at-risk student has recently been given more attention in the last ten years. I believe in teaching students to respond to individual tasks at a faster pace, realizing the process is just as important as the final product”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“Band definitely assists at-risk students through teaching them discipline, i.e., emphasizing being patient in developing musicianship and leadership”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“Through my previous appointment on the elementary level, I formed a marching drum line ensemble consisting of percussion players. This organization served as a performance outlet for students who may not have had the opportunity to express their talents. These students were also provided an opportunity to travel to National Conferences which was invaluable in terms of motivation”.

7. What is the greatest challenge you face in working with at-risk students?

“The greatest challenge I face is having to deal with at-risk students who may not understand or appreciate the importance of working towards a common goal, more importantly, when challenged with these scenarios and administrators are not supportive can also be discouraging”.

8. What is the greatest reward you receive from working with at-risk students?

“Watching students progress with natural ability. The rewards come as students begin to believe in themselves and the mission statement of our school’s band program”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #232**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“I identify at-risk students who are not prepared, lack self-esteem, as well as self-control, and are abusively disruptive. Many times, these are students who may be from broken homes, or who are labeled low-socio economic status”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“Yes, through providing an outlet for them in the various band programs, our school is located in a low-socio economic area where students are challenged in their neighborhoods to survive. Many of students have overwhelming problems to deal with in their communities”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“Yes, I have had at-risk students who were exposed to gangs and have come back to express their appreciation to me for providing a positive outlet”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“There have been some help sessions in recent years in our district that have assisted with my general knowledge of at-risk students. But equally important, is understanding where students come from, as well as knowing the community and the struggles they faced”.



5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?  
“Having students perform during school, community, district, state, and national programs is essential”.
  
6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?  
“Students in my program understand they must attend all non-related band courses and maintain an appropriate average; if they are to continue in their band experience. Many of our jazz band experiences have served students well in terms of preparing them to play professionally. These types of opportunities could lead to scholarships, recording sessions, and maintain active status in community ventures”.
  
7. What is the greatest challenge you face in working with at-risk students?  
“It is very challenging and disappointing knowing FCAT scores will all but determine can participate in my program. Students who do not score well are subject to removal from their elective courses, which could affect band courses. There are home factors that I can’t change. I work to develop better relations with the middle schools so that students continue in the band experience knowing the expectations of my program. Many times students do not continue in music upon entering high school. I feel there is a missing link”.
  
8. What is the greatest reward you receive from working with at-risk students?  
“To see the smiles of positive achievement in students and knowing the band program is providing a helpful environment despite adverse conditions”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #795**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“I observe over time behavioral patterns and experiences students choose to involved themselves in. I get to know financial, environmental, and social problems of my students”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“Yes, students and parents usually express thanks for being in band”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“Band plays a major factor in students lives. I challenge my students to ‘Do the Right Thing,’ as well as communicate to them the idea of good things come to those who work hard. I wish to site my former student, who graduated and went on to the Air Force and developed into an outstanding young man in the service”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“None to mention, sharing ideas and experiences with colleagues has paid huge dividends”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“Band gives at-risk students a place or organization to bond together with a stabilized group. This is helpful for students, especially as it relates to them dealing with outside distractions”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“Solo/ensemble activities gets at-risk students moving positively and provides something for them to grab hold to. Students eventually realize their worthy investment could assist them in receiving a band scholarship.

7. What is the greatest challenge you face in working with at-risk students?

“I have always challenged myself with figuring out how to get hold of at-risk students individually. I try to provide extra instruction despite the limited teaching hours, helping them acquire self-motivation and self-esteem”.

8. What is the greatest reward you receive from working with at-risk students?

“I feel especially proud when realizing I’ve have a positive effect on student success and happy memories are the end result of everyone who believed in the system”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #893**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“There are different options: (1) students who complete free & reduced lunch forms are students who generally qualify; this information is given confidentially, (2) during band parent association meeting, if some parents who don’t show up, especially if this is a habit; this sends a yellow flag up, and (3) students who have difficulty paying their band fees, we allow those students to apply for a scholarship so that they can participate”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“Band programs specifically keep students in school through commitment, dedication; kids want to be apart of something. The price doesn’t become the object; it becomes the commitment. If they weren’t in band they wouldn’t be in school”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“Yes, despite difficulty with paying band fees, scholarships help and allow them to participate. This could also lead to a college scholarship. Also, during summer camp, students serve as clinicians and raise money for tuition and books”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“Band directors learn most when communicating with each other during state & national conventions, county in-service workshops, etc. I’ve learned through speaking with mentor teachers who have experienced similar situations. They provide us with options on dealing with at-risk students”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?

“Band helps provide a support system for incoming students. Students who fear the unknown can be encouraged through the uniting principles in band programs. It is important to teach and link associations with other students, changing perspectives into leadership, administrative roles, social skills and developing team work as an approach”.

6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?

“I believe getting students involved helps, most. Students feel imitated or overwhelmed sometimes due to lack of private lessons and thinking they must work towards the rating. I instill in my students to realize the musical growth that was achieved during the process”.

7. What is the greatest challenge you face in working with at-risk students?

“It is important for at-risk students to open up from shyness and closed mindedness. They should realize people want them to be successful, and their well-being is significant. Part of the battle is winning their respect, not trying to be hard to be difficult. They should understand you’re hard because you’ve established standards.

8. What is the greatest reward you receive from working with at-risk students?

“The Eureka. When the light bulb goes off. When the simple things such as thank you and being appreciated for the support you provide is acknowledged.

Ultimately, when students realize they are the future, they help spread the word of music”.

## **At-Risk Students in Band - Follow-up Interview Questions**

### **School #420**

1. How do you know when you have an at-risk student in your class? i.e. How do you identify an at-risk student?

“Schools provide a stable environment for students, however, I notice behavioral patterns that are sometimes unnatural, socio-economic status, students who have received numerous referrals, and those students who may have learning deficiencies”.

2. In your opinion, have you been able to help at-risk students do better in schools, and perhaps even stay in school?

“Yes, quite often band is the most significant motivator for those students to believe in themselves and received their high school diploma”.

3. Have you had students who were identified as at-risk go on to graduate from your school, and later come back and share some of their successes with you? Can you think of one and describe his/her case?

“Some of my more recent graduate accomplishments include two students who received rap recording CD’s and opportunities to perform on tour. They represent students who worked hard in the band program and become valuable assets in the music community”.

4. What have been some of the most effective training courses, articles, clinics, or workshops that have improved your understanding of at-risk students?

“I try and place myself with persons in the field of music education and band who are knowledgeable with at-risk students. It’s important to learn from those who are experienced teachers. One of the most significant factors in developing our professional approach is strengthening our ability to deal with all students”.

5. In your opinion, in what ways does participation in band assist disadvantaged or at-risk youth?  
“Band provides an outlet for students to be successful. Students tend to grow in understanding responsibility, discipline, and working towards common goals”.
6. What types of individual or group activities in your band program have proven to be effective for reaching at-risk students?  
“Effective activities include providing opportunities for individual performance. Students humble themselves through band experiences, they additionally develop pride within self and the ensemble”.
7. What is the greatest challenge you face in working with at-risk students?  
“The greatest challenging I face is understanding how to deal with discipline problems, especially with minority students who sometimes become excessively rude and lack respect for authority. I’m continuously searching for ways of reaching students even during times of adversity”.
8. What is the greatest reward you receive from working with at-risk students?  
“The greatest reward I receive is observing students who attain special accolades from participation in band or other areas in the school environment. This sometimes serves as an honorable victory for students who do the right thing and realize the rewards are commensurate with their level of achievement”.



## **APPENDIX H**

### **Survey Questionnaire Participation Thank You Cover Letter #5**

1137 Winter Lane  
Tallahassee, FL 32311  
Telephone: (850) 402-1312  
shelby.chipman@famu.edu

July 20, 2004

Dear Band Director:

Thank you for completing my At-Risk Music Student survey questionnaire last fall. This letter acknowledges your participation with the survey. Of the 500 schools surveyed, a total of 130 middle schools and 132 high schools returned the survey.

The purpose of the study was to investigate how band directors in the State of Florida perceive and work with students who may be identified as at-risk. Enclosed are the final results from the survey. This information will provide additional at-risk music teaching knowledge and strategies helpful to teaching at-risk music students.

I do extend my humble appreciation to you for your assistance with helping me complete my dissertation study. If there are further questions you have regarding this study, please do not hesitate to contact me.

Again, best wishes to you and your program for continued success.

Sincerely,

Shelby Chipman  
Doctoral Candidate  
School of Music  
Florida State University

**APPENDIX I**

**Institutions Included in Random Sample  
Responding to Survey**

### Institutions Included in Random Sample Responding to Survey

- All schools participating in the study were from the State of Florida.
- Schools indicating that they did not want their school's name published are not included in the following list.

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School Code	Rural/Urban/Suburban	Method of Retrieval U.S. Mail/Online/Fax
#1	Rural	Online
#2	Urban	U.S. Mail
#5	Suburban	Online
#8	Urban	U.S. Mail
#9	Suburban	U.S. Mail
#10	Suburban	U.S. Mail
#17	Rural	Online
#28	Urban	U.S. Mail
#32	Urban	U.S. Mail
#34	Suburban	U.S. Mail
#35	Urban	U.S. Mail
#42	Suburban	U.S. Mail
#44	Suburban	U.S. Mail
#46	Urban	U.S. Mail
#49	Suburban	U.S. Mail
#50	Suburban	U.S. Mail
#52	Urban	Fax
#55	Urban	Online
#56	Urban	U. S. Mail
#58	Rural	Online
#60	Urban	Online

#62	Urban	Online
#63	Urban	U.S. Mail
#64	Urban	U.S Mail
#66	Suburban	U.S. Mail
#68	Suburban	Fax
#69	Suburban	U.S. Mail
#76	Suburban	U.S. Mail
#79	Urban	Online
#80	Urban	U.S. Mail
#81	Urban	U.S. Mail
#85	Urban	U.S. Mail
#88	Suburban	U.S. Mail
#90	Urban	Fax
#97	Urban	U.S. Mail
#101	Urban	Fax
#102	Suburban	U.S. Mail
#104	Urban	U.S. Mail
#108	Rural	Fax
#110	Suburban	U.S. Mail
#114	N/A	U.S Mail
#116	Rural	Fax
#117	Urban	Online
#118	Suburban	U.S. Mail
#120	Urban	Online
#126	Rural	U.S. Mail
#130	Suburban	Fax
#132	Suburban	U.S. Mail
#145	Urban	U.S. Mail
#146	Rural	U.S. Mail
#158	Rural	Fax
#159	Rural	U.S. Mail

#162	Urban	U.S. Mail
#165	Urban	U.S. Mail
#168	Rural	U.S. Mail
#169	Suburban	Fax
#171	Urban	Online
#172	Urban	Fax
#175	Suburban	Fax
#176	Urban	Fax
#178	Urban	U.S. Mail
#180	N/A	U.S. Mail
#181	Urban	Online
#183	Urban	U.S. Mail
#185	Suburban	U.S. Mail
#190	Suburban	U.S. Mail
#193	Urban	U.S. Mail
#198	Urban	U.S. Mail
#199	Suburban	Fax
#200	Urban	Online
#201	Suburban	U.S. Mail
#202	Urban	U.S. Mail
#204	Urban	Online
#206	Suburban	Online
#208	Urban	U.S. Mail
#209	Urban	U.S. Mail
#210	Urban	U.S. Mail
#211	Suburban	U.S. Mail
#214	Suburban	Online
#215	Suburban	U.S. Mail
#220	Suburban	U.S. Mail
#221	Urban	U.S. Mail
#225	Rural	Fax

#226	Urban	U.S. Mail
#227	Urban	U.S. Mail
#228	Suburban	U.S. Mail
#230	Urban	Fax
#231	Urban	Online
#232	Urban	U.S. Mail
#233	Suburban	U.S. Mail
#238	Suburban	U.S. Mail
#239	N/A	U.S. Mail
#243	Urban	U.S. Mail
#250	Suburban	U.S. Mail
#252	Urban	U.S. Mail
#260	Suburban	U.S. Mail
#261	Urban	U.S. Mail
#265	Urban	U.S. Mail
#266	Urban	U.S. Mail
#267	Urban	U.S. Mail
#271	Rural	U.S. Mail
#273	Suburban	U.S. Mail
#279	Suburban	Fax
#281	Suburban	Fax
#284	Suburban	U.S. Mail
#287	Suburban	U.S. Mail
#294	Urban	Online
#299	Urban	Online
#300	Suburban	U.S. Mail
#314	Suburban	U.S. Mail
#315	Urban	U.S. Mail
#317	Suburban	U.S. Mail
#323	Suburban	U.S. Mail
#324	Urban	U.S. Mail

#332	Urban	U.S. Mail
#344	Rural	Online
#347	Rural	U.S. Mail
#354	Rural	U.S. Mail
#357	Rural	U.S. Mail
#358	Rural	U.S. Mail
#369	Rural	U.S. Mail
#375	Rural	Online
#378	Suburban	U.S. Mail
#381	Urban	U.S. Mail
#386	Suburban	U.S. Mail
#397	Suburban	U.S. Mail
#398	Suburban	U.S. Mail
#400	Urban	U.S. Mail
#401	Suburban	U.S. Mail
#402	Urban	U.S. Mail
#403	N/A	Fax
#404	Suburban	U. S. Mail
#405	Urban	Online
#409	Rural	U. S. Mail
#415	Urban	U. S. Mail
#426	Urban	U. S. Mail
#431	Urban	U. S. Mail
#434	Suburban	Online
#444	Urban	Fax
#449	N/A	U. S. Mail
#452	Suburban	U.S. Mail
#454	Rural	U. S. Mail
#458	Rural	U. S. Mail
#462	Rural	U. S. Mail
#463	Rural	U. S. Mail



#469	Rural	U. S. Mail
#474	Suburban	Online
#478	Suburban	U. S. Mail
#481	Suburban	U. S. Mail
#483	Suburban	U. S. Mail
#484	Rural	U. S. Mail
#485	Urban	U. S. Mail
#492	Urban	U. S. Mail
#493	Urban	U. S. Mail
#501	Suburban	U. S. Mail
#504	Suburban	U. S. Mail
#507	Urban	U. S. Mail
#508	Urban	U. S. Mail
#516	Urban	U. S. Mail
#517	Suburban	U. S. Mail
#518	Urban	Fax
#526	Rural	U. S. Mail
#530	Rural	U. S. Mail
#533	Rural	U. S. Mail
#536	Suburban	U. S. Mail
#541	Suburban	Fax
#543	Urban	U. S. Mail
#545	Rural	U. S. Mail
#548	Urban	U. S. Mail
#550	Rural	Fax
#551	Rural	U. S. Mail
#552	Suburban	U. S. Mail
#554	Rural	U. S. Mail
#560	Rural	U. S. Mail
#561	Rural	U. S. Mail
#562	Urban	U. S. Mail

#565	Suburban	U. S. Mail
#568	Rural	U. S. Mail
#571	Suburban	U. S. Mail
#573	Suburban	Online
#584	Rural	U. S. Mail
#588	Suburban	U. S. Mail
#600	Suburban	U. S. Mail
#603	Urban	Online
#605	Rural	U. S. Mail
#606	Urban	U. S. Mail
#608	Rural	U. S. Mail
#612	Urban	U. S. Mail
#614	Urban	U. S. Mail
#615	Urban	U. S. Mail
#621	Suburban	U. S. Mail
#622	Suburban	U. S. Mail
#624	Urban	Online
#625	Urban	U. S. Mail
#628	Urban	U. S. Mail
#640	Urban	U. S. Mail
#643	Urban	Online
#647	Urban	U. S. Mail
#649	Urban	U. S. Mail
#652	Urban	U. S. Mail
#669	Suburban	U. S. Mail
#678	Urban	U. S. Mail
#680	Urban	Fax
#681	Urban	U. S. Mail
#683	Urban	U. S. Mail
#684	Urban	U. S. Mail
#689	Rural	U. S. Mail

#695	Urban	Fax
#696	Suburban	U. S. Mail
#702	Urban	U. S. Mail
#704	Urban	U. S. Mail
#709	Rural	Online
#713	Urban	Fax
#714	Suburban	Online
#715	Suburban	Online
#718	Urban	Fax
#719	Suburban	U. S. Mail
#720	Suburban	Online
#724	Suburban	Online
#726	Suburban	Fax
#743	Suburban	U. S. Mail
#749	Urban	U. S. Mail
#755	Suburban	U. S. Mail
#763	Urban	U. S. Mail
#768	Suburban	U. S. Mail
#770	Suburban	U. S. Mail
#771	Urban	U. S. Mail
#779	Urban	U. S. Mail
#784	Urban	U. S. Mail
#786	Suburban	U. S. Mail
#792	Rural	U. S. Mail
#795	Suburban	Online
#805	Suburban	U. S. Mail
#806	Suburban	U. S. Mail
#809	Suburban	U. S. Mail
#813	Rural	U. S. Mail
#817	Suburban	U. S. Mail
#822	Urban	Online

#825	Rural	Online
#831	Suburban	U. S. Mail
#834	Urban	U. S. Mail
#836	Urban	U. S. Mail
#841	Urban	U. S. Mail
#849	Suburban	Fax
#853	Suburban	U. S. Mail
#861	Urban	U. S. Mail
#868	Urban	U. S. Mail
#872	Urban	U. S. Mail
#880	Suburban	U. S. Mail
#888	Suburban	Online
#890	Rural	U. S. Mail
#891	Suburban	U. S. Mail
#893	Suburban	Online
#901	Rural	U. S. Mail
#902	Rural	Fax
#904	Rural	U. S. Mail
#906	Rural	Fax
#909	Rural	U. S. Mail
#920	Urban	U. S. Mail
#922	Urban	Fax
#923	Rural	Fax
#928	Suburban	Fax

**APPENDIX J**

**Human Subjects Committee Approval**



Office of the Vice President for Research  
Tallahassee, Florida 32306-2763  
(850) 644-7900 • FAX (850) 644-4392

August 10, 2004

Shelby Chipman  
1137 Winter Lane  
Tallahassee FL 32311

Re: (04. 455) A Survey of Perceptions of At-Risk Students by Florida Secondary School Directors

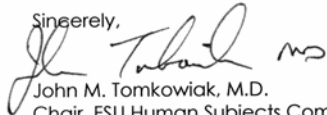
Dear Mr. Chipman:

I am writing to inform you that the above referenced project was reviewed by the FSU Human Subjects Committee on July 21, 2004. It was determined that you initiated and completed human subject research without review and approval of the FSU Institutional Review Board (Human Subjects Committee). The federal regulations governing the protection of human subjects in research and the University's letter of assurance with the Office of Human Research Protection (OHRP) require that research involving human subjects receive review and approval by the Human Subjects Committee prior to initiation of the research. (See 45 CFR 46.103).

Therefore, the Committee voted to "NOT APPROVE" your research project. However, it was determined by the Committee that you shall be permitted to otherwise utilize the data you collected during the research project. Pursuant to 45 CFR 46.109(d), you have the opportunity to respond in writing or in person to this letter of notification at or by the next Committee meeting scheduled for September 8, 2004. The Committee is pleased that you successfully completed the NIH training course on human subjects protection.

Please feel free to contact me should you have any questions regarding this letter.

Sincerely,



John M. Tomkowiak, M.D.  
Chair, FSU Human Subjects Committee

Cc: Bentley Shellahamer  
(Music School)

:jh

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