

**MUSIC EQUITY: THE USE OF OPPORTUNITY-TO-LEARN STANDARDS IN
TITLE I AND NON-TITLE I SECONDARY CHORAL PROGRAMS IN
GEORGIA**

by

CHANTAE DE'ANN PITTMAN

(Under the Direction of Rebecca L. Atkins)

ABSTRACT

NAfME's 2015 "Opportunity-to-Learn Standards Needs Based Checklist" outlines the *basic* and *quality* standard expectations for school music programs across several strands- Curriculum & Scheduling, Staffing, Materials & Accessories, and Facilities. This study examines the use of the OTLS among secondary choral music educators in the state of Georgia in both Title I and non-Title I schools in efforts to determine their ability to meet *basic* and/or *quality* level standards. This quantitative descriptive study seeks to fill a void of research regarding the use of OTLS and school choral music programs.

In this research study 109 choral directors from the state of Georgia were surveyed using eight choral specific questions from the OTLS "Needs Based Checklist." Additionally, demographic information such as school population, Title I designation, and annual choral budget was used as a method of examining the differences between chorus programs at Title I and Non-Title I schools using a comparison of statement means. The statement mean across *basic* level standards was calculated to examine

whether participants could meet basic level standards as prescribed by the OTLS. An independent samples t-test was also run to compare all statements selected (statement mean) of Title I and non-Title I schools. Findings concluded that non-Title I schools on average were able to select more statements per standard, (by .5) although overall, participants at both Title I and non-Title I schools were unable to meet all *basic* or *quality* level statements consistently across each standard measured.

INDEX WORDS: Opportunity-to-Learn Standards (OTLS), Title I, No Child Left Behind (NCLB), Every Student Succeeds Act (ESSA), music education, choral music, choir programs, secondary choral music

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DEDICATION

This dissertation is dedicated to my mother, Cheryl Pittman-Wyatt. Mama, you breathed life into a very curious child who grew up to be an even more curious music educator. Thank you for instilling such a rich passion for reading, and an unquenchable thirst for knowledge and truth. I love you so much. This is for you. A special dedication also goes out to the 17-year-old me – who set out to become a doctor back in 2005 as a junior in high school. We have finally arrived. I would also like to dedicate my dissertation to Sebastian, the best dog and research partner there is. Lastly, I would like to dedicate this work to my best friend and partner, Bakari Williams – you have supported my crazy dreams since day one, thank you for helping me see it through to the end.

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CHAPTER 1

INTRODUCTION

Schools across Georgia provide students with music programs (band, chorus, and orchestra) for a “well-rounded education in music that all children in public education are owed” (Child Bill of Rights, p.1, 1991). However, due to a lack of resources, many music programs in these schools are cut or are tremendously underfunded lacking the appropriate materials. NAFME stated “Arts education groups are hopeful that new federal education law, ‘Every Student Succeeds Act’ will encourage more schools to use federal funds to support arts education programs. The National Association for Music Education’s (NAfME) immediate past president Denese Odegaard wrote,

A well-rounded and comprehensive music education, taught by highly qualified music educators, should be available in all schools and be built upon a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures in their community and the nation at large. All students in every school should have the opportunity to create, perform, and respond to music to develop musical and artistic literacy (2018, p. 1).

The National Association for Music Education (NAfME), formally called the Music Educator’s National Conference (MENC), was founded in 1907 and has become one of the world’s largest arts education associations. NAFME is the only music association that addresses all of the different aspects of music education. NAFME

advocates at the local, state, and national level, and provides advocacy tools for teachers, parents, and administrators (NAfME, 2020).

One of NAfME's more recent advocacy tools is the Opportunity-to-Learn Standards. NAfME's (2015) Opportunity-to-Learn Standards prescribe specific requirements set forth by NAfME in the following categories for music programs, classes and ensembles, 1) curriculum and scheduling, 2) staffing, 3) materials and equipment, and 4) facilities. NAfME gives detail about what the requirements should be for the most *basic* level and *quality* level music programs. Programs that are deemed *quality* level build upon *basic* level qualities in each element offering more frequently updated music teaching resources.

Statement of the Problem

In almost every school district across the state of Georgia there resides at least one Title I designated school (Title I Service Areas, 2017). Schools that are designated "Title I" matriculate a high percentage of students (at least 50%) who are a part of the free and reduced lunch program. Federal funding is provided to each school based on the schools' free and reduced lunch population to provide access to academic resources that may not otherwise be offered (Malburg, 2015). Typically, these schools are found in low socioeconomic communities in urban, mid urban, suburban, and rural areas. The arts are specifically listed as a part of a "well-rounded education," and the law makes it clear that Title I funds can be used for arts education" (Zubryzcki, 2016).

For most of my career I have taught in Title I designated schools. In fact, the first two school districts that I worked in were entirely Title I designated, meaning that every school in the district was a Title I school. Though their locales were different – one was a

suburban and the other rural, they shared similar issues stakeholders worked to overcome through their use of Title I funding. Issues stemming from student poverty such as inequities in technology, teacher staffing, opportunities for enrichment, positive behavior interventions strategies, instructional coaches, and availability of healthy food options have led most of the spending of their yearly federal Title I budget. I have also noticed a need for funding of school music programs in these schools. Personally, I have needed to build or rebuild programs from the ground up. As I learned more about the *basic* level standards as established and outlined in NAFME's Opportunity-to-Learn Standards, I realized that I would be unable to accomplish *basic* level status without help from funding sources.

The lack of funding in Title I school music programs is forcing teachers to rely heavily on fundraising, crowdsourcing, and paying for things deemed necessary to educate their students themselves. The Elementary and Secondary Education Act (ESEA) of 1965 was most recently amended with Every Student Succeeds Act (ESSA) in December 2015 which allowed for music (and the other performing and fine arts) to be added as core subject areas in order to help provide opportunities to educate towards a well-rounded child. Music was declared a core subject area including math, science, reading, and history (ESEA and Title I, n.d.). In the 2016 reincarnation of the Title I legislation federal Title I funds can be spent on core subjects such as music, but these funds still remain an underutilized resource for music educators and students across the state (Zubrzycki, 2016). In many schools, Title I funds are primarily used for math and reading support efforts, which tends to be the norm as schools are still being evaluated in these subjects using standardized testing (Malburg, 2015). Zubryzcki (2016) concluded,

“In many cases, school leaders still don’t understand that an arts intervention is an appropriate use of Title I dollars.” The problem that arises is the justification of spending Title I funds on music programs.

Need for the Study

The Opportunity-to-Learn Needs Assessment Checklist is provided by NAFME as an effort to provide all music students the same Basic, Proficient, and Exceptional musical opportunities and experiences. Additionally, a large deficit exists in the current available information regarding the use of funds and sources of funding for music programs. There are plenty of studies focused on music (typically instrumental music) programs in low socioeconomic areas. Furthermore, no studies to date focus specifically on the Title I designated school choral music program, or whether Title I school choral music programs meet the *basic* expectations of a standards-based program according to the OTLS. The purpose of this study is to gather data from Georgia secondary choral programs based on the OTLS and compare and contrast funding and resources for both Title I and non-Title I schools. Collection of this pertinent data could prove valuable to educators, administrators and other stakeholders and become an advocacy tool for future funding opportunities both locally and federally.

Research Questions

These startling observations lead to the guiding research questions and purpose of this study:

1. To what extent are the *basic* statements of the Opportunity-to-Learn Standards being achieved by Georgia’s secondary choral programs?

2. How do the survey results of the Opportunity-to-Learn Standards differ among suburban, urban, and rural schools in Title I and non-Title I designated schools?

Overview of the Methodology

To fill a research void and gain perspective of how secondary choral programs in Georgia stand up to NAFME's Opportunity-to-Learn Standards Checklist, I created a survey based upon the OTL standards including questions about each school's curriculum and scheduling, staffing, materials and equipment, and facilities. I collected survey data from secondary choral music teachers in the state of Georgia. The results of this survey were used to examine how Georgia's secondary choral programs in Title I schools fare against the 2015 Opportunity-to-Learn Standards created by NAFME. Teachers in Title I and non-Title I designated schools were invited to participate in the research study in efforts to examine any possible inequities between the two types of school choral music programs in the surveyed elements from the OTL standards. This research was a descriptive study that allowed an in-depth look at what is currently available in both Title I and non-Title I choral programs across the state of Georgia.

Educational Significance

The educational significance of this study aims to be multifaceted. First this study seeks to help music teachers of all disciplines of Title I and non-Title I designated schools across the state of Georgia to examine whether or not their program meets NAFME's Opportunity-to-Learn standards. Secondly, the results of the study will provide data to help teachers advocate for the use of Title I funds (and possibly other available funds) to be used in an effort to correct deficiencies based on the OTLS in the choral music program at their school site. Furthermore, taking the survey allowed teachers to

evaluate their programs and learn about the OTL standards, possibly beginning dialogue with administrators and Title I coordinators/directors about providing the *basic* materials needed for a truly standards-based music program. Lastly, the study closely examined the similarities and differences (if any) that exist between Title I and non-Title I Choral music programs in Georgia.

CHAPTER 2
REVIEW OF RELATED LITERATURE
Children in Poverty

Poverty is the condition of having too few resources to participate fully in society (Rothwell, 2017). Short (2016) adds that all poverty consists of two parts: a measure of need, or poverty threshold, and a measure of the resources available to meet those needs. Li et al. (2019) established that “one in four Americans lives in a poor neighborhood,” which is defined by a poverty rate of 20% or higher. The rate of child poverty in the United States is among the highest of developed nations in the world according to Pac et al. (2017).

Results from several studies have shown how low family income has significant costs to children’s psychological development in cognitive and social emotional domains (Dearing, 2008; Kainz et al., 2008; Rothwell, 2017). The disparity in child psychological development is shown by high rates of academic failure as well as physical and mental health problems among youths (Pac et al., 2017, Roy et al, 2018; Li et al. 2019). Additionally, children “living in poverty during early childhood is associated with lower-than-average academic performance that begins in kindergarten and extends through high school, leading to lower-than-average rates of school completion” (NCES, 2017b, pp. 1). In fact, youths growing up in families with limited income were nearly 12 times less likely to graduate from high school than their peers who come from families

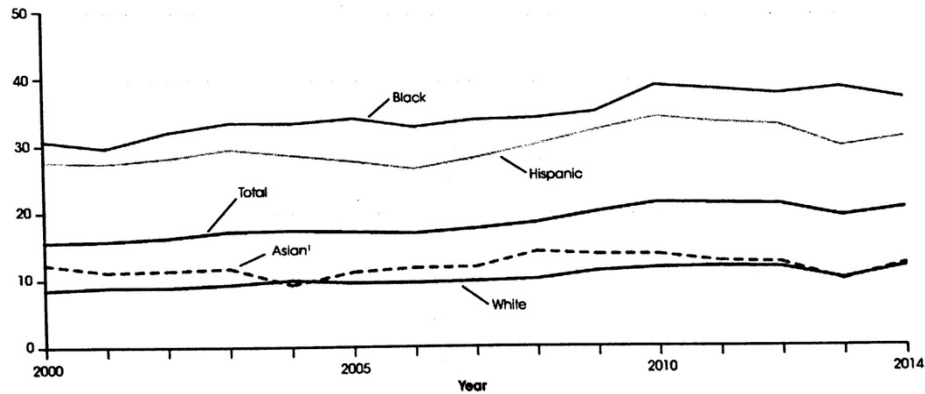
that are near the national median income (Dearing, 2008). Cognitive and psychological deficiencies due to childhood poverty tend to persist until adulthood (Kainz et al. 2008).

The poverty thresholds in the United States were originally developed in 1963 by Mollie Orshansky who worked for the Social Security Administration. Orshansky took the dollar costs of the U.S. Department of Agriculture's economy food estimates and followed different procedures to calculate the thresholds for one-and two-person unit homes. She also used information from the 1955 Household Food Consumption Survey to use the "factor of three," calculating that the food costs for families with three or more people consume about one third of their total income after taxes. In the spring of 1965, the U.S. Office of Economic Opportunity adopted Orshansky's poverty threshold as a "quasi-official" definition of poverty. In 1969 the U.S. Bureau of the Budget (now the Office of Management and Budget) designated the poverty thresholds, with some revisions, as the federal government's official statistical definition of poverty (ASPE, 2019).

According to the National Center for Education Statistics (2017b), in 2014 approximately 15 million children (21% nationally) under the age of 18 lived with families living in poverty (see Figure 2.1).

Figure 2.1

Percentage of Children in Poverty per Ethnicity (NCES, 2017b, pp.1).



In the following year, one in five children in the United States were living at or below the official poverty line (Pac et al., 2017). In 2016, 17.6% (12,803) of children in the United States were living below the poverty line with well over 49 million children receiving free or reduced-priced lunches (NCES, 2017a). In Georgia, the National Center for Children in Poverty (2017) reported that as of 2016, 49% of children live in low-income families. Li et al. (2019) established that “one in four Americans lives in a poor neighborhood,” which is defined by a poverty rate of 20% or higher.

In the present day, the U.S. Federal Poverty Guidelines are used to establish the poverty thresholds for households of various sizes. For example, a family of four with an income of approximately \$25,750 are considered in poverty and are eligible for federal benefits. The guidelines change yearly to account for price changes and inflation. Instead of using Orshansky’s “factor of three” that was only used in 1963 to determine poverty thresholds, the Consumer Price Index is now used to update the poverty guidelines

annually (ASPE, 2019). See Figure 2.2 for the poverty guidelines based on salary for family households of more than 8 persons. Poverty rates for Alaska are not included due to increased cost of living in those areas.

Figure 2.2

2019 Poverty Guidelines for the 48 Contiguous States and the District of Columbia

(ASPE, 2019, p.1).

For families/households with more than 8 persons, add \$4,420 for each additional person.	
1	\$12,490
2	\$16,910
3	\$21,330
4	\$25,750
5	\$30,170
6	\$34,590
7	\$39,010
8	\$43,430

Poor children are more likely than those who are not poor to experience “unsafe school conditions, teacher shortages, high teacher turnover rates, and teachers assigned to topics they are not qualified to teach,” (Dearing, 2008, p. 327). Results from the Dearing (2008) survey revealed students living in poverty are much less likely to engage in before-school and after-school programs, or to engage in organized extracurricular activities, such as clubs, music lessons, and sports than their middle-class peers.

Title I

Title I legislation was brought about to help provide students from all economic backgrounds the opportunity to have an equitable opportunity at a well-rounded

education. President Lyndon B. Johnson signed Title I, the most extensive federal education program into law in 1965 as a part of the Elementary and Secondary Education Act (ESEA). The plan was a part of the Johnson administration's *War on Poverty* (Paul, 2016). The Title I program was established to provide "financial assistance through State Educational Agencies (SEAs) to Local Educational Agencies (LEAs) and public schools with high numbers or percentages of poor children," (NCES, 2015, p.1). Gordon (2004) wrote, "Title I is widely recognized as the federal government's single most important educational program" (p. 1).

According to the NCES (2015), schools receiving Title I funding focused their services towards students of poverty that were failing, or at high risk of failing, to meet academic standards (NCES, 2015). Schools with at least 40% of children in poverty are eligible to use Title I funds for school-wide initiatives in attempts to improve the achievement of all students of the school (NCES, 2015). During the 2009-10 school year more than 56,000 public schools across the country used Title I funds to provide academic enrichment opportunities to provide support to "low-achieving" children. In the same school year (09-10) the Title I program served more than 21 million children across the United States (NCES, 2015).

Title I – Part A deals specifically with improving the academic achievement of the disadvantaged (Department of Education, 2004). From the DOE (2004), the statement of purpose for Title I is the following:

"The purpose of this title is to ensure that all children have a fair, equal, and significant opportunity to obtain a high-quality education and reach, at a

minimum, proficiency on challenging State academic achievement standards and state academic assessments” (DOE, 2004, p. 1). This purpose is accomplished by:

1. ensuring that high-quality academic assessments, accountability systems, teacher preparation and training, curriculum, and instructional materials are aligned with challenging State academic standards so that students, teachers, parents, and administrators can measure progress against common expectations for student academic achievement;
2. meeting the educational needs of low-achieving children in our Nation’s highest-poverty schools, limited English proficient children, migratory children, children with disabilities, Indian (Native American) children, neglected or delinquent children, and young children in need of reading assistance;
3. closing the achievement gap between high- and low-performing children, especially the achievement gaps between minority and nonminority students, and between disadvantaged children and their more advantaged peers;
4. holding schools, local educational agencies, and States accountable for improving the academic achievement of all students, and identifying and turning around low-performing schools that have failed to provide a high-quality education to their students, while providing alternatives to students in such schools to enable the students to receive a high-quality education;

5. distributing and targeting resources sufficiently to make a difference to local educational agencies and schools where needs are most significant;
6. improving and strengthening accountability, teaching, and learning by using State assessment systems designed to ensure that students are meeting challenging State academic achievement and content standards and increasing achievement overall, but especially for the disadvantaged;
7. providing greater decision-making authority and flexibility to schools and teachers in exchange for greater responsibility for student performance;
8. providing children with an enriched and accelerated educational program, including the use of school-wide programs or additional services that increase the amount and quality of instructional time;
9. promoting school-wide reform and ensuring the access of children to effect, scientifically based instructional strategies and challenging academic content;
10. significantly elevating the quality of instruction by providing staff in participating schools with substantial opportunities for professional development;
11. coordinating services under all parts of this title with each other, with other educational services, and, to the extent feasible, with other agencies providing services to youth, children, and families, and

12. affording parents substantial and meaningful opportunities to participate in the education of their children. (Department of Education, 2004, pp. 1-2).

From a historical perspective, in 2002 the complete Title I program cost \$10.4 billion, which was a third of the U.S. Department of Education's elementary and secondary budget (Gordon, 2004). Across the country, schools with 15,000 or more students accounted for more than two million dollars' worth of Title I funding alone as a part of Part A (NCES, 2016). In 2004, just two years later that number reached \$12.3 billion spent to provide Title I funding to school districts serving schools with struggling academic achievement in low-income schools across the country (Education Week Staff, 2004). As of 2015 there was 14.3 billion allocated to Title I funds across Basic Grants, Concentration Grants, Targeted Grants, and Education Finance Incentive Grants (Snyder, T.D., Dinkes, R., Sonnenberg, W., & Cornman, S., 2019).

The Evolution of the Elementary and Secondary Education Act

Distribution of Title I funds, Part A (a large portion of the federal education budget) has become the primary instrument used by the federal government to hold states, districts, and schools accountable for the implementation of standards-based education (Education Week Staff, 2004). States must provide evidence of the following in order to receive Title I, Part A federal funding:

1. publish academic standards for all public elementary and secondary school students;
2. test students in English and math every year between grades 3 and 8 and once in high school;

3. report on student achievement by average school performance, as well as by the performance of specified subgroups;
4. ensure that all students are consistently academically proficient; and
5. hold districts and schools accountable for demonstrating adequate yearly progress in student achievement (Education Week Staff, 2004, p. 1).

Determining Title I Status

School districts across the nation use a “proxy measure” of the percentage of students eligible for free and reduced-price lunches (FRPL) to determine eligibility to receive Title I funding (NCES, 2018). Schools designated as being "high-poverty" have more than 75% of their students eligible to receive FRPL. Mid-high poverty schools range between 50.1%-75% of students being eligible for FRPL, and low-poverty schools have 25% of students eligible to receive free and reduced-price lunches (NCES, 2018). Schools having a poverty rate of at least 40% and receive Title I funds may choose to operate a targeted assistance program or a school wide program.

In school wide Title I initiatives, most federal, state, and local funds are combined to upgrade the entire education program of the school. Examples of a school-wide initiative would be the Positive Behavior Intervention and Supports (PBIS) program. The PBIS program is used to improve the effectiveness, efficiency, and equity of schools. Many PBIS programs are established in schools using Title I funding in order to help improve the social, emotional, and academic outcomes for students (PBIS, 2019). PBIS is now a pretty well-known student support in Georgia schools. PBIS programs bought with Title I funding are school-wide supports that can/are usually justified with limited data.

Title I designated school districts must annually review the progress of the programs implemented using federal funding. Schools failing to make adequate yearly progress (AYP) for two consecutive years are identified for school improvements. Schools that continually fail to show improvement within a seven-year span face district imposed “alternate governance” usually resulting in complete faculty replacement or turning the school over to the state or a private management company. (Editorial Projects in Education Research Center, 2004).

Implementing Title I in Georgia Schools

As of fiscal year 2019, there are 2,302 schools (elementary to high) in the state of Georgia. Out of those schools, 1,583 of them are Title I designated schools (Title I Annual Report, 2014). During the 2013-14 school year, \$463,154,891.00 was budgeted to Georgia for Title I, Part A. In the current school year (FY 2019) this amount has increased by an estimated 30 million dollars to an all-time high of \$491,354,181.00 (Georgia Department of Education, 2018).

In order for a school district to receive funds under Title I, Part A the Local Education Agent (LEA) establishes the eligible school attendance area. The LEA or local school district must annually rank all of its schools according to their percentages of poverty. Local Education Agencies are given discretion in selecting its participating areas and schools serviced by Title I funds in Georgia. According to the 2018 GA Title I Handbook a Local Education Agent may:

Designate as eligible any school attendance area or school in which at least 35 percent of the children are from low-income families; ie., the 35-

percent rule. (A schoolwide Title I designated school must have a poverty level of 40% or above.)

- A. Use Title I, Part A funds in a school that does not serve an eligible school attendance area if the percentage of children from low-income families enrolled in the school is equal to or greater than the percentage of such children in a participating school attendance area of the Local Education Agent.
- B. For one additional year only, designate and serve a school attendance area or school that is no longer eligible but was eligible and served in the preceding year (pp. 6-7).

Allocating Title I, Part A Funds

The Georgia Department of Education has created a ranking protocol helping Local Education Agencies to determine school attendance areas in order to determine school eligibility and school ranking for Title I, Part A funding. Participating attendance areas (schools) are based on “the total number of children enrolled in the school, minus the number of pre-kindergarten children enrolled in the school and based on the poverty measure selected by the LEA” (GA Title I Handbook, 2018, p. 7). The number of low-income children is based on one of the following: a) The total number of children eligible for free and reduced meals enrolled at the school minus the number of pre-kindergarten students eligible for free and reduced meals, or b) the total number of children eligible using direct certification data i.e., the Supplemental Nutrition Assistance Program (SNAP) or Temporary Assistance for Needy Families (TANF) program (GA Title I Handbook, 2018). An LEA must also allocate Title I, Part A funds to participating school

attendance areas (or schools) in rank order based on the total number of children from low-income families in each area or school (GA Title I Handbook, 2018). In the 2013-14 school year, 60.04% of all the schools in Georgia were a part of the free and reduced-price lunch program (Georgia Department of Education, 2019).

Lastly, if an LEA decides to provide any schools below the 35% poverty rate with Title I funding, then the LEA must allocate an amount for each low-income child at each Title I designated school that is at least 125% of the LEA's fund allocation per low-income child. Although an LEA is not required to allocate the same per-child amount to each school, they must allocate a higher per-child amount to areas or schools with higher poverty rates than it allocates to schools with lower poverty rates (GA Title I Handbook, 2018).

Comparability of Services

In order to be sure funding provided through Title I, Part A of the Elementary and Secondary Education Act of 1965 (ESEA) are used to provide supplemental services in addition to the services normally provided by the local education agency (LEA) for participating children, the LEA must have services in its Title I schools with state and local funding that is comparable to the services provided in the non-Title I schools. At the school building level, LEAs are required to make certain each Title I school receives its fair share of resources from state and local funding. LEAs cannot discriminate against its Title I schools when distributing resources funded from state and local sources just because those schools also receive federal funding. Demonstrating comparability is a prerequisite for receiving Title I, Part A funds. It is also an annual requirement (GA Title I Handbook, 2018).

Schoolwide versus Targeted Assistance Program

The purpose of schoolwide Title I programs is to improve the entire educational program in a school which would result in improving the academic achievement of all students attending, particularly the lowest-achieving students. According to the GA Title I Handbook, a school operating a schoolwide program is able to take advantage of multiple benefits including: 1) serving all students 2) providing services that need not be supplemental, and 3) consolidating Federal, State, and local funds to better address the needs of students in the school (2018). Protections are in place so the low-achieving students and historically underserved do not get ignored when launching a schoolwide program. Such strategies include opportunities for all children to meet the challenging state standards, instructional strategies to strengthen the academic program in the school, increased amount and quality of learning time, and an “enriched and accelerated curriculum” including programs, activities, and courses necessary to provide a “well-rounded education” (GA Title I Handbook, p. 42, 2018). Lastly, Title I, Part A addresses all the needs of the children attending the school especially those at risk of not meeting the state standards (GA Title I Handbook, 2018).

Some examples of uses of funds in a schoolwide Title I program include increasing learning time during the school day as well as offering full-day kindergarten at the elementary level through supplementing teacher salaries. Title I funding could also be used to purchase equipment, materials, and training programs needed to compile and analyze data to monitor school and student progress. Funds can also help provide training on how to alert the school of students who are struggling in their classes. Funding can also be used to buy devices and software for students to provide access to digital learning

materials as well as a platform to collaborate with peers. Lastly, Title I funding can be used to purchase family literacy programs, school climate interventions, and fund related training for educators and instructional coaches (GA Title I Handbook, 2018).

In schools selected to receive Title I, Part A funds under the Elementary and Secondary Education Act of 1965 (ESEA), LEAs can choose to operate “Targeted Assistance Programs.” These programs provide services directly to those students identified as having the greatest need for special assistance (GA Title I Handbook, 2018). Eligible children must be identified as failing or most at-risk of failing the challenging academic standards based on “multiple, educationally related, objective criteria established by the LEA and supplemented by the school” (GA Title I Handbook, p. 44, 2018). In some instances, schools may not have enough resources to adequately serve all eligible students. In those situations, the school may choose to provide a more intensive service to a smaller population of students organized by subject area and grade level (GA Title I Handbook, 2018). Schools taking this route must then determine the greatest need of the Title I funded services based on a rank-order list (GA Title I Handbook, 2018). According to the 2018 edition of the Georgia Title I Handbook, each targeted-assistance program should:

- A. Use such a program’s resources under this part to help participating children meet the state’s challenging student academic achievement standards expected for all children.
- B. Ensure that planning for students served under this part is incorporated into existing school planning.

- C. Use effective methods and instructional strategies that are evidence-based and strengthens the core academic program of the school.
- D. Provide opportunities for professional development with resources provided under this part and, to the extent practicable, from other sources for teachers, principals, and paraprofessionals.
- E. Provide strategies, such as family literacy services, to increase family and parental engagement (p.46).

Title I Funding Issues

Across the nation school districts receive only 8% of the budget from the federal government. Whereas 48% of their budget comes from the state government, and the other 44 % from local sources (in Georgia local funding comes from property taxes and special-purpose local-option sales tax (SPLOST) funds, etc.) (Berliner & Glass, 2014). Therefore, many schools are exposed to a funding crisis, not being able to provide strong academic experiences to their students. There are some funding issues that need to be highlighted in relation to Title I. BenDavid-Hadar, Case, & Smith (2018) discussed that when creating a learning society, it is important to remember the right for education does depend on a willingness to fund education in a fair manner. The educational finance policy in three school districts in Oklahoma, Israel, and England were examined. At each location they collected data on school funding formulas and had surveys completed in an attempt to follow “fairness” when it came to funding education. Researchers took a look at the income inequality in all three jurisdictions prior to comparing the survey data (US had the highest level of inequalities). The data collected was also examined in conjunction with student characteristics and their demographic backgrounds. Results of

this study showed that funding is not adequately closing the achievement gap. The study also concluded funding cannot be determined by student characteristics or demographic information alone, as social justice plays a major role in school funding.

Many schools rely on Title I funding, and educators and administrators must keep in mind many factors when discussing the financing of education. Milner, Murray, Farinde, and Delale-O'Connor (2015) discussed that schools need to understand student and family homelessness, geography and social contexts, as well as the importance of parents and families being involved in their children's educational journeys. The study highlights the importance of acknowledging the different funding issues experienced in Title I designated schools. Many schools who receive this federal funding, obtain monies based upon student characteristics and demographic backgrounds without acknowledging other important elements (family homelessness, geography, and social contexts, parental involvement in education, etc.), perhaps increasing the instances of social inequity in education. Thereby, some students may not be provided with a well-rounded education based upon principals' decisions to either maintain or remove fine arts and humanities courses from their school's curriculum.

Outside the matters of social inequity, there are other issues related directly to Title I funding. American schools are becoming more segregated by income. Students of Title I schools in both urban and rural settings may not have access to qualified teachers, as turnover and attrition rates are high (Krasnoff, 2015). The Krasnoff (2015) fails to mention that Title I schools exist in suburban settings as well, and they also have difficulty recruiting and retaining highly qualified teachers. Additionally, students who are being educated in high-poverty schools are often not consistently being provided with

high-quality teachers, a frequent problem for Title I designated schools. Students in high-poverty schools also tend to require tutoring services and after-school programs in order to assist them academically. Schools who only rely on Title I funding to provide this service may struggle to offer enrichment to their student body (Epstein et al., 2018). The main funding issue with Title I is its funding formula is based upon the number of poor children at a school, not the lack of funds the schools is experiencing.

No Child Left Behind

The No Child Left Behind Act of 2001 (NCLB) was the reauthorization of the Elementary and Secondary Act by the Bush Administration. The main focus of NCLB was to close student achievement gaps by affording all children a “fair, equal, and significant opportunity to obtain a high-quality education” (DOE, 2001, p. 1). There are four pillars within the bill:

- A. Accountability: to ensure those students who are disadvantaged, achieve academic proficiency.
- B. Flexibility: Allow school districts flexibility in how they use federal education funds to improve student achievement.
- C. Research-based education: Emphasizes educational programs and practices that have been proven effective through scientific research.
- D. Parent options: Increases the choices available to the parents of students attending Title I schools (DOE, 2001, p.1).

Under NCLB each state had to establish state academic standards and a state testing system in order to meet the federal requirements. Under the NCLB legislation the accountability requirement was called Adequate Yearly Progress (AYP) (DOE, 2001).

Every Student Succeeds Act

Every Student Succeeds Act (ESSA) was signed into law on December 10, 2015 by President Obama. The ESSA reauthorized the Elementary and Secondary Education Act (ESEA) and replaced the prior NCLB. The purpose of ESSA's creation was to provide more funding for schools that supported children in poverty (Tuttle, 2016). ESSA puts more power in the states and local school districts in charge to choose programs and expend funds appropriate for the needs at their schools. State leaders are now able to design their own school ratings, innovate assessment options, choose state high school assessments, and decide how to evaluate teachers. ESSA requires states to engage with different stakeholders to inform decision making. The different stakeholders include principals, teachers, specialized instructional support personnel, paraprofessionals, and parents (NASSP, nd). ESSA also lists music as a separate subject area for the first time in federal law, which has been an advocacy focus of NAFME for over twenty-five years, (Tuttle, 2016). Additionally, funds can be used to expand programs like music or social programs to provide opportunities for a "well-rounded education."

Within Every Student Succeeds Act the term "well-rounded education" is explicitly stated. It also clearly defines what courses contribute to a students' ability to have a well-rounded education:

(52) WELL-ROUNDED EDUCATION. - The term 'well-rounded education' means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and

any other subject as determined by the State or local educational agency, with the purpose of providing all the students access to an enriched curriculum and educational experience (§ 8002).

Due to music being federally mandated as a core area subject in ESSA it opened up brand new funding opportunities through Title IV and Title II, in addition to Title I funds.

(Tuttle, 2016). Title IV-A provides “block grants” to school districts in efforts to support a well-rounded education. (Tuttle, 2016). However, Title IV funding does have to meet two specific criteria:

1. the music education needs have been identified through a district-wide needs assessment and
2. That these local, identified needs are not currently met through state and local funding and so would benefit from supplemental, federal funding (Tuttle, 2016, p. 65).

ESSA also encourages schoolwide Title I schools to include how they are providing well-rounded opportunities for their students, which includes music, into their written Title I plans (Tuttle, 2016). Lastly, under ESSA, professional development for all faculty and school personnel can also be funded through Title I, II, and IV (Tuttle, 2016).

Benefits of Music Programs in Schools

There are many benefits of music programs in schools on the impacts of learning within K-12 grade levels (Habibi, Damasio, Ilari, Elliott Sachs, & Damasio, 2018; McPherson, Osborne, Barrett, Davidson, & Faulkner, 2015; Regelski, 2016; Schellenberg, Corrigan, Dys, S. P., & Malti, 2015). Habibi, et al (2018) found that participating in music classes allowed for children to increase processing skills and

cognitive development. Participants were either given musical training (intervention) or did not receive musical training (control). Results showed the children in the intervention group had better cognitive performances than the control group. No problems were reported with this experimental study. Music training appeared to enhance positive brain function in children, not related to the child's pre-existing biological traits. Findings from this study were similar to the results of studies ran on adults (both musical and non-musical).

Similarly, McPherson et al. (2015) reinvestigated the impacts of Australian music programs on students' interest in learning other academic subjects as well as their motivation for studying those subjects in relation to gender and socioeconomic status. 2,727 students from grades 5 through 12 completed a survey study highlighting different areas of academic issues when it came to learning music, English, mathematics, and science and explored the students' personal beliefs in their interest and competency level in each of those subjects. The survey also examined each participants belief on the importance of each subject, the usefulness of studying the subject, and the difficulties found when studying those subjects. McPherson also asked whether the student was currently learning or wanting to learn to play a musical instrument.

The results of the study indicated music learners reported higher confidence levels in the areas of personal competence compared to non-music learners, suggesting music learners were more apt to have confidence when learning other subjects outside of the music realm. Interestingly enough, upper socioeconomic students appeared to be less interested in music than their lower socioeconomic counterparts. McPherson (2015) inferred the decline in music value is because participants from more affluent

backgrounds are potentially deciding about their futures and careers much earlier than students from lower socioeconomic backgrounds. Although the study does not specify whether or not any of the participants attended a Title I designated school, the study could be informative for the stakeholders and decision makers at those types of schools. Many individuals attending Title I schools experience lower socioeconomic circumstances; therefore, placing an important role in increasing academic interest in all areas of their educational journey if afforded the opportunity to be exposed to the study of music.

Regelski (2016) highlighted the importance of music learning in schools as essential when it comes to increasing social skills in children, adolescents, and teenagers, and reported stakeholders tend to ignore the importance of students having the opportunity to develop appropriate social skills in favor of focusing on the aesthetics music can bring to a school. Therefore, when creating music programs in schools, it is important for curriculum developers to account for the social aspects of music learning, versus only the aesthetic appearances of music, as it then can promote stronger bonds and experiences of the students studying music. In turn, this can also increase the positivity of a school's climate (Regelski, 2016).

Furthermore, different genres of music promoted various social needs. For example, concert listening, amateur performances, folk and indigenous music can attune to an individual's human needs in relation to their values. Therefore, the definition of good music differs from individual to individual, making a robust exposure to music important (Regelski, 2016). By exposing a variety of musical genres to students in Title I

schools, it can therefore be hypothesized their academic interests can broaden and increase the positivity of their academic journey.

Schellenberg et al (2015) also explored music learning and the promotion of prosocial skills in an academic environment. Prosocial skills are behaviors benefiting the society or people for example, stopping to help a stranded motorist or donating to charity without any personal benefit or gain. Schellenberg investigated as to whether music training was associated with prosocial skills. Children in the 3rd or 4th grade either attended a minimum of 10 months of music lessons or did not attend a minimum of 10 months of music lessons. All participants took prosocial pre and post-tests at the beginning and towards the end of the study. The results of these tests concluded the students in the intervention group who had attended a minimum of 10 months of music lessons appeared to have larger increases in sympathy and prosocial behaviors compared to their control group who did not attend music lessons. It should be noted the results of this study were limited, and the increase of sympathy and prosocial behaviors were only found in students who had lower levels of prosocial skills before the study began. However, despite these differences, the study highlighted how music learning facilitates the development of prosocial skills. This study is important to discuss in relation to Title I schools, as many students in these academic institutions can experience poor levels of prosocial behaviors (Allen, Akinyanju, Milliken, Lorek, & Walker, 2011). Therefore, offering music classes and training to students in Title I schools may benefit school environments and aid in lowering bullying and aggressive behaviors.

Title I Funds Used for Music Programs

Adler-Greene (2019) highlighted how ESSA (2015) required school districts to allocate 20% of Title I funds to support programs promoting a well-rounded education. ESSA (2015) replaced the NCLB (2001) Act, building upon local education agents (LEAs) requiring schools to follow specific guidelines concerning standardized testing and the hiring of qualified teachers. The update in legislation allowed for the state evaluation of low-performing schools to be held accountable toward the needs of their students.

Wagner (2017) discussed the need for teachers to implement different strategies in order to keep their music program funded within their school. Fundraising, sponsorships, petitioning, and encouraging student participation are just some of the strategies that can aid music teachers in keeping their music programs funded. These strategies act as a preventative approach in order to ensure when curriculum choices are made, the music program can be highlighted as an important part of the curriculum. Which could aid in the justification of using school funding resources in order to help school music programs.

Choral Music Curriculum

Bartolome (2019) discussed specific applications teachers should follow within their designing, implementing, and teaching of curriculums. Choral music teachers should ensure they are implementing a rich cultural context for their students focusing on listening, moving, and playing activities; in relation to music-making experiences. It is important that curriculums highlight the need for bridging the gap between the

philosophy of choral music pedagogy and the realities found within a performance-based choral classroom (Bartolome, 2019).

To highlight different perceptions found within a choral classroom, Robinson (2019) studied choral music teachers' perceptions on teaching choral music in urban secondary schools compared to teaching in suburban public and charter schools. A qualitative study was executed by Robinson (2019), where he gathered data from 61 music educators who taught choral music in an urban secondary school in the state of Tennessee during the 2018-2019 school year. The results concluded that teachers found a lack of administrative support was one of the least concerns the teachers had when teaching curriculums within a choral music program, while parental engagement was the main issue. Participants also discussed that they found rural schools offered higher levels of parental and administrative support than their urban counterparts, while suburban schools better addressed school funding of choral music programs, a stronger school environment, and higher levels of parental engagement and administrative support than their urban and rural counterparts. This provides important information to school districts when discussing funding, the designing and implementation of choral music curriculums, and the teaching of music programs in secondary education.

Opportunity-to-Learn Standards

The National Association for Music Education (NAfME) compiled the *Opportunity-to-Learn Needs Assessment Checklist* (Opportunity-to-Learn Standards, 2015) to provide a list of the minimal equipment and experiences needed to provide all students with equitable music training, whether designated Title I or not. The

Opportunity-to-Learn Standards are voluntary national content and achievement standards in the arts developed by the Consortium of National Arts Education Associations. They were approved by the National Committee for Standards in the Arts in January 1994 (NAfME, 1994).

The development of the standards was supported by the Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities (NAfME, 1994). Members from all disciplines of the arts community (dance, music, theater, and visual arts) participated in the creation of the National Standards for Arts Education (NAfME, 1994). Through the development of the national standards, it became clear to all stakeholders involved that “every student should receive instruction in music, and the other arts, and that the arts are essential to a balanced curriculum,” (NAfME, p. 1, 1994). However, support for arts instruction in American schools varies greatly across the country from school to school as well as from state to state. There are schools providing great programs serving a large population of the school but, there are also smaller programs only attracting a handful of students (NAfME, 1994).

Discussions about creating standards for students as well as schools for music have been taking place in education for decades (NAfME, 1994). In a 1992 report, the National Council on Education Standards and Testing called for there to be national standards and a system of assessment. The report also specified the need for “School Delivery Standards,” to be a component of the national standards (NAfME, 1994, p. 1). In the “Goals:2000 Educate America Act” those “School Delivery Standards” were labeled “Opportunity-to-Learn Standards,” (NAfME, 1994).

The “Goals:2000 Educate America Act” wrote arts education into Federal law. The purpose of the “Goals:2000” Act was to ensure no student was “deprived of the chance to meet the content, performance, or achievement standards established in the various disciplines because of the failure of his or her school to provide an adequate environment,” (NAfME, 1994, p.1). The ultimate goal of any set of standards is to help students to gain the skills and knowledge that will help them to function effectively once they reach adulthood (NAfME, 1994). The Opportunity-to-Learn Standards (OTLS) in music helped specify the physical and educational conditions necessary in the schools to enable “every student, with sufficient effort, [and] to meet the voluntary national content and achievement standards in music,” (NAfME, 1994, p.1).

With the disparities between different types of programs, it is unfair to expect all students to meet achievement standards unless they are given “reasonable opportunities to learn the skills and knowledge specified” (NAfME, 1994, p.1). NAfME (1994), believes the following:

Students must be provided with the necessary support by the school, including sufficient courses, staffing, materials and equipment, and facilities. Similarly, it is unfair to hold teachers accountable for their students’ meeting the standards unless they too are ensured adequate time, materials, and other necessary conditions for teaching. And it is misleading for a school to claim a commitment to teaching the art unless it offers learning opportunities consistent with that claim (p.1).

The National Association for Music Education (NAfME) ,then called the Music Educators National Conference (MENC), continues to believe “every student at every

level, should have access to a balanced comprehensive, and sequential program of instruction in music, and the other arts, in school, taught by qualified teachers (1994, p.2). The first instance of the Opportunity-to-Learn Standards was published in 1974 in *The School Music Program: Description and Standards* (NAfME, 1994).

Although the Opportunity-to-Learn Standards recommended by NAfME are voluntary, many states and school districts are beginning to become more aware of how to use them. Schools unable to fully commit all the resources needed to meet the OTLS have been able to use the standards to help provide the schools with a useful goal they can aspire to achieve (NAfME, 1994). The Opportunity-to-Learn Standards include standards for (1) Curriculum and Scheduling, (2) Staffing, (3) Materials and Equipment, and (4) Facilities.

NAfME (1994) believes the Opportunity-to-Learn Standards embody the most promising current instructional practices in music, and reflects the most current music education research. The OTLS represent “the best collective thinking of experienced music educators who are qualified by their background and training to offer recommendations concerning the conditions necessary for learning (NAfME, 1994, p.2). The standards were developed by practicing teachers who understood the day-to-day realities of the classroom and by music administrators familiar with the limitations of the funding and other resources each school receives and operates under (NAfME, 1994).

The most recently prepared 2015 Opportunity-to-Learn Standards identified the resources that need to be in place so that all stakeholders and school districts are able to give students a chance to achieve at a *basic* level, according to the National Core Music

Standards. Each of the following areas were addressed in NAFME's 2015 edition of the Opportunity-to-Learn Standards:

- Curriculum and Scheduling. The curriculum, like all good curricula, must not only be a coherent written document, it must reflect a vision for helping students achieve the desired learning goals. Key to this vision is the scheduling of sufficient time so that students can carry out the processes necessary for deep learning called for by the Core Music Standards. The Standards' categorization in the four Artistic Processes (Creating, Performing, and Responding, along with Connecting, which is embedded in the first three processes) required that curriculum and associated time in the schedule be devoted to each of the components of those processes. In practice, this will mean designating more time for students to cultivate their creativity, and more time for analysis and reflection in ways that are somewhat parallel to the time needed to develop literacy in English/Language Arts. No scheduling specifications presented here are meant as maximums – a good teacher can always do more with students, given more time – but are rather put forth as reasonable minimums for contact time if the students are expected to achieve the standards.
- Staffing. The standards will not be achieved by students unless the system for delivering instruction is based on teachers with the requisite qualifications, augmented in a structured, appropriate way by community resources. This system in turn will depend on ongoing,

thoughtful evaluation of those teachers and integration of that evaluation into ongoing, thoughtful professional development.

- **Materials & Equipment.** Music education cannot exist without making music, and making music in most traditions requires instruments, accessories, texts and other content, and increasing access to and use of various technologies. The needs in first three areas of instruments, accessories, and content are well accepted by most well-funded school systems but need constant attention to avoid problems with outdated or substandard equipment. Technology needs are new to many districts and require thoughtful assessment.
- **Facilities.** Making and learning music requires the dedication of appropriate space for day-to-day instruction. Correct design and maintenance of this space is essential to the success of the program and of the students. Much music instruction requires, in addition, periodic access to venues for performances (p.1).

The Opportunity-to-Learn Standards are addressed for each of seven categories. Three of the categories address General Music classes from PreK-2, 3-5, and 6-8. The OTL standards for 6th-8th also apply to General Music courses that might be offered in high school. The other four categories include Ensembles, Harmonizing Instruments, Composition/Theory, and Technology. These categories apply to the secondary grade levels as well as the primary grades where applicable (NAfME, 2015).

The areas of curriculum and scheduling, staffing, materials and equipment and facilities are presented for all types of programs. This type of listing provides a baseline

of where all school programs should strive to work. “The ‘All Grades – All Content Areas’ section delineates two levels of program evaluation: *quality* and *basic*. The section particularly notes a program can only be considered a *quality* program if varied opportunities are offered to students. Specifically, while the *basic* program calls for ensemble classes to be offered beginning in grade 5, the *quality* program requires offerings in all areas specified in the Core standards, including Ensembles and Guitar/Keyboard/Harmonizing Instruments beginning in grade 4 or 5” (NAfME, 2015, p. 2). Districts of all sizes can use the OTL Standards and strive for providing their students with a *quality* program. NAfME (2015) believes there are distinctions existing between *basic* and *quality* programs at all levels:

For any given strand, a Quality program may be one that updates and replaces resources more frequently. It may be one that makes fuller use of technology. It may be one that has more access to premier performance venues. But most importantly, a Quality program is one that involves more strands of instruction, thus giving more students more varied ways to experience the benefits of accomplishment in music. This distinction shows up clearly in the Curriculum and Scheduling standards for All Grades-All Content Areas (p.3).

The first element from the OTLS is curriculum and scheduling. School districts' curriculum and daily scheduling vary greatly from school to school. At the *basic* level the needs of the school population should be met by the music offerings of the current schedule. In the OTLS curriculum element the *basic* level requires the school's music curriculum to provide experiences in responding to and creating music, as well as relating

those to what they have learned in the area of performing. Additionally, at the *basic* level there is instruction for chorus, band, and orchestra at the school site. Instruction is also available for at least one alternative performing organization such as a jazz band or show choir for each 450 students in the school. *Basic* level music instruction on string instruments begins “no later” than the 4th grade, and instruction on wind and percussion instruments begins no later than 5th grade. Students who participate in ensembles and not their general music classes still receive a balanced curriculum covering the three artistic processes (creating, performing, and responding). Lastly, special experiences are designed for gifted and talented students according to their abilities and interests (NAfME, 2015).

Quality music programs in this element build upon the *basic* level by providing at least one alternative performing organization or emerging ensemble (i.e., vocal jazz ensemble, show choir) for each 450 students in the school. With justified enrollment, schools with *quality* programs can offer at least two bands, two orchestras, and two choruses that are differentiated by experience, age level, or by composition (such as treble voices, tenor/bass voices, or mixed voices). Students are also offered small group instruction with a focus on improvisation (NAfME, 2015).

In the scheduling element of the OTLS, *basic* traits include opportunities for performing ensembles to present performances for parents, peers, and the community. Music programs at this level provide classes that are the same length as the other core academic subject areas, making an effort to avoid scheduling single-section courses in music against single-section courses in other subjects. *Quality* programs provide alternative performance ensembles, multiple differentiated levels of performance

ensembles, opportunities for small group instruction, and yearly performances at premiere venues.

The second element from the OTLS is staffing – this includes teacher qualification, teacher class load, professional development, and teacher evaluations. Finding and retaining highly qualified teachers in specialty subject areas can prove difficult (Abril, 2006 & Cash, 2020). At the *basic* level in the staffing element instruction is provided by certified and highly qualified music teachers who have received formal training in the ensemble they teach. Support for the novice teacher, or paraprofessional should be provided for special needs students being mainstreamed into general performance ensembles. Local school districts should be able to retain choral music educators at the secondary (middle and high school) level if they are meeting *basic* OTL standards. Teachers should also be provided with relevant opportunities to grow with practical and relevant professional development opportunities according to the *basic* level of the Opportunity-to-Learn standards. Finally, according to the OTLS, teacher evaluations should be performed at the same level expected of teachers in other subject areas. This means that the current model of state teacher evaluations is the same for all teachers in the school building. For choral ensembles of more than fifty students an accompanist is provided for students. *Quality* level programs provide an accompanist for choral ensembles of 16 or more students (NAfME, 2015).

The third Opportunity-to-Learn standard is materials and equipment. Secondary choral programs at the *basic* level provide easy access to a well-maintained piano (either acoustic or electric). Other *basic* level expectations include having instruments available for students who have difficulty purchasing instruments due to financial hardship.

Instruments are expected to be in good repair at this level with pianos tuned at least three times each school year. Accessories at the *basic* level in this element should include conductors' stands, tuning devices, music folders, and chairs designed for music classes. At the *basic* level the music library should be sufficient to provide a folder of original music for each student in choral groups and for each stand of no more than two performers in instrumental groups.

The library at this level contains music appropriate for various levels from which students can choose (NAfME, 2015). There should not be any materials produced in violation of copyright laws. For a middle or high school ensemble there should be at least seventy-five titles for each group with at least five titles for each group added yearly. The school music library should contain a variety of music-related books as well as other print, audio, video, and computer materials. *Basic* level music programs also have an annual budget provided for supplies including recordings or downloads, computer media, and other special supplies, materials, and equipment needed to teach the music curriculum. Technology at this level should have computers and appropriate software, printers, audio and video input and output devices as well as electronic keyboards. There should also be technology available to support student assessment. *Quality* level in materials and equipment means portable PA systems with enough microphones for all soloists or groups, quality technology in the classroom, and adding at least 15 titles to the music library each year (NAfME, 2015).

The final element in the Opportunity-to-Learn Standards checklist is facilities. At minimum music classrooms should be an adequate size in order to accommodate the largest group taught. The room should be acoustically treated and also have the

appropriate lighting and ventilation (NAfME, 2015). Schools that have the appropriate acoustical treatments can improve student achievement (Penn State, n.d). Basic facilities should include a choral rehearsal space of at least 1,200 square feet of floor space, with a ceiling at least 14 feet high with a double-entry door. Programs at this level should have at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups. Office or studio space for teachers is expected to be adjacent to the instructional areas with convenient access to telephone and an internet connected computer. The space should have convenient access to running water, and sufficient storage space. *Quality* facilities suggested for the choral rehearsal rooms contains 1,800 square feet of floor space, with 16 feet high ceilings, and music facilities that include at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups. These are the specific elements, and their characterizing traits represented in the Opportunity-to-Learn Checklist as prescribed by NAfME (2015).

The Opportunity to Learn Standards are designed to help provide guidance on what resources are necessary to provide students with the opportunity to “learn all areas of the standards for all students” (NAfME, 2015, p.2). Thoughtful implementation will involve the use of those resources wisely through careful use of curriculum building. NAfME (2015) provides the following example:

Schools and school systems that provide General Music experiences for all students through grade 8 – even those students enrolled in elective ensembles – will almost certainly be giving students the breadth of coverage in the artistic processes of Creating, Performing, and Responding called for in the (Music)

Standards. On the other hand, schools or school systems that follow the common practice of scheduling middle-school students in either General Music or an ensemble will have to take special care to make certain that the ensemble curriculum adequately addresses each artistic process and thus moves the student closer to music literacy (p.2).

Using the OTL Standards

Teachers should plan their curriculum addressing the strands of the Artistic Process (creating, performing, and responding to music) outlined in the national standards as well as their local state standards. Each course should work towards including competency in all parts of the Artistic Process (NAfME, 2015). Supervisors also have added responsibilities. They must evaluate their current curricular offerings in music to make sure that over the course of a student's matriculation they are truly able to receive a "comprehensive, standards-based education in each Artistic Process," (NAfME, 2015, p. 3). Supervisors who address all areas of the Opportunity-to-Learn Standards will be able to see success in making sure the students of their school system are receiving a well-rounded music education from kindergarten through the 12th grade (NAfME, 2015).

Keeping a focus on the students of the school system is essential when interpreting and implementing the Opportunity-to-Learn Standards, (NAfME, 2015). After evaluating the current state of music offerings, stakeholders should gauge where the program currently falls according OTL standards. Once the program has been evaluated, they can then use the OTL standards as a guide towards improvement. The OTLS can help with future planning and advocating for "providing better opportunities to learn in

music,” and thus provide “true standards-based service to students,” (NAfME, 2015, p. 3).

All teachers can use the OTL standards to work on building a curriculum that helps develop their students to great capacity. All stakeholders with concerns about educating our students can use the OTL standards to work towards music literacy for all students (NAfME, 2015).

Summary

Studies have shown the detrimental effects children endure due to abject poverty including both physical and psychological stress. This is extremely concerning considering as of 2016, 49% children in Georgia live in poverty. The continued need for Title I – Part A funding is evident and has opportunities to provide enrichment opportunities and extra-curricular programs and services. The 2015 Every Student Succeeds Act included performing arts in the core subjects providing students with access to a well-rounded education. The ESSA declaration opened a new avenue of funding for music programs if the need could be justified by the stakeholders as either being a targeted program or a schoolwide program.

The positive benefits of having music programs in schools has been extensively studied, however there are limited studies on if Title I funding is being used to supplement music programs – and virtually none focusing on funding for choral music programs in Title I schools. There is a need for music to be taught in schools – especially in schools servicing a high population of students from low-income families. NAfME continues to support the development of well-rounded music education from music programs in public schools across the country.

NAfME's 2015 Opportunity-to-Learn standards (OTLS) provides school stakeholders with what NAfME believes are the minimum requirements to be able to offer students with a standards-based musical experience that provides students with the appropriate materials, equipment, curriculum, facilities, scheduling opportunities, and teaching staff. Using questions developed from the OTLS to gather data I am aiming to answer the following research questions:

1. To what extent are the *basic* elements of the Opportunity-to-Learn Standards being met in Georgia's secondary choral programs, and how do they differ across setting (suburban, urban, rural)?
2. How and to what extent do Title I school choir programs differ from non-Title I schools using the Opportunity-to-Learn Standards as an evaluation tool?

CHAPTER 3

METHODOLOGY

The purpose of this research was two-fold. First, it collected much-needed data on how secondary choral programs in Georgia fair when attempting to meet the *basic* necessities of a standards based choral classroom as outlined by NAFME in the “Opportunity-to-Learn Standards.” This descriptive research study creates a current snapshot of what is taking place in secondary choral music programs in both Title I and non-Title I designated schools within the state of Georgia. The preliminary research conducted in this study may also be a great way to empower music educators to advocate for their program to help their students receive the best possible music education experience despite their socioeconomic status.

Research Questions

The following questions guided this research study:

1. To what extent are the *basic* statements of the Opportunity-to-Learn Standards being achieved by Georgia’s secondary choral programs?
2. How do the survey results of the Opportunity-to-Learn Standards differ among suburban, urban, and rural schools in Title I and non-Title I designated schools?

Development of the Survey Instrument

The survey developed was based on the 2015 “Opportunity-to-Learn” as Needs Standards Assessment Checklist that was developed by NAFME. In order to prepare the checklist into key parts of the survey instrument, I went through each standard (curriculum & scheduling, staffing, materials & equipment, and facilities) and examined which questions were important to choral music education. I omitted questions from the checklist that dealt with instrumental needs for orchestra and band for this study. In the Opportunity-to-Learn “Needs Based Checklist” there are 26 questions across the four main standards mentioned previously. I pulled 8 questions pertaining to choir to be used in the survey study.

Additional demographic survey questions were added to collect data about the survey participants such as age, gender, years teaching, and years teaching at their current school. Additionally, participants provided the type of setting of the school (rural, suburban, urban), type of school (public, private, or other), whether they taught at a Title I school or not. Participants were also asked what level of music they taught, the number of students enrolled at their school, the number of students enrolled in their performance/ensemble classes, and what classes are a part of their teaching responsibility. Additional questions asked the amount of their yearly chorus budget, how it was funded, and whether or not they were required to use state and/or national standards. In total the survey consisted of 24 yes/no, select all that apply, and fill in the blank questions. A small pilot group (10 colleagues teaching music in Georgia) took the survey to check survey questions for appropriateness, clarity and consistency throughout the instrument before being distributed.

There were no large issues with the survey when it was piloted. One pilot participant noted that he was unable to continue the survey because he could not select the statement listed as true for his program and it was marked as required (this particular standard only had one statement to choose). Those unable to select the standard's statement would have been blocked from completing the survey if it remained a required question. Question 19 was corrected (originally assigned as required in order to complete the survey) and then the survey was prepared for distribution.

Population and Recruitment

The population sample chosen for this study was a sampling of secondary choral music education teachers in both middle and high school within the state of Georgia at Title I and non-Title I designated public, private, and charter schools. Based upon the Georgia Music Educators Association email list there are approximately 1,002 active choral directors in the state who are not collegiate or retired members of GMEA. All GMEA members who teach choral music and are responsible for teaching at the middle or high school level were invited to participate in this research study through an email (see Appendix A for recruitment email).

The recruitment letter and survey link were emailed out to 1,002 secondary choral music educators who are current members of GMEA, using the listserv created by the UGA choral music faculty. Out of the 1,002 emails I received 75 returned emails from bad addresses, leaving a potential of 927 survey participants. The survey was made available for six weeks, beginning on July 10, 2020. The survey took most participants approximately 15-20 minutes to complete. Reminder and follow up e-mails were sent out two weeks prior to the survey closing in efforts to increase the amount of survey

responses received. The survey closed on August 21, 2020. It is important to note this study will not be able to be generalized to the public due to its small sample size representing about 10% of the choral directors in the state of Georgia. All results discussed in chapter four will be specific to this study alone.

Ethical Considerations

Prior to sending the survey, I received permission from the University of Georgia's Institutional Review Board (IRB) prior to survey distribution on July 7th, 2020 (See Appendix E). Participants were alerted to the limited but possible risks (such as loss of confidentiality) involved in completing the survey study about their choral program. In efforts to garner honest and accurate responses from research participants, the questions on the survey instrument did not ask for any identifying characteristics - such as the participants name, their school's name, or school district/county name. All raw and confidential data from the questionnaire was kept on a password protected file on an external hard drive stored and locked appropriately. Access to any confidential information was controlled by the researcher only. All collected confidential information will be destroyed after the university's mandated, five-year period, per IRB protocols.

Participant Demographics

Out of the 927 recruitment emails successfully sent, I received 134 survey responses for data analysis. There were 25 survey participants who did not complete the entire survey (either demographic information or OTLS questions). Thus, resulting in 109 participants overall (female = 76, male = 32, unknown = 1) ranging in age between 24 and 63 years old ($M = 40$ years, $Mdn = 38$ years). Majority of the participants were from public schools $n = 103$, and $n = 6$ were from private schools. Survey participants had

between 2 and 40 years of experience in the profession ($M = 15$ years, $Mdn = 13$ years, $SD = 9$). The participants also had taught on average 7 years at their current schools with a range of time between 1 year and 31 years respectively. Participants also provided information about their school setting and title I status (see Table 3.1).

Table 3.1

Number of Participants by School Setting, Level, and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>	
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>
Middle School	13	17	6	2	1	3
High School	15	16	8	7	7	6
Other	1	3	1	1	1	1

T- Title I School NT- Non-Title I School

School size for participants averaged 1,408 students, with a range of 350 students to 3,250 students. In table 3.2 school populations were listed by the Georgia High School Associations classification system. Most middle school participants fell between 2A and 4A while the high school populations spanned a wider range from 2A all the way to 7A sized schools.

Table 3.2*School Size of Survey Participants (N = 109)*

	<u>Middle School</u>	<u>High School</u>	<u>Other</u>
1A (100-499)	1	0	2
2A (500-899)	10	5	3
3A (900-1,199)	15	10	2
4A (1,200-1,499)	10	8	1
5A (1,500-1,799)	4	7	0
6A (1,800-2,299)	1	15	0
7A (2,300+)	1	13	1

A-A-A-A-A-A-A – Georgia High School Association School Populations Other – K-12 school setting

Number of students enrolled in performance or ensemble classes for participants ranged from 16 students in a program to 449 ($M = 145$, and the $SD = 91$) Out of 109 responses, 108 participants all taught choir during the curricular school day. There was one teacher who only taught music appreciation during the school day, but taught chorus as an extracurricular class due to scheduling issues. 37 % of survey participants only taught choir all day. 38 % taught two music courses throughout the school day, and 15 % of survey participants taught 3 or more courses throughout the day outside of choral music. Survey participants were responsible for teaching general music, music appreciation (if different from general music), choir, band, orchestra, band, music theory, music technology, piano, applied lessons, musical theater, show choir, and jazz band. Please see table 3.3 for the listing of courses taught for all participants.

Table 3.3*Music Courses Taught (N = 109)*

	<u>Middle School</u>	<u>High School</u>	<u>Other</u>
General Music	8	3	1
Music Appreciation	2	3	2
Choir	42	58	8
Band	1	0	2
Orchestra	0	0	1
Guitar	1	5	0
Music Theory	1	22	2
Music Tech	4	1	1
Keyboard	1	13	3
Applied Lessons	0	2	3
Musical Theater	6	20	1
Show Choir	1	3	0
Jazz Band	0	0	0
Other Music Courses	2	3	1

*Other – K-8 or K-12 School***Data Preparation**

Once the survey response window closed, the raw data was taken from Qualtrics and then cleaned up using Microsoft Excel. Miscellaneous data, and indirect identifiers reported from survey participants was deleted from the master data set. Data from demographic and OTLS questions were counted by turning word responses into

numerical counts (i.e. yes became 1, no became 0, and unknown became 3). Two data sets were made – one that counted all standards at the *basic* and *quality* level, and another that only counted the standard responses at the *basic* level. The different data sets were needed in order to answer the guiding research questions of the study. The numerical data from the demographic questions remained the same in each data set.

Each data set was analyzed using SPSS software. Descriptive statistics (frequency variables, mean, median, maximum, minimum, standard deviation, and range) were used to run the demographic data collected from each participant. Each demographic question was analyzed in this manner. The mean for the total of standards met for each respondent was calculated for both data sets (*basic* and *quality* standards, and *basic* standards). An independent T-Test was run using the standards mean for all OTLS standards comparing mean data from survey participants from Title I and non-Title I schools. An independent samples test was also completed using Levene's Test for Equality of Variances as well as a t-test for Equality of Means.

CHAPTER 4

RESULTS

Introduction

As stated in Chapter 1, the purpose of this study was to gather data from Title I and non-Title I secondary school choral programs in Georgia through their use of NAFME's Opportunity-to-Learn Standards. In addition, the study examined the funding resources from both Title I and non-Title I schools in efforts to compare and contrast the differences between the two school designations. This chapter is organized by the guiding research questions that were posed in Chapter 1. It first will look at how all participating choral programs met or did not meet the *basic* elements of the Opportunity-to-Learn Standards. Secondly, it will report how Title I and non-Title I schools differ in comparison to meeting all of the Opportunity-to-Learn Standards.

Knowledge of OTLS

Lastly, survey participants were asked about their knowledge of NAFME's Opportunity-to-Learn Standards. Participants answered yes or no to the question about their knowledge of the OTLS at the very end of the survey. Their responses are below in Table 3.4 and they have been broken down by their response (yes or no), their school setting (suburban, rural, urban), and title I designation. For this table unknown Title I designation responses were counted with "no" responses. Out of all the responses ($n = 19$) of them had known about the OTLS standards prior to participating in the survey

study. The remaining participants ($n = 90$) had no prior knowledge of the OTLS before taking the survey.

Table 4.1

Knowledge of NAFME's Opportunity-to-Learn Standards (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>	
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>
Yes	8	4	2	1	3	1
No	21	32	14	8	6	9

T- Title I School NT- Non-Title I School

Opportunity-to-Learn Survey Responses

Only portions of NAFME's Opportunity-to-Learn Standards that pertained to secondary choral music programs were used in this research study. These standards covered Curriculum, Schedule, Staffing, Materials & Equipment, Content, Technology, and Facilities. There were 31 *basic* level statements that are expected indicators of a standards based secondary choral music program. There were also 9 statements of *quality* level that build upon the *basic* level expectations (B). There was at least one *quality* level statement (Q) in each element examined except Professional Development & Evaluation.

Curriculum

The curriculum section of the participant survey had six statements from the OTLS Checklist. Four of the six statements met the *basic* standards as prescribed, and the other two went beyond and met the *quality* standards.

- 97 participants selected “1. The curriculum emphasizes the Performing process but also provides experiences in Responding to music and

Creating music to enable students to transfer what they have learned in the area of Performing (B).”

- 69 participants selected “2. Instruction at your school is available for chorus, band, and orchestra (B).”
- 52 participants selected “3. In addition to the instruction available at the *basic* level, instruction is available for at least one alternative performing organization or emerging ensemble for each 450 students in the school (Q).”
- 56 participants selected “4. Instruction is available for at least one alternative performing organization or emerging ensemble (e.g., jazz or state band, madrigal singers) for each 450 students in the school (B).”
- 61 participants selected “5. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of the members, or in the case of choruses, by their composition (such as treble voices, lower mixed voices, mixed voices) (Q).”
- 65 participants selected “6. Where ensemble students are not able to take General Music classes, the curriculum in the ensemble adequately covers all three artistic processes (Creating, Performing, and Responding) (B).”

There were 19 participants who were able to select all six of the statements from the curriculum section. There were 22 participants who were only able to select one statement from the curriculum section as true for their program. Majority of participants ($n = 80$) were able to select three or more statements in this element. In table 4.1 the

Curriculum standard is separated out to show the differences in count for each statement between school setting and Title I designation.

Table 4.2

Curriculum Standards Count by School Setting and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		<u>Total</u>
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. Performing and respond/creating	26	33	11	10	9	8	97
2. Chorus, band and orchestra available	19	29	2	4	8	7	69
3. Additional alternative performing ensemble (Q)	10	23	7	2	6	4	52
4. Emerging ensembles (jazz, madrigal)	15	21	6	6	4	4	56
5. At least 2 bands, orchestras, and choruses by experience (Q)	20	24	4	5	2	6	61
6. Ensemble members w/out general music covers all 3 artistic processes	18	22	7	6	6	6	65

T- Title I School NT- Non-Title I School Q - Designates quality level statement

None of the Curriculum standards had 100% selection by all 109 of the survey participants. Statement three “additional alternative performing ensemble” received the least amount of participant selection with only 47% of survey participants across all school setting selecting this statement for their school program. Non-Title I school programs in this study were able to provide their students with more than one level of an ensemble based on musician experience. Their counterparts at Title I schools lagged behind in providing multi-level ensemble experiences.

Schedule

The Schedule section of the survey had seven statements that participants could select if they pertained to their school program. Six of the statements were *basic* level expectations in the OTLS Checklist.

- 109 participants selected “1. Every performing group presents a series of performances, open performances, or “informances” for parents, peers, and the community (B).”
- 62 participants selected “2. For programs at the secondary level, at least one performing group of each type (such as band, jazz ensemble, orchestra, chorus, guitar) presents one performance yearly at a premiere venue. This venue may be a local concert hall or may involve travel out of the school district (Q).”
- 101 participants selected “3. The number of performances during the school year is sufficient to demonstrate the nature and extent of the students’ learning but not so great as to interfere with the learning process (B).
- 77 participants selected “4. Instruction in ensembles is provided to students in durations commensurate with other core academic subject areas (B).”
- 65 participants selected “5. Every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects (B).”

- 61 participants selected “6. Scheduling is arranged so that all members of each ensemble can meet as a unit during the school day (B).”
- 30 participants selected “7. For Middle School grades, the inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes (B).”

There were 31 participants who were able to select all six statements from this section of the survey, which was also the majority for this standard. There were only 3 schools that overlapped with the 19 participants who selected all the statements in the Curriculum standard as well. All three of those participants were non-Title I middle schools in suburban areas. There were also three participants who could only select one statement for this standard. In table 4.2 the Schedule standard is separated out to show the differences in count for each statement between school setting, Title I designation.

Table 4.3*Schedule Standards Count by School Setting and Title I Designation (N = 109)*

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		<u>Total</u>
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. Every performing group presents a series of performances	29	37	14	10	10	9	109
2. At the secondary level, at least one group presents yearly at a premier venue (Q)	17	25	10	7	5	5	69
3. Number of performances yearly demonstrates extent of learning	28	34	13	11	8	7	101
4. Duration of instruction in ensembles is commensurate with other core academic classes	25	28	8	5	6	5	77
5. Efforts made to avoid scheduling conflicts with other subjects	23	24	5	6	2	5	65
6. Scheduling is arranged to each ensemble can meet as a unit	14	27	4	6	4	6	61
7. For middle school, ensemble experiences do not pull students from gen. music class	10	11	5	0	2	2	30

T- Title I School NT- Non-Title I School Q - Designates quality level statement

Statement one in Schedule has 100% of participants who present a series of performances each school year. Statement three follows that positive trend with 92.6% of survey participants presenting concerts to demonstrate concept mastery. Statement seven with 71.4% (n = 42), shows that most participants at the middle school have schedules that allow for their students to participate in general music in addition to specific music ensemble classes.

Staffing – Teacher Qualifications and Teacher Load

In the Staffing – Teacher Qualifications and Teacher Load section of the OTLS checklist there were three statements used in the survey study. Two of the three statements are *basic* level standard expectations.

- 109 participants selected “1. Instruction is provided by Highly Qualified/certified music teachers who have received formal training (including in-service training) in the ensemble taught (B).”
- 20 participants selected “2. An accompanist is provided for choral ensembles of more than 50 students (B).”
- 14 participants selected, “3. An accompanist is provided for choral ensembles of 16 or more students (Q).”

Table 4.4

Staffing Standards Count by School Setting and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		Total
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. Instruction by Highly Qualified/certified teachers in the ensemble taught.	29	36	14	10	10	10	109
2. Accompanist provided for choral ensembles of more than 50	1	8	4	4	0	3	20
3. Accompanist provided for choral ensembles of more 16 or more (Q)	2	5	0	3	2	2	14
4. Teachers have regular access to professional development	25	35	13	7	8	10	98

T- Title I School NT- Non-Title I School Q - Designates quality level statement

Ninety participants were only able to select one statement from this section of the survey. Those 90 participants break down by setting and Title I designation as follows: Rural Non-Title I ($n = 7$), Rural Title I ($n = 12$), Suburban Non-Title I ($n = 29$), Suburban Title I ($n = 27$), Urban Non-Title I ($n = 7$), and Urban Title I ($n = 8$). There were only nine participants who could select all three of the statements. Of the nine participants two of them were rural, five suburban, and two urban schools - all of them were Non-Title I schools.

Staffing – Professional Development

In the Staffing – Professional Development section there was only one statement that was *basic* level.

- 98 participants selected. “1. Teachers have regular access to professional development materials and experiences in their performance area, including online NAFME resources (B).”

In Table 4.4 the Staffing Standards for both sections were combined to show the counts sorted by school location and Title I designation.

Materials & Equipment – Instruments & Accessories

In the Materials & Equipment – Instrument & Accessories section there were five statements used from the OTLS Checklist. Four of the statements were on the *basic* level.

- 23 participants selected “1. The piano(s) are tuned at least three times each year (B).”
- 60 participants selected “2. An annual budget is provided for repair and maintenance of your piano(s)/instrument (B).”

- 94 participants selected “3. The following are provided in sufficient quantity: *All level ensembles (generally): conductor’s stands, tuning devices, music folders, chairs designed for music classes (B).”
- 51 participants selected “4. In addition to the accessories available at the *basic* level, the following are provided: *A portable PA system w/ sufficient microphones for soloists and/or groups (Q).”
- 75 participants selected “5. The following are provided in sufficient quantity: ‘Middle/High School Chorus: a set of portable choral risers is conveniently available to every room in which choral music is taught (B).

In the first portion of Materials & Equipment – Instrument & Accessories, 12 participants selected all five statements for their school program. There were no rural (non-Title I or Title I) schools among those 12 participants who selected all five statements.

Suburban/Non-Title I ($n = 3$), Suburban/Title I ($n = 6$), and Urban/Non-Title I ($n = 3$).

There were 34 participants who only selected one statement as true for their program.

Rural/Non-Title I ($n = 3$), Rural/Title I ($n = 8$), Suburban/Non-Title I ($n = 3$),

Suburban/Title I ($n = 13$), Urban/Non-Title I ($n = 1$), and Urban/Title I ($n = 6$). In table

4.5 the Materials and Equipment – Instrument & Accessories standard is separated out to show the differences in count for each statement between school setting and Title I designation.

Table 4.5

Materials & Equipment – Instrument & Accessories Standards Count by School Setting and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		<u>Total</u>
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. Piano(s) are tuned 3x each year	9	8	1	1	1	3	23
2. An annual budget for instrument repair and maintenance is provided	15	25	4	5	5	6	60
3. A sufficient amount of conductor's stands, tuning devices, music folders, and chairs designed for music class	20	27	7	8	3	6	71
4. In addition to <i>basic</i> level accessories a portable PA system is provided (Q)	11	24	3	5	1	7	51
5. A set of portable risers is available to every room in which choral music is taught	20	27	8	7	4	9	75

T- Title I School NT- Non-Title I School Q - Designates quality level statement

Materials & Equipment – Content

In this section there were eight questions about the music content that each participant had available in their classrooms. Seven of those statements were on the *basic* level for expectations.

- 75 participants selected “1. A library of music is provided that is sufficient to provide a folder of original music for each student in choral groups (B).”
- 94 participants selected “2. The library contains music appropriate for various levels from which students can choose (B).”

- 68 participants selected “3. The library contains no materials produced in violation of copyright laws (B).”
- 48 participants selected “4. The music (which may draw on a library shared with other schools in the district) library contains: *For Middle School or High School ensembles: at least seventy-five titles for each type or group, (B).”
- 72 participants selected “5. At least five titles for each type of group are added each year (B).”
- 48 participants selected “6. At least 15 titles are added to the music library each year (Q).”
- 31 participants selected “7. The school library or resource center contains a variety of music-related books (for which virtual access is permissible) and other print, audio, video, and computer materials (B).”
- 51 participants selected “8. An annual budget is provided for supplies including recording or downloads, computer media, and other special supplies, materials, and equipment needed for the teaching of the music curriculum (B).”

In this section of Materials & Equipment – Content, there were seven participants who were able to select all eight statements for their program. Six out of the seven were suburban schools – four were Non-Title I and two were Title I. The remaining school was Urban/Non-Title I. The largest number of participants ($n = 19$) were only able to select three statements as true for their program. Six of those participants were rural schools Non-Title I ($n = 3$), and Title I ($n = 3$). Eight of those participants were suburban schools

Non-Title I ($n = 6$), and Title I ($n = 2$). The last five of those participants were from urban schools - Non-Title I ($n = 3$), and Title I ($n = 2$). There were also 10 participants who only selected one statement as true for their program. None of those participants were at rural schools. Two participants were from Rural/Title I schools, two were from Suburban/Non-Title I schools, two Suburban/Title I schools, and four Urban/Title I school. In table 4.6 the Materials and Equipment - Content standard is separated out to show the differences in count for each statement between school setting, Title I designation.

Table 4.6

Materials & Equipment - Content Standards Count by School Setting and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		<u>Total</u>
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. A library of music provided that is sufficient enough to provide a folder of original music for each student	21	28	6	7	3	10	75
2. The library contains music for various levels	26	33	10	11	5	9	94
3. The library contains no materials produced in copyright laws	20	27	6	9	2	4	68
4. For secondary ensembles there are 75 titles for each group in the library	12	20	9	4	0	3	48
5. At least 5 titles for each type of group is added to the library each year	24	26	11	6	0	5	72
6. At least 15 titles are added to the music library each year (Q)	14	21	1	5	2	5	48
7. School library contain music-related books and other print, audio, video and computer materials	7	10	3	4	4	3	31
8. An annual budget is provided for supplies including recordings or downloads, comp. media, and other supplies needed for teaching	12	19	6	6	3	5	51

T- Title I School NT- Non-Title I School Q - Designates quality level statement

Participant Funding

Survey participants were asked to provide an approximate amount for their annual chorus budget. From there I was able to code 109 participant responses based on the

grade level taught (middle, high, or other), as well as amount reported - which ranged from a budget of \$0 - \$500 all the way to \$20,000+. There were 102 responses to schools' annual chorus budget, and 7 participants who reported to an annual budget of zero or they did not know their annual budget. Among those directors who answered there were two schools that reported a budget of \$100,000 or more (which seemed like a typo). When omitting those two schools, there was an average of \$5,560.05 in annual chorus budget with the minimum amount being zero and maximum being \$55,000 per year. (The yearly average including the two outlier schools was \$7,578.39 making the maximum \$120,000). See Table 4.9 for funding amounts based on school setting (suburban, urban, rural) and Title I designation).

Table 4.7*Annual Chorus Budget of Survey Participants (N = 109)*

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>	
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>
Middle School						
\$0 - \$500	7	1	2	0	1	2
\$501 – \$1,000	0	1	0	1	0	0
\$1,001 - \$5,000	5	6	2	0	0	0
\$5,001 – \$10,000	1	3	1	1	0	1
\$10,001 - \$20,000	0	3	1	0	0	0
\$20,000+	0	3	0	0	0	0
High School						
\$0 - \$500	3	3	2	2	2	2
\$501 – \$1,000	0	0	0	0	4	1
\$1,001 - \$5,000	10	5	5	2	1	2
\$5,001 – \$10,000	0	1	1	3	0	1
\$10,001 - \$20,000	1	4	0	0	0	0
\$20,000+	1	2	0	0	0	0
Other						
\$0 - \$500	0	1	0	0	1	0
\$501 – \$1,000	0	0	1	1	0	0
\$1,001 - \$5,000	0	2	0	0	0	0
\$5,001 – \$10,000	0	1	0	0	0	0
\$10,001 - \$20,000	0	0	0	0	0	1
\$20,000+	1	0	0	0	0	0

T- Title I School NT- Non-Title I School Other – K-8 or K-12 school settings

For the annual budget, all rural participants regardless of Title I designation $n = 25$, spent a $M = \$47.44$ per student, and a $SD = \$41.43$. The highest annual budget reported by rural teachers was \$10,000 by two teachers. For all suburban participants regardless of Title I designation ($n = 65$), spent a mean of \$61.16 per student with a standard deviation of \$100.01. The annual budget of all urban participants regardless of

Title I designation $n = 19$, spent \$34.49 per student, and a $SD = \$88.49$. The highest annual budget reported by urban teachers was \$15,000 by one teacher. Survey participants in the urban setting (regardless of Title I designation) spent the least amount of money per student in their program \$34.49. Rural survey participants (regardless of Title I designation) spent \$47.44 per student. Lastly, survey participants teaching at suburban schools spent an average of \$61.16 per music student. Non-Title I students across all settings received more funding than their peers at Title I schools. See Table 4.10 for the price per student by placement and Title I designation.

Table 4.8

Price Per Student by Placement and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>	
	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>
Unknown	\$161.25	\$152.47	\$81.80	\$110.59	\$0.34	\$0.47
Title I	\$42.89	\$89.61	\$43.38	\$34.62	\$6.74	\$6.66
Non-Title I	\$65.21	\$97.59	\$46.49	\$36.97	\$74.26	\$130.20

There were 109 responses to the question asking participants the funding sources for the choral budget (see Table 4.11). Participants selected all the following choices regarding how their annual budget was funded: school/local budget, district level funding, Title I funding, fundraising, booster club, and SPLOST monies. District Funds accounted for 98.1% of surveyed participants' funding source, followed by 80.73% from Fundraising, 57.8% from School/Local Budget, 30.28% from Booster Clubs, 11.01%

from SPLOST Monies, and 1.83% from Title I Funding. Only two participants noted that they received money from Title I Funding at their schools.

Table 4.9

Funding Sources of Chorus Budgets (N = 109)

	<u>Yes</u>			<u>No</u>			<u>Unknown</u>		
	S	R	U	S	R	U	S	R	U
School/Local Budget	40	9	14	24	9	10	1	1	1
Booster Club	22	2	9	43	16	16	0	1	0
District Funds	48	13	19	16	5	4	1	1	2
SPLOST Monies	8	2	2	47	14	20	10	3	3
Title I Funding	2	0	0	57	16	22	6	3	3
Fundraising	54	10	24	10	8	1	1	1	0

SPLOST (Special Purpose Local Option Sales Tax) Monies

Materials & Equipment – Technology

In this section the OTLS focuses on technology. Participants responded to three statements, two of which reflected the *basic* level.

- 30 participants selected “1. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards (B).”
- 76 participants selected “2. Technology is available to support student assessment strategies adopted by the school or district (B).”

- 99 participants selected “3. Teachers have quality projectors and/or interactive boards (Q).”

In the final section of Materials & Equipment – Technology there were 26 participants who could select all three statements for their school program. The majority ($n = 44$) could only select two statements, and there were 39 participants who only selected one statement as true about their program.

Table 4.10

Materials and Equipment –Technology Standards Count by School Setting and Title I Designation (N = 109)

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		Total
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. Computers, appropriate software, printers, av equipment, and electronic keyboards are available for music instruction	7	13	1	1	2	6	30
2. Tech is available to support student assessment strategies	23	23	10	6	6	8	76
3. Teachers have quality projectors and/or interactive boards (Q)	29	35	11	7	8	9	99

T- Title I School NT- Non-Title I School Q - Designates quality level statement

Facilities

In this section the OTLS focuses on the facilities that are expected in the buildings that house standards-based school music programs. Participants responded to seven statements, five of them were *basic* level and the remaining two were *quality*.

- 70 participants selected “1. Choral rehearsal rooms contain at least 1,200 sq ft of floor space, with a ceiling at least 14 feet high and a double-entry door (B).”

- 31 participants selected “2. Choral rehearsal rooms contain at least 1,800 sq ft of floor space, with a ceiling at least 16 feet high and a double-entry door (Q).”
- 29 participants selected “3. Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups (B).”
- 16 participants selected “4. Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups (Q).”
- 79 participants selected “5. Office or studio space is provided to each music educators adjacent to the instructional area in which the educator teaches, with convenient access to a telephone and internet-connected computer (B).”
- 72 participants selected “6. Sufficient secured storage space is available to store instruments, equipment, and instructional materials (B).”
- 87 participants selected. “7. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public (B).”

There were 18 participants who only selected one statement as true for their program.

There were 4 participants who could select all seven statements as true for their program.

The largest number of participants in this section (21) selected four statements from Facilities as true about their school.

Table 4.11*Facilities Standards Count by School Setting and Title I Designation (N = 109)*

	<u>Suburban</u>		<u>Rural</u>		<u>Urban</u>		Total
	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	<u>T</u>	<u>NT</u>	
1. Choral rehearsal room 1,200 sq ft ceiling at least 14 ft high and double door entry	16	22	10	3	2	7	60
2. Choral rehearsal room 1,800 sq ft ceiling at least 16 ft high and double door entry (Q)	10	14	2	3	0	3	31
3. Each school contains at least one practice room of at least 55 sq ft for each 40 students enrolled in a performing group	4	15	3	3	2	2	29
4. Each school contains at least one practice room of at least 55 sq ft for each 20 students enrolled in a performing group (Q)	6	6	0	2	1	1	16
5. Office or studio space is provided to each music educator adjacent to the teaching space	21	24	11	9	6	8	79
6. Sufficient secure storage is available to store instruments, equipment, and instructional materials	19	23	9	6	7	8	72
7. Students have access to high-quality performance venues at least once a year	26	30	9	9	6	7	89

T- Title I School NT- Non-Title I School Q - Designates quality level statement

Georgia’s Secondary Choral Programs meeting *basic* OTLS

Eight questions were taken from the 2015 “Opportunity-to-Learn Standards” Checklist that related to chorus and choral music education specifically. To answer the

research question: “To what extent are the *basic* elements of the Opportunity-to-Learn Standards being met in Georgia’s secondary choral programs, and how do they differ across setting (suburban, urban, rural)?” a data set was created to analyze the responses to each standard. Within each standard, every statement at the *basic* level that was selected was counted. Please see Table 4.9 for the range, mean, median, and the standard deviation of frequency counts for all schools who met the *basic* Standards in OTLS questions 1-8.

Table 4.12

Standard Frequency Counts for Basic Statements in the OTLS Standards 1 – 8 for All Participants (N = 109)

	<u>Mean</u>	<u>SD</u>	<u>Median</u>	<u>Range</u>
Curriculum (4)	2.56	1.199	3.00	0 - 4
Schedule (6)	3.96	1.262	4.00	1 - 6
Teaching Qualifications/ Teaching Load (2)	1.06	.278	1.00	0 - 2
Professional Development/ Evaluation (1)	.93	.264	1.00	0 - 1
Instruments & Accessories (4)	2.10	1.088	2.00	0 - 4
Content (7)	4.03	1.808	4.00	0 - 7
Technology (2)	.97	.713	1.00	0 - 2
Facilities (5)	3.00	1.340	3.00	0 - 5

Note: numbers in parenthesis are the number of basic statements in each category

Comparing Title I and Non-Title I Choral Programs

A data set with both *basic* and *quality* standards was also analyzed to address research question two. Selected statements for all standards (*basic* and *quality*) were counted and then analyzed. Participants that did not know their Title I status when taking the survey were omitted from this data collection ($n = 8$). For this data set $n = 101$, $M = 2.36$, $Med = 2.37$, and $Std Dev = .603$. The $Min = .88$ and the $Max = 3.50$. A frequency count was then completed to see how many Title I and non-Title I choral music teachers participated and completed the entire survey with $N = 109$ participants. There were 44% of participants employed in non-Title I schools, 49% of participants employed at Title I schools, and 7% of participants did not know the Title-I status of their schools. The data was then further broken down by school setting (See Table 4.13).

Table 4.13

Title I v. Non-Title I Participants (N = 109)

	<u>Suburban</u>	<u>Rural</u>	<u>Urban</u>	<u>Total</u>
Non-Title I	32	8	8	48
Title I	29	15	9	53
Unknown	4	2	2	8

Means were calculated to examine the frequency count of standards of the participants at known Title I schools versus those participants at non-Title I schools when both *basic* and *quality* standards were counted (see Table 4.14).

Table 4.14

Descriptive Statistics for Title I v. Non – Title I Chorus Programs (n = 101)

	<u>N</u>	<u>Mean</u>	<u>Std. Deviation</u>
Non-Title I	48	3.06	.788
Title I	53	2.61	.791

On average non-Title I schools were able to select 3.06 statements when averaging all standards at either *basic* or *quality* level while Title I schools were only able to meet 2.61 statements at either *basic* or *quality* level.

An independent samples *t* test was conducted to determine if Title I schools and non-Title I schools differ in their average number of standard statements that apply to their music programs. The test was conducted using an alpha of .05. The null hypothesis is that the population means are equal, and the alternative hypothesis is that the population means are not equal. The independent variable was status of the schools, Title I vs. non-Title I, and the dependent variable was the standards used by music teachers in the schools. There were no potential outliers (schools with abnormal average of standards chosen). The data did not suggest any non-normality. Levene's test indicated that the assumption of homogeneity of variances was met. Because there was not random assignment to groups, the assumption of independence was not met. Thus, there is an increased chance of a Type I or Type II error. The test was statistically significant, $t(99) = -2.868, p = .005$. Title I schools in this study have lower average in number of standards met ($n = 53, M = 2.611, SD = .792$) than non-Title I schools in this study ($n = 48, M = 3.063, SD = .788$)

CHAPTER 5

DISCUSSION

Introduction

The purpose of this quantitative descriptive study was to examine the secondary choral programs in Georgia using NAfME's Opportunity-to-Learn Standards. The OTL Standards provide a baseline of expectations that should be present in every choral music classroom. The OTL Standards set expectations for curriculum & scheduling, staffing, materials & equipment, and facilities. The aim of this research was to provide a snapshot of what is being offered in secondary choral classrooms and to compare the reported data across the various demographics in the choral programs in the state of Georgia.

The need for this study arose when the review of literature showed that there was a large void in current research available about the use of funds and the sources of funding for music programs – specifically choral music programs in middle and high schools. Participants were 109 secondary choral music educators across the state of Georgia (members of the Georgia Music Educators Association (GMEA)). The majority of the participants taught at suburban schools ($n = 65$) either with Title I, Non-Title I, or unknown designation. Choral directors from rural schools ($n = 25$) and urban schools ($n = 21$) at either Title I or non-Title I schools were also represented in the research study results.

Major Findings

Research Question 1

To what extent are the basic statements of the Opportunity-to-Learn Standards being achieved by Georgia's secondary choral programs? In this research study there were 31 *basic* level statements relating to the different OTL standards Curriculum & Scheduling, Staffing, Materials & Equipment, and Facilities. There are no participants in this study that selected all standard statements both *basic* and *quality* across all the OLTS. However, most programs selected the statements focused on the performance aspect of the choral music ensemble. There were also no participants in any setting - suburban, urban, and rural (Title I or non-Title I) that reported meeting 100% of the *basic* level standards. Based on the survey results, participating schools in suburban areas regardless of Title I designation were more successful at meeting *basic* level OTL Standards, although they were not successful in meeting each of the standards present in the survey.

Annual Budget and Funding Sources. Overall, suburban schools spent the most money on their music students, while urban schools spent the least amount of money on their students. Also, non-Title I students received more funding than their peers at Title I schools. Although Title I schools are receiving funding for school-wide or targeted programs, it was previously difficult to justify the use of this funding on music programs in Title I schools prior to ESSA. Prior to ESSA Title I funds have to be spent on very specific types of interventions, teaching materials, or supplies. This number could be improved upon due to ESSA (2015), and its mandate that school districts allocate 20% of Title I funds to support programs that promote a well-rounded education for students

(Adler-Greene, 2019). Zubrzycki (2016) wrote that Title I funds can be used for school music programs due to the ESSA legislation. Only two participants in this study responded that they received Title I funding for their programs. This is possibly due to participants not having awareness of ESSA's declaration of fine arts being a part of the core curriculum allowing for Title I funding to be used for those courses supporting a "well-rounded" student. Another possibility may be that those two participants have Title I building coordinators and administrators who are cognizant of the legislation, and wish to support their programs in any way possible. Even though the sample size in this study is relatively small there is no indication of more support going to choral programs like what has been prescribed in the 2015 ESSA legislation.

Survey participants also listed their funding sources for their annual budget. Teachers at non-Title I schools in this study reported that they were receiving funding from multiple sources – including district funding, school/local funding, fundraising, booster club, and SPLOST monies. Title I teachers reportedly were not getting nearly as much financial support as their peers in non-Title I schools across all surveyed areas when examining the price spent per student and their annual budget funding sources (Tables 4.10 and 4.11). Is the limited reporting due to funding not being available, or is funding not being asked for from those different resources (District, local, SPLOST, Title I, etc.)? Almost all participants reported that they receive district funding, fundraising was the second highest response. Third, was the use of parent organizations such as booster clubs.

In more transient areas found in Title I schools across all settings (suburban, rural, and urban); the organization and sustainment of booster organizations can be extremely

hard for programs in those areas when students are frequently in and out of their zoned school and music program for various reasons. Rumberger (2003) writes, “Student mobility (transiency) – students making nonpromotional school changes – is widespread in many schools and districts throughout the United States.” Because of the high transient nature of school populations across all settings of Title I schools, booster clubs, which are a valuable funding resource, become unattainable. This information lends itself to confirmation of the 2019 study by Robinson that supports the belief that suburban schools were better at addressing the funding needs of choral music programs. Participants in of Robinson’s (2019) study also revealed a stronger school environment (culture) as well as more parental involvement in the music programs existed in those programs in suburban school systems.

Curriculum & Scheduling. Under Curriculum there were four *basic* level statements with an average of 2.56 *basic* level statements selected. Statement three and four in the Curriculum standard had the lowest response rate. Statement three dealt with the presence of alternative performing ensembles (mariachi bands, modern rock bands, etc.). Statement four dealt with the presence of emerging ensembles (jazz bands, madrigal choirs, etc.). It would have been interesting to see survey results of when participants teach these ensembles throughout the day. Are they all co-curricular (during the school day), or are some of them extracurricular (after school)? Opportunities to offer those alternative and emerging ensembles may depend on when those ensembles are offered, or the amount of money needed to start or sustain alternative and/or emerging ensembles. That information from participants could have offered more insight as to why statement three and four had the lowest response rate in this standard.

Under Schedule there were five *basic* level statements with an average of 3.96 *basic* level statements selected. Schedule had a 100% response rate for statement one “Every performing group presents a series of performances, open performances, or “informances” for parents, peers, and the community,” which reaffirms NAFME’s belief in the “Child’s Bill of Rights” in music (1991). NAFME firmly believes that every American child should have rights to the finest instruction in music available to them including access to a balanced, comprehensive, and sequential program of music instruction. Following close behind in response rate was statement three, “the number of performances during the school year is sufficient to demonstrate the nature and extent of the students’ learning but not so great as to interfere with the learning process.” Although 100% of participants had performing groups, not many had emerging ensembles or multi-tiered experience level ensembles. Further research or future editions of the OTLS should inquire about each teacher’s schedule as it relates to the curriculum. Teaching on a block schedule instead of a “traditional” six or seven period day can severely limit music program opportunities especially if there is only one highly qualified teacher on campus who can teach that content.

Staffing. Under Teacher Qualifications/Teaching Load there were two *basic* level statements with an average of 1.06 *basic* level statements selected. Staffing statement one, focuses on the employment of Highly Qualified/certified music teachers in school music programs. Previous Elementary and Secondary Education Act (ESEA) legislation “No Child Left Behind” may have helped with “highly qualified teachers becoming standard practice. The hiring of a highly qualified and certified music teacher aids the school in their ability to teach the course effectively. Being a highly qualified and

certified teacher in the subject taught is the expectation, and it also aids in recruitment and retention of students in that music course (NAfME, 2018). The Cash (2020) study finds that principals are concerned with finding highly qualified music teachers. Being a highly qualified and certified teacher in the courses that you teach also ties into a teacher's annual T.K.E.S. (Teacher Keys Effectiveness System) evaluation, under Performance Standard 1: Professional Knowledge (GaDOE, 2021).

Staffing statement one was selected by all participants regardless of setting. The remaining statement two, "An accompanist is provided for choral ensembles of more than 50 students (B)," was only selected by 18% of participants, while statement three, "An accompanist is provided for choral ensembles of 16 or more students (Q)," was only selected by 13% of survey participants. There could be an issue of clarity regarding exactly who is "providing" the accompanist for the different groups. Are these positions supplied and full time through the school district (i.e., an assistant choral director), hired per concert or performance by the chorus program, or volunteered services. There are several scenarios that were not accounted for that could have caused the low response rate of those two statements. An OTLS revision of the wording needs to clarify if this is a paid staff position in addition to highly qualified music educators. There were only nine schools who were able to select all three statements as true for their program – two rural schools, two urban schools, and five suburban schools.

Under Professional Development/Evaluation there was one *basic* level statement with an average of .93. Eighty-Nine percent of survey participants responded positively to statement one in Staffing – Professional Development, "Teachers have regular access to professional development materials and experiences in their performance area

including online NAFME resources (B).” This statement ties into the first statement under Staffing – Teaching Qualifications & Teaching Load, that deals with having a highly qualified teacher in that position. Having access to regular professional developments that center specifically on the content taught is an invaluable resource. Many local administration and district level administration support professional growth in these areas. It would be worth exploring further in the next version of the OTLS by including questions that go into detail on access to music based professional development such as state and national MEA conferences, as well as state, regional, and national American Choral Director’s Association (ACDA) conferences, etc. All participants in this study were GMEA members so they knew they had access to the state conference. Some educators may have access but cannot afford such professional development unless it is offered or paid for by the school or school district. Future questions on the OTLS should address the difference between access to professional development and the ability to pay and attend the professional development. Due to ESSA opening up more funding sources through the addition of Title II, and IV legislation more teachers should be able to take advantage of more content based professional development. Principals may not be aware of the grant funding through ESSA so music teachers should be knowledgeable and willing to share the information with their administration and peers (Tuttle, 2016).

Materials & Equipment. The Materials & Equipment standard was split in to three different groupings “Instrument & Accessories,” “Content,” and “Technology.” Under Instruments & Accessories there were four *basic* level statements with an average of 2.10 *basic* level statements selected. In the instrument and accessories section of the survey, four out of five of the statements had 40% or more participants able to affirm that those

statements are true for their programs. Statement one, “Piano(s) are tuned 3x each year (B),” was only selected by 21% of participants. This was listed as a *basic* level standard but there were many participants who were unable to select statement one, possibly due to the frequency of tunings. Some schools and school districts require piano tunings to come out of the choral budget even though it may be used by other groups. In future versions of the OTLS an additional statement that asks for one or two tunings per year at the *basic* level or a question that asks what type of piano(s) are used in their classroom (acoustic or electric). A simple rewording of the question may provide more accurate reporting of the keyboard instrument in their classrooms.

The content section of the “Materials & Equipment” standard had eight statements that participants could select if true for their music programs. Under Content there were seven *basic* level statements with an average of 4.03 *basic* level statements selected. Statement four and six dealt with the music library. Both statements only garnered 44% selection from survey participants. Statement four, “The music (which may draw on a library shared with other schools in the district) library contains: For Middle of High School ensembles: at least seventy-five titles for each type or group (B),” and statement six, “At least 15 titles for each type of group are added each year (Q).” For both statements, funding and the age of the school, could be the issues behind the lack of affirmative responses or limited number of positive responses from participants. Without consistent support from local and district funding sources it can be hard for teachers to supplement their music library with newer titles, especially when opening a brand-new school or a school that has been in existence for less than five years. Periodically updating the music library is necessary as pieces become outdated, and or no longer suit

the type or voicing of choirs that currently exist in the program. Schools that have existed for several decades need to routinely update the library list in order to ensure that the music performed is representative of the wide and diverse plethora of composers that are producing quality choral repertoire, as well as the ethnicities and cultures of the singers in the ensemble. Furthermore, older programs may be able to select yes to these questions just based on age, but the music needs to be updated.

The final section of the “Materials & Equipment” standard was technology. Under Technology there were two *basic* level statements with an average of .97 *basic* level statements selected. This section had three statements that participants could select as true for their programs. Only 28% of survey participants selected statement one “In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboard.” Teacher clarity could have played a part in the low number of affirmative responses. Did teachers select the statement if they only had a few of the items or if they had all the items listed? An update to the OTLS should be considered to allow for a more accurate response to each statement by having participants select all that apply to their programs and to help determine specifically what is still needed to meet the standards.

Facilities. The final standard examined in the survey study dealt with the physical space of the choral classroom. Facilities had five *basic* level statements with an average of 3 *basic* level statements selected. Four out of seven statements had 63% or higher response rate. These statements dealt with the size of the room (statement one), the office space being adjacent to the classroom (statement five), having sufficient storage space

(statement six), and students having access to high-quality performance venues yearly (statement seven). Two of the remaining three statements (statement two and four) were at the *quality* level. Statement two, “Choral rehearsal rooms contain at least 1,200 sq. ft. of floor space, with a ceiling at least 16 feet high and a double-entry door,” only had a response rate of 28%. Statement four, “Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing group,” received the lowest number of responses at 15% of participants selecting this statement as true for their programs. The conditions of school facilities play an important part in student performance and teacher effectiveness (Earthman, 2002). Having the appropriately sized space for choral ensembles is often an afterthought when establishing programs at the school, especially if the building or school is older or did not originally have a chorus room. Based upon survey responses practice rooms are a luxury with only 41% of participants responding to statement three “Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups (B),” or statement four, “Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups (Q).”

Research Question 2

How do the survey results of the Opportunity-to-Learn Standards differ among suburban, urban, and rural schools in Title I and non-Title I designated schools? When examining the breakdown of data in Chapter 4 per standard, it becomes clear that participants at both Title I and non-Title I schools struggle in achieving 100% compliance to the Opportunity-to-Learn Standards. Directors at non-Title I schools on average can select 3.06 statements across all standards surveyed in this research study. That is in

comparison to an average of 2.61 statements that directors at Title I schools can select. A larger number of participants at non-Title I schools across all settings were able to select more statements that were true about their program verses their Title I peers. NAFME (2015) does mention that the OTLS are just a suggestion, and not a mandate for school districts. However, if teachers are expected to provide truly “standards-based” musical experiences then it would prove beneficial to use the OTLS to provide a baseline to guide local schools and school districts on what to provide their school music programs and music directors in efforts to meet the *basic* and *quality* standards that are currently listed in the OTLS Needs Based Checklist.

Limitations

A small sample size was a limitation in this research study, which probably is a by-product of releasing this survey study during the COVID-19 pandemic. Although 134 participants begin the survey, only 109 participants were left after deleting participants who did not fully complete the survey, representing only 10% of the population of choral directors in the state of Georgia. Also, this survey was only sent out to members of the Georgia Music Educators Association (GMEA). There are some teachers that direct choral programs that are not members of this organization or they teach, or have teacher licensure, in other subjects. Most participants of this study were teachers in suburban areas with both Title I and non-Title I designated schools. Additionally, there were teachers who taught at public charter schools, and K-8 or K-12 schools. There are more types of settings in Georgia that could possibly be considered in the future regarding adhering to the Opportunity-to-Learn standards in secondary choral programs in Georgia. More responses would need to be collected from urban, rural and other non-traditional

settings to have a clearer picture of the status of Georgia's secondary choral programs based on the OTL standards.

For this study teachers were asked about their knowledge of the OTL standards (the majority had no idea what the OTLS were). Participants also completed a survey that examined which parts of the standards' their program met. It would be interesting to see the viewpoints of administrators and district level fine arts personnel about their knowledge of the OTLS in their schools and districts. I believe that it could provide an additional avenue to continue the conversation of building comprehensive music programs that encompass all the standards that NAfME has offered with the OTLS outside of our national, state, and local performance standards.

This research was limited to only one method of collecting data via the Qualtrics survey. Adding an additional method such as teacher interviews, or open-ended questions to this research study would have given me the opportunity to go more in depth with the directors about their programs. Through interviews I would have the opportunity to probe the participants about their understanding of the demographic or OTLS questions, as well as its direct application to their choral programs.

Recommendations for Future Research

The research data presented in this study is a snapshot of the use of the Opportunity-to-Learn standards across 109 of Georgia's secondary choral music programs. Due to its limited response and sample size, this study's results are restricted and cannot be generalized to other regions, or states. Participants in this study represented schools in rural, suburban, and urban areas with both Title I and non-Title I designation. I would like to replicate this study in Georgia with a larger sample (closer to 70 or 80% of

the current number of choral directors in the state) to see if the same conclusions arise. In replicating the study, I would also add interviews to understand interpretation of OTLS questions and their individual situations at each participants' school. Eventually, I would like to do (or see) a larger national study by state for NAFME in order to garner information to update the current Opportunity-to-Learn Standards and to increase awareness these standards exist.

In a concurrent research study examining the validity of the Opportunity-to-Learn Standards, Wesolowski (2020) used likert rating scales in addition to yes/no responses. The participants could answer the standard (domain) statements (criteria) using 1 - never, 2 – rarely, 3 – occasionally, 4 – often, 5 – always; yes or no; and “strongly disagree”, “disagree”, “agree”, “strongly agree.” An adaptation of Wesolowski’s model in addition to my own demographic research questions could provide an even stronger survey instrument in future studies.

Studies should continue to evaluate the OTLS in efforts to provide a realistic and equitable baseline for music programs in America that move beyond just performance. Presentations should be made available on a larger scale in order to introduce the OTL standards to the music education population including in-service and pre-service teachers, music education professors, principals, and other fine arts administrators. Many of the participants surveyed in this study (77%) had no idea that the OTLS “Needs Based Standards Checklist” even existed prior to completing the survey. More awareness, and a more accessible form of Opportunity-to-Learn Needs Based Checklist (ideally in an electronic or paper survey format) should be made available to all music teachers as a form of advocacy for schools in all settings, with or without Title I designation.

Conclusion

Throughout my career as a choral music educator, I have spent a large portion of my time at Title I schools or in Title I school districts. Although across the board in any setting, funding is a large issue at Title I schools, this research has illuminated the fact that many non-Title I schools are also missing the mark when achieving compliance with the Opportunity-to-Learn Standards. Students are owed a high-quality music program that can meet NAFME's *basic* standards for music programs. Teachers, principals, and district fine arts personnel should be made aware of the OTLS and use it as a guiding document to enhance the overall experience in music programs regardless of the school or school district setting or Title I designation.

This project is hopefully the start of a much-needed dialogue to open funding for music programs from more sources including Title I, Title II, Title IV, and SPLOST monies, among others. Educators at all levels should strive to remove any barriers preventing students from being successful. Having continuous equitable access to high quality Curriculum & Scheduling, Staffing, Materials & Equipment, and Facilities that NAFME's Opportunity-to-Learn standards outlines can offer a comprehensive and robust level of music education opportunities that address the needs of multiple often overlooked segments in music education. The research data compiled can possibly be used as an advocacy tool when discussing with stakeholders the importance of the use of school (local, district, state, and federal) funding to provide the basic class and program necessities deemed important by the governing national music education organization - NAFME.

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APPENDIX A

NafME Approval to Include the Opportunity-to-Learn “Needs Based Checklist”

4/1/2021

Mail - Chantae De'Ann Pittman - Outlook

RE: Opportunity-to-Learn Standards Research Inquiry

Lynn Tuttle [REDACTED]

Tue 4/14/2020 2:13 PM

To: Chantae De'Ann Pittman [REDACTED]

[EXTERNAL SENDER - PROCEED CAUTIOUSLY]

Yes. You have the right to include the Opportunity-to-Learn Standards (2015) in your dissertation. Please state that the OTL Standards are being included with the permission of the National Association for Music Education.

Thank you for asking for permission.

Lynn

From: Chantae De'Ann Pittman [REDACTED]

Sent: Tuesday, April 14, 2020 2:11 PM

To: Lynn Tuttle [REDACTED]

Subject: Re: Opportunity-to-Learn Standards Research Inquiry

Hi Lynn!

Hope you are staying safe. I was looking for this email. Everything you sent looks great. Lastly, could I have a permission of use document for the inclusion of the OTLS in my dissertation?

Thank you so much!

Chantae'

APPENDIX B

NAfME's Opportunity-to-Learn Standards (Ensemble) Checklist

Ensembles (Elementary and Secondary Grades)

Curriculum and Scheduling	Basic	Quality
Curriculum	<p>1. The curriculum emphasizes the Performing process but also provides experiences in Responding and Creating to enable students to understand these two processes and their components, allowing them to transfer what they have learned in the area of Performing. Instruction is available for chorus, band, and orchestra.</p> <p>2. Instruction is available for at least one alternative performing organization or emerging ensemble (e.g., jazz or stage band, madrigal singers) for each 450 students in the school.</p> <p>3. Instruction on string instruments begins no later than grade 4, and instruction on wind and percussion instruments begins no later than grade 5.</p> <p>4. Students with disabilities are given the same opportunities to elect instruction as other students.</p> <p>5. Special experiences are designed for gifted and talented students according to their abilities and interests.</p>	<p>1. In addition to the instruction available at the basic level, instruction is available for at least one alternative performing organization or emerging ensemble for each 450 students in the school.</p> <p>2. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of the members, or, in the case of choruses, by their composition (such as treble voices, lower voices, mixed voices).</p>
Scheduling	<p>1. Every performing group presents a series of performances, open performances, or "informances" for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students' learning but not so great as to interfere with the learning process, to reduce the amount of time available to achieve instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than</p>	<p>For programs at the secondary level, at least one performing group of each type (such as band, orchestra, chorus, guitar) presents one performance yearly at a premiere venue. This venue may be a local concert hall or may involve travel out of the school district.</p>

	<p>education.</p> <p>2. Instruction in ensembles is provided to students in durations commensurate with other core academic subject areas:</p> <ul style="list-style-type: none"> * every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects. * scheduling is arranged so that all members of each ensemble can meet as a unit during the school day. <p>3. For Elementary through middle school grades, the inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes.</p>	
Staffing		
	Basic	Quality
Teacher Qualifications & Load	<p>1. Instruction is provided by Highly Qualified/certified music teachers who have received formal training (including inservice training) in the ensemble taught.</p> <p>2. An accompanist is provided for choral ensembles of more than fifty students.</p>	Same as basic program
Professional Development & Evaluation	Teachers have regular access to professional development materials and experiences in their performance area, including online NAFME resources.	Same as basic program
Materials & Equipment		
	Basic	Quality
Instruments	<p>1. Instruments are provided where students have difficulty in purchasing instruments due to financial hardship.</p> <p>2. The following are provided in sufficient quantity:</p> <ul style="list-style-type: none"> * Elementary strings: appropriately sized violas, cellos, double basses * Middle school strings: 14, 15 1/2 and 16 inch violas, 1/2, 3/4 size and full-size cellos, 1/4, 1/2 size, and 3/4 size double basses * Middle school band: C piccolos, bass clarinets, tenor saxophones, baritone saxophones, oboes, bassoons, double French horns, baritone horns, tubas, concert snare drums, pedal timpani, concert bass drums, crash cymbals, suspended cymbals, tambourines, triangles, xylophones and marimbas, orchestral bells, assorted percussion equipment. * High school Strings: same as middle-school strings 	Same as basic program

	<p>High school band: in addition to listings for middle school band, E-flat clarinets, A clarinets, alto clarinets, contrabass clarinets, bass trombones.</p> <p>* Emerging ensembles: guitars, drums, pans, as appropriate for the ensemble.</p> <p>3. Instruments are maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for repair and maintenance of instruments equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.</p>	
Accessories	<p>1. The following are provided in sufficient quantity:</p> <p>* All level ensembles (generally): conductors' stands, tuning devices, music folders, chairs designed for music classes.</p> <p>* Middle/high school band: drum stands, movable percussion cabinets, tuba chairs, bass stools</p> <p>*Middle/high school chorus: a set of portable choral risers is conveniently available to every room in which choral music is taught.</p>	Same as basic program
Content	<p>1. A library of music is provided that is sufficient to provide a folder of original music for each student in choral groups and for each stand of no more than two performers in instrumental groups, with original copies for each student provided for instruments for which sharing stands is not feasible or traditional. The library contains music appropriate for various levels from which students can choose. The library contains no materials produced in violation of copyright laws. The music (which may draw on a library shared with other schools in the district) library contains:</p> <p>* for elementary ensembles: at least forty titles for each type of group. At least five titles for each type of group are added each year.</p> <p>* for middle-school or high school ensembles: at least seventy-five titles for each type of group. At least five titles for each type of group are added each year.</p> <p>2. The school library or resource center contains a variety of music-related books (for which virtual access is permissible) and other print, audio, video, and computer materials.</p>	At least fifteen titles are added to the music library each year.

	3. An annual budget is provided for supplies including recordings or downloads, computer media, and other special supplies, materials, and equipment needed for the teaching of the music curriculum.	
Technology	In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards. Technology is available to support student assessment strategies adopted by the school or district.	1. Each ensemble has available at least one electronic version of key ensemble instruments (e.g., electric violin, MIDI wind controller, electric guitar) so that students can gain experience with these instruments. 2. Teachers have quality projectors and/or interactive boards.
Facilities		
	Basic	Quality
	<p>1. Instrumental rehearsal rooms contain at least 1,800 sq. ft. of floor space, with a ceiling at least 16 feet high and a double-entry door. Ventilation provides an air-exchange rate double that of an ordinary classroom.</p> <p>2. Choral rehearsal rooms contain at least 1,200 sq. ft. of floor space, with a ceiling at least 14 feet high and a double-entry door.</p> <p>3. Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups.</p> <p>4. Office or studio space is provided to each music educator adjacent to the instructional area in which the educator teaches, with convenient access to a telephone and internet-connected computer.</p> <p>5. Space is available for the repair and maintenance of instruments. This space has convenient access to running water.</p> <p>6. Sufficient secured storage space is available to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is immediately adjacent to the rehearsal facilities.</p>	<p>1. Instrumental rehearsal rooms contain at least 2,500 sq. ft. of floor space, with a ceiling at least 20 feet high and a double-entry door. Ventilation provides an air-exchange rate double that of an ordinary classroom.</p> <p>2. Choral rehearsal rooms contain at least 1,800 sq. ft. of floor space, with a ceiling at least 16 feet high and a double-entry door.</p> <p>3. Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups.</p>

The OTL Standards are being included with the permission of the National Association for Music Education.

APPENDIX C

Recruitment Email



UNIVERSITY OF GEORGIA

UNIVERSITY OF GEORGIA

CONSENT/RECRUITMENT LETTER

Music Equity – Opportunity-to-Learn Standards’ Survey for Georgia’s Secondary Choral Programs

Dear Choral Music Educator:

I am a doctoral student under the direction of Dr. Rebecca Atkins in the Department of Music at The University of Georgia. I invite you to participate in a research study entitled 'Music Equity: Examining the Use of Opportunity-to-Learn Standards in Title I and Non-Title I Secondary Choral Programs in Georgia.' The purpose of this study is to gauge where secondary choral programs in Georgia are in addressing the classroom and program standards outlined in the National Music Education's (NAfME) Opportunity-to-Learn Standards (OTLS). We obtained your contact information from an e-mail listserv of all of the secondary choral music teachers in Georgia compiled by the choral music faculty at the University of Georgia.

You're eligible to be in this study because you are currently an active choral music education teaching either middle or high school in the state of Georgia.

Your participation will involve the completion of a brief survey examining the current curriculum, scheduling, staffing, materials, equipment, and facilities available at your school. The survey should only take about 15-20 minutes to complete.

There are limited risks in your participation in this survey study. Such risks including loss of confidentiality will be prevented by removal of identifying data upon analysis. We do not anticipate any questions making you uncomfortable, but at any time you may choose to stop or not to submit the data at the end of the survey. Anticipated benefits include

increased data of choral program funding resources, and the ability to take a snapshot of the current offerings of Georgia's secondary choral programs according to NAFME's OLTS.

If you have any questions about the study, please email or contact me at [REDACTED] or my dissertation chairman Dr. Rebecca Atkins at [REDACTED]. A summary of major research findings will be made available to interested participants upon request at the end of the survey. This research has been reviewed and approved by the IRB. You may speak with them at [REDACTED] or by email at [REDACTED].

The survey will remain open to you for six weeks, closing on August 21, 2020. To begin the survey, click on the link below or copy and paste the URL into your internet browser:

Thank you for your consideration!

Sincerely,

Chantae

Chantae D. Pittman
Ed.D Candidate in Music Education
University of Georgia
[REDACTED]

APPENDIX D

IRB Approval Form



Human Research Protection Program

EXEMPT DETERMINATION

July 6, 2020

Dear [Rebecca Atkins](#):

On 7/6/2020, the Human Subjects Office reviewed the following submission:

Title of Study:	Music Equity: The Use of Opportunity-to-Learn Standards in Title I and Non-Title I Secondary Choral Programs in Georgia
Investigator:	Rebecca Atkins
Co-Investigator:	Chantae Pittman
IRB ID:	PROJECT00002343
Review Category:	Exempt 2ii

We have determined that the proposed research is Exempt. The research activities may begin 7/6/2020.

Since this study was determined to be exempt, please be aware that not all future modifications will require review by the IRB. For more information please see Appendix C of the Exempt Research Policy (<https://research.uga.edu/docs/policies/compliance/hso/IRB-Exempt-Review.pdf>). As noted in Section C.2., you can simply notify us of modifications that will not require review via the "Add Public Comment" activity.

A progress report will be requested prior to 7/6/2025. Before or within 30 days of the progress report due date, please submit a progress report or study closure request. Submit a progress report by navigating to the active study and selecting Progress Report. The study may be closed by selecting Create Version and choosing Close Study as the submission purpose.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

Sincerely,

Jennifer Freeman, IRB Analyst
Human Subjects Office, University of Georgia

APPENDIX E

Opportunity-to-Learn Standards Survey

Qualtrics Survey Software

9/8/20, 12:26 PM



**UNIVERSITY OF
GEORGIA**

Consent Letter

UNIVERSITY OF GEORGIA

CONSENT LETTER

**Music Equity – Opportunity-to-Learn Standards’ Survey for
Georgia’s Secondary Choral Programs**

Dear Choral Music Educator:

I am a doctoral student under the direction of Dr. Rebecca Atkins from the Hugh Hodgson School of Music at The University of Georgia. I invite you to participate in a research study entitled “Music Equity: The Use of Opportunity-to-Learn Standards in Title I and Non-Title I Secondary Choral Programs in Georgia.” The purpose of this study is to gauge where secondary choral programs in Georgia are in addressing the classroom and program standards outlined in the National Association for Music Education’s (NAfME) Opportunity-to-Learn Standards (OTLS). We obtained your name as a choral director through the GMEA membership list and found your email through your school website.

You’re eligible to participate in this study because you are currently an active choral music educator teaching either middle or high school in the state of Georgia. Your participation in this research study is voluntary.

Participation in this study will involve the completion of a brief survey examining the current curriculum,

https://ugeorgia.ca1.qualtrics.com/Q/EditSection/Blocks/Ajax/GetS...tSurveyID=SV_bCpGe4WcT47014V&ContextLibraryID=UR_73UUrAGtGnWPodT

Page 1 of 12

scheduling, staffing, materials, equipment, and facilities available at your school. The survey should only take about 15-20 minutes to complete. Your decision to take part or not to take part of the study will not affect your employment.

There are limited risks in your participation in this survey study. This research involves the transmission of data over the internet. Every reasonable effort has been taken to ensure the effective use of available technology; however, confidentiality during online communication cannot be guaranteed. Other risks including loss of confidentiality will be prevented by removal of indirect identifiers upon analysis. We do not anticipate any questions making you uncomfortable, but at any time you may choose to stop or not to submit the data at the end of the survey.

Anticipated benefits include compiled data of the current state of affairs of choral programs in Georgia, which may help create conversations with potential to increase choral program funding and resources. Data collected after indirect identifiers are removed could possibly be used in future long-term studies that examine the use of the OTLS in other states.

If you have any questions about the study, please email me at cdp69969@uga.edu or my dissertation chair, Dr. Rebecca Atkins at rlatkins@uga.edu. A summary of major research findings and a summary of your OTLS data can be made available to interested participants upon request at the end of the survey. This research has been reviewed and approved by the Institutional Review Board (IRB). If you have any complaints or questions about your rights as a research volunteer, contact the IRB at 706-542-3199 or by email at IRB@uga.edu.

The survey will remain open to you for approximately six weeks, closing on August 19, 2020

Chantae D. Pittman
Ed.D Candidate in Music Education
University of Georgia
cdp69969@uga.edu

By clicking on the continue button below you are agreeing to participate in this study and have your data recorded for

research purposes.

Demographic Questions

Please answer the following demographic questions below as accurately as possible. Questions about school demographics should be answered based on your current school placement.

Age

Gender

How many years have you been teaching in total?

How many years have you been teaching at your current school?

What type of setting does your school represent?

Please select the type of school

- Public
- Private
- Other

Do you teach at a Title I School?

- Yes
- No
- Unknown

What level of music do you teach?

- Middle School
- High School
- Both
- Other

Approximate number of students enrolled at your school

Approximate number of students enrolled in your performance/ensemble classes

Which courses are a part of your teaching responsibility?

- | | |
|---|---|
| <input type="checkbox"/> general music | <input type="checkbox"/> music technology |
| <input type="checkbox"/> music appreciation (if different from general music) | <input type="checkbox"/> keyboard |
| <input type="checkbox"/> choir | <input type="checkbox"/> applied lessons |
| <input type="checkbox"/> band | <input type="checkbox"/> musical theater |
| <input type="checkbox"/> orchestra | <input type="checkbox"/> show choir |
| <input type="checkbox"/> guitar | <input type="checkbox"/> jazz band |
| <input type="checkbox"/> music theory | <input type="checkbox"/> other |
| | <input type="text"/> |

How much is your annual chorus budget? (i.e \$10,000 or unknown)

How is your chorus budget funded?

	Please select the ALL that apply.		
	yes	no	unknown
School/Local Budget	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Booster Club	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
District Funds	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Special-purpose-local-option sales tax (SPLOST) monies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Title I Funding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fundraising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Opportunity-to-Learn Standards

The following questions have been derived from the National Association for Music Education's Opportunity-to-Learn Standards Checklist. The OTL Standards identify the minimum expectations of the resources for music classes

so that teachers, schools, and school districts are able to provide students with a standards based education in music. Certain elements of the checklist meet NAFME's "Basic" level (B), which are NAFME's suggested minimum requirements necessary for a standards based music classroom/program. "Quality" level (Q) designation builds upon "Basic" level expectations in which expanded or enhanced opportunities are provided for students for selected elements of the OTLS. Elements for each standard below are marked accordingly (Basic (B) or Quality (Q)) based upon their OTLS labeling in the original checklist.

Opportunity-to-Learn Standards:CURRICULUM

Please select ALL that apply for the CURRICULUM at your school.

- The curriculum emphasizes the Performing process but also provides experiences in Responding to music and Creating music to enable students to transfer what they have learned in the area of Performing. (B)
- Instruction at your school is available for chorus, band, and orchestra. (B)
- In addition to the instruction available at the basic level, instruction is available for at least one alternative performing organization or emerging ensemble for each 450 students in the school (Q).
- Instruction is available for at least one alternative performing organization or emerging ensemble (e.g., jazz or stage band, madrigal singers) for each 450 students in the school (B).
- When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of the members, or, in the case of choruses, by their composition (such as treble voices, lower voices, mixed voices) (Q).
- Where ensemble students are not able to take General Music classes, the curriculum in the ensemble adequately covers all three artistic processes (Creating, Performing, and Responding) (B).

Are you required to teach to the national or state level standards ?

If no, do you use any national standards to help you design your curriculum?

Opportunity-to-Learn Standards:SCHEDULE

Please select ALL that apply for the SCHEDULE at your school.

- Every performing group presents a series of performances, open performances, or "informances" for parents, peers, and the community (B).
- For programs at the secondary level, at least one performing group of each type (such as band, jazz ensemble, orchestra, chorus, guitar) presents one performance yearly at a premiere venue. This venue may be a local concert hall or may involve travel out of the school district (Q).
- The number of performances during the school year is sufficient to demonstrate the nature and extent of the students' learning but not so great as to interfere with the learning process (B).
- Instruction in ensembles is provided to students in durations commensurate with other core academic subject areas (B).
- Every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects (B).
- Scheduling is arranged so that all members of each ensemble can meet as a unit during the school day (B).

- For Middle School grades, the inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes (B).

Opportunity-to-Learn Standards:STAFFING

Please select ALL that apply to TEACHER QUALIFICATIONS & TEACHING LOAD at your school.

- Instruction is provided by Highly Qualified/certified music teachers who have received formal training (including inservice training) in the ensemble taught (B).
- An accompanist is provided for choral ensembles of more than fifty students (B).
- An accompanist is provided for choral ensembles of 16 or more students (Q).

Please select the following statement if it applies to PROFESSIONAL DEVELOPMENT & EVALUATION at your school.

- Teachers have regular access to professional development materials and experiences in their performance area, including online NAFME resources (B).

Opportunity-to-Learn Standards:MATERIALS & EQUIPMENT

Please select ALL that apply to INSTRUMENTS & ACCESSORIES at your school.

- The piano(s) are tuned at least three times each year (B).

- An annual budget is provided for repair and maintenance of your piano(s)/instruments (B).
- The following are provided in sufficient quantity: *All level ensembles (generally): conductors's stands, tuning devices, music folders, chairs designed for music classes (B).
- In addition to the accessories available at the basic level, the following are provided: *A portable PA system w/ sufficient microphones for soloists and/or groups (Q).
- The following are provided in sufficient quantity: *Middle/High School Chorus: a set of portable choral risers is conveniently available to every room in which choral music is taught (B).

Please select ALL that apply to CONTENT at your school

- A library of music is provided that is sufficient to provide a folder of original music for each student in choral groups (B).
- The library contains music appropriate for various levels from which students can choose (B).
- The library contains no materials produced in violation of copyright laws (B).
- The music (which may draw on a library shared with other schools in the district) library contains: * For Middle School or High School ensembles: at least seventy-five titles for each type of group (B).
- At least five titles for each type of group are added each year (B).
- At least 15 titles are added to the music library each year (Q).
- The school library or resource center contains a variety of music-related books (for which virtual access is permissible) and other print, audio, video, and computer materials (B).
- An annual budget is provided for supplies including recordings or downloads, computer media, and other special supplies, materials, and equipment needed for the teaching of the music curriculum (B).

Please select ALL that apply to the TECHNOLOGY at your school.

- In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards (B).
- Technology is available to support student assessment strategies adopted by the school or district (B).
- Teachers have quality projectors and/or interactive boards (Q).

Opportunity-to-Learn Questions:FACILITIES

Please select ALL that apply to the FACILITIES at your school.

- Choral rehearsal rooms contain at least 1,200 sq. ft. of floor space, with a ceiling at least 14 feet high and a double-entry door (B).
- Choral rehearsal rooms contain at least 1,800 sq. ft. of floor space, with a ceiling at least 16 feet high and a double- entry door (Q).
- Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups (B).
- Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups (Q).
- Office or studio space is provided to each music educator adjacent to the instructional area in which the educator teaches, with convenient access to a telephone and internet- connected computer (B).
- Sufficient secured storage space is available to store instruments, equipment, and instructional materials (B).
- Students have access to high- quality performance venues at least once a year to enable them to present academic accomplishments to the public (B).

Report of Results

Were you aware of NAFME's Opportunity-to-Learn Standards prior to taking this survey?



Once research has been completed if you would like to receive a copy of the results of this study please type your email address below.

Powered by Qualtrics

APPENDIX F

Curriculum Vita

Chantae D. Pittman

EDUCATION

Doctor of Education (*all but dissertation*), University of Georgia, Athens, Georgia, expected May 2021

- Dissertation: Music Equity: The use of Opportunity-to-Learn Standards in Title I and Non-Title I Secondary Choral Programs in Georgia

Master of Music Education, VanderCook College of Music, Chicago, Illinois, July 2013

- Thesis: Singing in the Middle: Recruitment and Retention Strategies for Male Singers

Bachelor of Science in Music Education, Tennessee State University, May 2010

PROFESSIONAL TEACHING EXPERIENCE

Choral Music Teacher, Campbell High School **July 2019 – Present**

- Responsible for preparation of three co-curricular choruses ranging from Beginner level to Advanced in grades 9-12.
- Prepares students for GMEA All State Chorus auditions
- Prepares students for GMEA All State Sight Reading Chorus auditions
- Prepares students for County, District and Statewide Honor Choirs
- Prepares students for Governor Honors Program auditions
- Prepares students for scholarship auditions to college
- Prepares the Georgia High School Associations Literary Music Groups
- School advisor of the Tri-M Music Honor Society chapter
- Musical Director of the annual school-wide musical

Choral Music Teacher, Alcovy High School **July 2012 – Present**

- Responsible for preparation of four co-curricular choruses ranging from Beginner level to Advanced in grades 9-12.
- Teaches Beginning and AP Music Theory, and Beginning Guitar Techniques Levels II-IV
- Prepares students for GMEA All State Chorus auditions
- Prepares students for GMEA All State Sight Reading Chorus auditions
- Prepares students for County, District and Statewide Honor Choirs
- Prepares students for Governor Honors Program auditions
- Prepares students for scholarship auditions to college
- Prepares the Georgia High School Associations Literary Music Groups

- Consistently prepares choruses for Excellent and Superior performances at Large Group Performance Evaluations for the past 6 years.
- School advisor of the Tri-M Music Honor Society chapter
- Current school music technology specialist
- Musical Director of the annual school-wide musical
- Sponsor of the school dance team “Tiger-X”, 2016 - present
- GMEA All State Sight Reading Chorus Audition Organizer, 2014 - present
- GMEA District IV Secretary, 2015 – present
- County High School Honor Choir Organizer, 2017 - present
- Graduation Coordinator

Choral Music Teacher, Eddie White K-8 Academy July 2010 – May 2012

- Taught 4th and 5th grade Chorus
- Taught multi-grade level general music courses
- Created the Elementary Chorus Curriculum for Clayton County Public Schools
- Helped to develop the school wide master schedule
- Taught 6th -8th grade Beginning and Intermediate Choruses
- Prepared two successful groups for Large Group Performance Evaluations
- Sponsored school step team

PRESENTATIONS/CLINICIAN EXPERIENCE

- “Flipgrid for Music Assessment,” 2021
- “Teach Choral Music in a Hybrid Setting,” 2021
- “Title I – So What: Teaching Music Successfully for All,” 2020
- Chamblee Middle School Choral Clinician, 2019 - present
- Newton County Schools 5th Grade Honor Chorus Clinician, 2019
- “Teaching Choral Music Effectively in Title I Schools,” 2018
- “Effective Use of Google Suite In the Music Classroom,” 2017
- GMEA District IV Treble Honor Choir Clinician, 2016
- Georgia Music Educators Association’s All State Women’s Choir Organizer, 2016
- “Establishing Music In Your Schools Month Events in Your School,” 2016
- “Recruitment and Retention Strategies for Male Singers,” 2014

AWARDS AND HONORS

- CHS IB Teacher's Grant Winner, 2020
- Teacher of the Year, 2017-18
- Donors Choose Grant Winner, 2016, 2018, 2019
- Sigma Alpha Iota "Community Outreach" Grant Winner, 2017
- VH-1 "Kids and Keys" Grant Winner, 2016
- Snapping Shoals Education Outreach Grant Winner, 2015 and 2017
- Sigma Alpha Iota "School Music Support Project" Grant Winner, 2014-2018
- Sigma Alpha Iota "Music Education" Grant Winner, 2012

PROFESSIONAL AFFILIATIONS

- Atlanta Women's Chorus Member – 2020 to Present
- Atlanta Symphony Chorus Member – 2011 to Present
- American Choral Directors Association – 2011 to Present
- National Education Association – 2010 to Present
- Georgia Association of Educators – 2012 to Present
- Georgia Music Educators Association – 2010 to Present
- National Association for Music Education – 2008 to Present
- Zeta Phi Beta Sorority Inc. – 2007 to Present
- Sigma Alpha Iota International Music Fraternity, Inc. – 2007 to Present