

Preface

At the first meeting of our ASPA during the 2019 SMTE Symposium, members unanimously supported that the mental health of both students and teachers be the focus of our first project. Our goals for the first two years are to develop content and toolkits on this subject. Many of us were concerned that trauma-informed pedagogy, in particular, become part of preservice music teacher education.

When Scott Edgar approached us about curating a statement about Social Emotional Learning (SEL) on our ASPA page, we wanted to ensure SEL fit within our scope as it shares elements with both the Advocacy and Curriculum ASPAs. We came to realize how closely aligned SEL is with not only self-discipline, self-efficacy, self-knowledge, and social relationships, but also with the handling and processing of emotions to enhance well-being. In fact, Ohio's state K-12 educational standards even title a subsection of SEL in their document as "[Trauma-Informed SEL](#)."* It has permeated k-12 education, and our pre- and in-service teachers need to know it.

We all know people who are plagued by grief, uncertainty, anxiety, and doubt in these days of the CoVID 19 pandemic and continued social upheaval and change. Never has SEL been so relevant and necessary in our music education and in our music teacher education. Thus, we gratefully welcome this statement, written by Scott Edgar and his subcommittee, to our ASPA page. It will be followed up by more information soon.

Social Emotional Learning (SEL) in Preservice Music Teacher Education

SMTE Music Teacher Health & Wellness ASPA, SEL Subcommittee

“It is imperative that all students have access to an equitable delivery of arts education... that supports their educational, social, and emotional well-being...Self-awareness, self-efficacy, self-management and perseverance, social awareness, and relationship skills are central to any arts education activity, no matter the age and ability of the student or the environment in which the learning takes place. The arts, with their strong emphasis on team-building and self-reflection, are supremely suited to re-ignite students' interest in learning through collaboration, while simultaneously fostering creativity, critical thinking, and communication.”

- Arts Education is Essential Unified Statement

INTRODUCTION

Social Emotional Learning (SEL) is one of the most prominent constructs addressing life-skill development in preK-12 schools. It is embedded in policy and practices at the national, state, district, school, and classroom levels. Music teacher educators are able to capitalize on the

inherent fertile ground that group music-making can afford to introduce and hone specific life-long skills. Preservice teachers can build these skills personally and learn how to teach their future students through SEL. As preK-12 districts implement SEL instruction more consistently and include SEL as an expectation in instruction, music teacher education programs can draw on this model and help build the social emotional skills of preservice music teachers.

INTERSECTIONS BETWEEN SEL AND MUSIC TEACHER EDUCATION

1. Music teacher preparation programs can promote and foster awareness and responsibility in addressing SEL capacity and needs in undergraduate teacher education majors and support these students/future teachers holistically from their matriculation to college through their entry into the profession.
2. SEL provides a valuable avenue for equity in music education. Preservice teachers should develop sensitivity, prioritization, and skills that lead to greater availability, accessibility, and equity in music education. This also contributes to developing one's music teacher identity and connecting students to their eventual matriculation into the profession. SEL, when done as intended, is culturally sustaining and personalized.
3. To be prepared for expectations and to effectively integrate SEL into their future preK-12 music classrooms (including field experiences, practicum experiences, and student teaching), SEL should be embedded throughout music education coursework.
4. Music teacher educators should strive to identify preK-12 music teachers with strong SEL capacity to serve as cooperating teachers for practicum and student teaching experiences.
5. SEL complements and overlaps many of the standards used in accreditation and assessment of music teacher education programs, such as the National Association of Schools of Music, the Council for the Accreditation of Educator Preparation, the Danielson teacher evaluation framework, and standards in a variety of states. Moreover, the development of specific SEL standards provides clarity and concreteness regarding the nature of these skills. Commonalities among the standards used for the accreditation and assessment of music education programs include foundations, child and adolescent development, awareness of diversity, creativity, relationship building, curriculum development, self-improvement, and self-responsibility.
6. SEL can provide a useful frame for the organization of the music teacher education curriculum. The National Commission on Social Emotional and Academic Development recommends that SEL be embedded across different academic subjects *and* schoolwide practices. Therefore, it is important in music teacher education that preservice teachers recognize how the development of SEL skills can occur within and contribute to the content and context of music experiences and how the actions of music educators can contribute to or detract from students' SEL. It is also important for preservice teachers to understand how SEL in the music classroom contributes to total student development

across different areas. Notably, preparation programs differ in construction but the context and opportunities of the music classroom can and should provide the frame for SEL in music teacher education.

THE VALUE OF MUSIC EDUCATION AND SEL

Music education can provide students with the opportunity to define themselves as they explore their own musical goals and decision-making capacities. Music education is at a transition point and will have the opportunity to redefine what it means to be a student musician. Music teacher preparation programs are the link to broaden scope and approach to meet the changing needs of both preservice teachers and preK-12 students. Most notably, the role of performance will decrease and responding, creating, and connecting will increase, providing students with a broader and more holistic experience in music classes. Through this adaptation, SEL can have a powerful role in helping students connect, understand, and apply this process-based approach to music education. Preservice music teachers need more than general teacher education courses that address SEL. Preservice music teachers require experiences that engage them in interpreting and constructing SEL-related activities specifically for the music classroom. The inherent benefits of SEL are profound. Compelling arguments for music education utilizing SEL are:

- Purposeful integration of SEL into music education enriches students' **personal connection** to music.
- Musical creation fosters **self-awareness** and allows students to develop a greater sense of autonomy and emotional vocabulary.
- Perseverance and dedication in musical excellence fosters **resiliency** both in and out of the music classroom.
- The collaborative community developed around music-making can foster discussions that lead to meaning-making and an awareness of acceptance and embracing **diversity**.
- Musicians learn the necessity of personal goal-setting, self-assessment, and accountability as they develop **high standards** for musicianship and themselves.
- Teacher-student relationships over multiple years of instruction foster the caring environment necessary to help build **school connectedness** and foster **empathy**.
- **Developmental relationships** are essential for youth development and are fostered through multiple years of instruction in a highly social and emotional art form.
- Music education provides **developmental experiences** that actively allow students to practice and hone social emotional competencies.

WHAT CAN MUSIC TEACHER PREPARATION PROGRAMS DO?

1. Critically review music teacher education curriculum and embed SEL into course outcomes to ensure that future teachers are prepared to integrate SEL into their teaching.
2. Incorporate reflective components that address areas of SEL into benchmark progress assessments in music teacher education programs.
3. Build relationships with preK-12 music teachers embedding SEL into their curriculum.

4. Purposefully place preservice teachers in pre-K-12 music classrooms for fieldwork and student teaching placements where the use of SEL is explicitly recognized by educators.
5. Actively highlight and model the connections between SEL and music so that future SEL instruction is first musical.

SEL provides a theoretical and practical model that has interfaced with educational practice across a number of disciplines. Music teacher educators are encouraged to contribute to the development of theory and practice on the role of SEL in music education and the development of research and pedagogical models that can advance SEL in music education and music teacher education.

APPENDIX: CONNECTION TO STANDARDS

Connections to Danielson Domains:

Domain 1b: Knowledge of Students: Teachers must develop an understanding for how their students learn, their interests, cultures, and needs.

Domain 2a: Creating an Environment of Respect and Rapport: “An essential skill of teaching is that of managing relationships with students and ensuring that relationships among students are positive and supportive.” (Danielson Group, 2018, p. 35).

Domain 2b: Establishing a Culture for Learning: When teachers foster an environment where students feel safe and encouraged to learn and achieve, there is a better atmosphere for learning.

Domain 2d: Managing Student Behavior: “When SEL is implemented properly, very few classroom management/behavioral issues need to be addressed.” (Edgar, 2017, p. 138)

Domain 4a: Reflecting on Teaching: Teachers must be able to critically consider the strengths and struggles in their teaching and make efforts to improve.

Domain 4e: Growing and Developing Professionally: Through thoughtful reflection on one’s strengths and areas most in need of improvement, effective teachers seek opportunities for professional growth that will help them to become better teachers.

Domain 4f: Showing Professionalism: Teachers must behave with integrity and ethically in their service to students.

Connections to Council for the Accreditation of Educator Preparation (CAEP) Standards

Standard 3.6: Teacher candidates need to demonstrate professionalism and ethics.

Standard 4.2: Program completers need to demonstrate professional knowledge, skills, and dispositions.

Connections to National Association of Schools of Music (NASM) Standards

Standard VIII.A(4): Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.

Standard IX.O.3.a(6): The ability to maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

Standard IX.O.3.a(7): The ability to understand, apply, and practice principles of professional ethics.

Standard IX.O.3.d(1): Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

Standard IX.O.3.d(2): An understanding of child growth and development and an understanding of principles of learning as they relate to music.

Standard IX.O.3d(3). The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students and the nature of subject matter and to plan education programs to meet assessed needs.

Standard IX.O.3d(5) The ability to accept, amend or reject methods and materials based upon personal assessment of specific teaching situations..