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EXPLORING THE SOCIAL, TECHNICAL, AND POLITICAL
FACTORS THAT AFFECT ACCESSIBILITY
TO QUALITY MUSIC EDUCATION

by

JASMINE TAYLOR

Presented to the Faculty of the Honors College of
The University of Texas at Arlington in Partial Fulfillment
of the Requirements
for the Degree of

HONORS BACHELOR OF ARTS IN INTERDISCIPLINARY STUDIES

THE UNIVERSITY OF TEXAS AT ARLINGTON

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May 08, 2020

ABSTRACT

EXPLORING THE SOCIAL, TECHNICAL, AND POLITICAL FACTORS THAT AFFECT ACCESSIBILITY TO QUALITY MUSIC EDUCATION

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The University of Texas at Arlington, 2020

Faculty Mentors: Loretta Pequeno and Matthew Clark

This paper analyzes the current climate of the music education system of the University of Texas at Arlington (UTA). It explores the social, technical, and political factors that can affect access to quality music education. This research was conducted via a survey created on Qualtrics that was distributed digitally to current students, faculty, and staff of UTA. Results suggest a need for raised awareness on ways different elements of inclusion can affect the culture and values of the music education environment. More research needs to be completed on how the system is being run from an administrative level. For future reference, it would also be beneficial to expand this research in order to understand better how music education is being practiced in the public music education

system in the City of Arlington, Tarrant County, and the State of Texas for comparative purposes.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The culture and practice of music education today has cultivated an environment in which students from K thru 12 and within higher education are not given the opportunity to explore and grow in a creative and artistic community that embraces or encourages inclusivity on a technical, social, or political level. On a technical level, one journal article titled "What do You Think You are Doing? the Musician and Teacher "Beyond the Page " described the issue of music in education today as such:

“... [W]e tend to value music as an arrangement of pitches that exists for itself on a neutral plane, to be understood without reference to socio-political context, without reference to the layers or potential meanings nourished by those contexts, without reference to the concerns of cultural history, in short, with minimal or no reference to music’s fundamentally social character and its ultimate involvement, it follows, with social injustice” (Anderson 2014).

On a social level, it was revealed that only 21% of high school students in the U.S. participate in a musical ensemble of some sort, including band, choir, and orchestra; of that 21%, there is a greater representation of students from a higher socioeconomic status than those of a lower one (Shaw, 2017). In this same study, it also explained that one of the many factors that contributed to such a result included the educational climate and expectations in terms of identifying those that would fit the model of the “ideal student.”

In other words, finding and retaining students who had a background that shows they emphasize Western-styled practice and technique. This is an issue that requires systematic analysis in order to discover the root causes of this matter and ultimately identify and implement lasting solutions that will benefit the youth of all backgrounds indefinitely.

1.2 Problem Statement

The public music education system today is one that emphasizes exclusivity in its pedagogy while heavily practicing monocultural values in the material that is related to the students and educators. The problem lies in the result that different types of genres and social groups are missing in representation, limiting the opportunities to explore beyond the prescribed material and enter a depth of learning and apprehension. In the end, this disadvantages students, educators, and administrators in the opportunity to gain insight and perspective from unique and diverse arenas.

1.3 Potential Outcomes

Initially, when faculty and staff begin to reflect upon the technical and environmental aspects of music education, many will believe their practice addresses all areas of the curriculum from a pedagogy that is related to the students to the material that is covered. However, after having completed the survey, many of the same faculty and staff will be able to not only acknowledge the misconception of this idea but consider the areas of disconnect that need to be contemplated in order to remedy the issue.

1.4 Term Definitions

- Technical – methods of teaching
- Environmental Factors – socioeconomic factors that affect access to music education

- Inclusive/Diversity – the encompassing of all forms of authors, composers, educators and performers that make up the genre of music
- Resources – accessibility to different avenues of music education

CHAPTER 2

LITERATURE REVIEW

2.1 Student Learning Goals

Conducting this research will be able to identify the niches and areas of disconnect or inconsistency in UTA's current music education program and analyze how to best enhance or remedy them. The research will also measure the degree and quality of participation from the faculty, staff, and administration within UTA on a technical, political, and financial basis, evaluating their understanding of the correlation of music education to student success and student development when applied through the lenses of cultural competence as they relate to diversity and inclusivity on multiple levels. Ultimately, this research will analyze the degree to which culture is being applied to music education.

2.2 Essential Project Design Elements

The elements that will be essential to conducting this project successfully will include an online survey composed through Qualtrics and the participants, which will be comprised of current UTA students, faculty, and staff.

2.3 Rationale

An article written by Sammie A. Wicks in the 1990s foreshadowed the nature of music education as we know it today, emphasizing the rigidity of continuing to adhere to "monocultural" values (Wicks, 1998) especially during a time of change when it comes to integration and exploration in the United States. Much of public music education focuses

on Western tradition while failing to acknowledge or explore other realms of the arts from different backgrounds. However, this is not to say people have not tried to remedy this. In fact, one such individual attempted to combine Western tradition in music education with that of Japanese culture for a school of kindergarteners in Japan during the late nineteenth century (Howe et al., 2014). While this particular trial failed due to the difficulty level for the children, it did reinforce the idea and the need for creative and integrative learning in music education.

In fact, such an idea was not only reinforced but also highlighted in Julia Shaw's work as providing a list of factors that influence student participation in the arts in public school systems. While teaching content was one of the essential contributors, she also acknowledges that a program's quality and values, which come in the form of "legitimation codes" that serve as a status quo for incoming and retained students, can impact whether or not a student believes they will not only have access to a good program, but they will feel included as well (Shaw 2017).

This problem also traced back to the way music educators are trained to relate and highlight certain information over others. In one study of novice music educators in Texas, it was revealed that "29% of respondents were dissatisfied with their preservice preparation for teaching" (Denis, 2019). They believed some areas of improvement could be made in teaching future teachers about "classroom management, teaching strategies for varying circumstances, connecting course content to practice, and facilitating the selection of relevant materials" (Denis, 2019). In other words, even current educators would like to develop more soft skills that allow for malleability in not only the coursework when it comes to real-world applications versus practiced theory, but in the classroom dynamic

and atmosphere when relating and accommodating to each individual student's artistic and creative needs.

This study is critical to the field in several ways. Music education has many incredible benefits to a student's cognitive development as it contributes to the "improvement in spatial reasoning" and "[creation of] good citizens" (Orford 2007). However, I would like to turn the attention to the following question: if we already know that music and arts programs are essential to youth development, why is more energy and effort not being put into making sure everyone has access to quality music education so that all students can reap the benefits? Students that want to participate and enjoy the excitement and fun that comes with music education can find themselves to be limited by social, economic, and political or educational (such as standardized testing) barriers (Shaw 2017). As a result, many students who have the potential to become better global citizens miss the opportunity due to stigmas we, as a society, have placed on our educational system in general. For the purpose of narrowing the scope, I will be focusing on the music education arena.

CHAPTER 3
METHODOLOGY

3.1 Procedure

The participants were invited to participate in the research via email and virtual outreach through Facebook and Microsoft Teams. They were allowed to confirm or decline their participation at the beginning of the survey. After each question that was provided, participants had the opportunity to comment on their feedback. Participants were given a deadline to complete and submit the survey. After this, I reviewed the entries and charted them in a report according to the categories that are distinguished in the survey for further discussion.

3.2 Survey

Honors College Senior Project Survey Questions

The participants will measure the degree to which they agree to the following statements as they relate to the current state of the University of Texas at Arlington (UTA).

Background Information

1. What gender description would you use to describe yourself?
 - a. Female
 - b. Male
 - c. Non-binary/other
2. What is your ethnic background (select more than one if applicable)?
 - a. American Indian/Native American
 - b. Alaska Native
 - c. Asian
 - d. Black/African American
 - e. Hispanic/Latinx
 - f. Native Hawaiian

- g. Pacific Islander
 - h. Multiracial
 - i. White
3. What is your primary role in the school district?
 - a. Teacher
 - b. Administrator
 - c. Other
 4. How long have you been employed with this school district?
 - a. 1 year
 - b. 2 years
 - c. 3 years
 - d. 4 years
 - e. 5 years
 - f. 6 years
 - g. 7 years
 - h. 8+ years
 5. What is your motivation for taking on your current role in education?
 - a. Professional Development
 - b. Student Development
 - c. Financial Security or Sustainability
 - d. Other

Technical

6. I am satisfied with the way the music education curriculum is currently being administered in UTA.
 - a. Strongly Agree
 - b. Agree
 - c. Disagree
 - d. Strongly Disagree
7. I believe the current music education system offers a healthy amount of creative opportunities among students.
 - a. Strongly Agree
 - b. Agree
 - c. Disagree
 - d. Strongly Disagree
8. I believe our current music education system offers a healthy amount of creative opportunities among educators.
 - a. Strongly Agree
 - b. Agree
 - c. Disagree
 - d. Strongly Disagree
9. I believe core subject faculty and staff are supportive and encouraging of music education opportunities offered through UTA.
 - a. Strongly Agree
 - b. Agree

- c. Disagree
- d. Strongly Disagree

Environmental

10. I believe all administrative staff are supportive and are invested in the music education opportunities offered through UTA.

- a. Strongly Agree
- b. Agree
- c. Disagree
- d. Strongly Disagree

Inclusivity & Diversity

11. I believe all faculty, staff, and administration are aware of the positive impact music education has on student success and development of underrepresented populations of students.

- a. Strongly Agree
- b. Agree
- c. Disagree
- d. Strongly Disagree

12. I believe the music education system does promote a diverse and inclusive learning environment as it pertains to the following:

- a. Race
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- b. Ethnicity
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- c. Sex
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- d. Gender Identity
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- e. Sexual Orientation
 - i. Strongly Agree

- ii. Agree
- iii. Disagree
- iv. Strongly Disagree
- f. Socioeconomic Status
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- g. Religion
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- h. Ability (physical, mental, psychological, etc.)
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- i. Age
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree
- j. Weight
 - i. Strongly Agree
 - ii. Agree
 - iii. Disagree
 - iv. Strongly Disagree

Resources

13. I believe students across UTA are being offered the same level of access to resources in music education.
- a. Strongly Agree
 - b. Agree
 - c. Disagree
 - d. Strongly Disagree
14. I believe the current music education system offers curriculum that promotes a healthy amount of formalized competition.
- a. Strongly Agree
 - b. Agree
 - c. Disagree
 - d. Strongly Disagree
15. I believe all schools within UTA direct a healthy amount of monetary resources toward their music education courses.
- a. Strongly Agree

- b. Agree
- c. Disagree
- d. Strongly Disagree

16. I believe music educators are receiving the appropriate training to help them be the most effective at facilitating a positive, creative, and inclusive environment for their students.

- a. Strongly Agree
- b. Agree
- c. Disagree
- d. Strongly Disagree

CHAPTER 4

RESULTS AND DISCUSSION

After reviewing the survey results, it was interesting to see the responses and comments that people had for the current music education system at UTA. Due to multiple test entries to make sure the survey was active and function, the first number of participants reported for this project says 58 and then dwindles to 45 and finally 42. To clarify, the final number of participants was 42.

My analysis of said viewpoints and perspectives is provided below, and several participants had varying opinions in regard to some of the viewpoints and perspectives that students, faculty, and staff hold about UTA's music education system. Please note that the first question has been omitted in these results as it was merely a means to receive official consent from my participants.

4.1 Analyses

4.1.1 Question 2 - 3 Analysis

More than two-thirds of the total number of participants were female, with roughly one third identifying as male and one individual identifying as non-binary. More than half of the population in this pool of participants is predominantly White (56.67%), while 23.33% identified as Hispanic or Latinx and Asian and African Americans each made up 8.33% and the remaining 3.33% identified as multiracial.

4.1.2 Question 4 - 6 Analysis

More than three-quarters of the participants are current students at UTA, while the other 21.42% is made up of faculty and staff. The vast majority of the participants in the survey have been a part of UTA for four years or less. Only about a fifth of the population has been at UTA for more than four years. The primary motivation for the participants holding the current roles they do at UTA is for student development. Followed by professional development is the second highest, and financial security and sustainability is the least motivating factor.

4.1.3 Question 7-8 Analysis

Results from this question show a strong inconsistency in response. While many of the participants are satisfied with the way the music education system is currently being administered in UTA, the comments that were left would lead one to believe otherwise. The comments that were made expressed a need for higher quality classes and curriculum in addition to better access to more plentiful resources in order to make sure the students' academic needs are being met.

4.1.4 Question 9-10 Analysis

The responses to this question looked at different levels of creative opportunities for music education students from academic to extracurricular. There is still a majority consensus that the current music education offers a healthy amount of creative opportunities among students. However, for those that gave a neutral response or disagreed entirely, the explanation they provided revolved around a lack of awareness or a lack of access to said opportunities due to the core curriculum within the music education realm taking up so much of their schedules. As music students, many are required to spend the

first two years of their academic career focusing on pre-requisites that revolve around the technical foundation of music, such as music theory and sight-singing and ear training. In addition to this, they are also required to spend majority of their spare time practicing the music they have received for the solos and ensembles they are participating in as well, leaving very little time for some students to take on unique opportunities or extracurriculars.

4.1.5 Question 11-12 Analysis

While the majority of the participants agree that the music education system offers a healthy amount of creative opportunities among educators, some believe that it is severely limited due to an unbalanced amount of support to tenure staff and faculty to make such. One participant expressed their concern about this matter, stating they were “thoroughly disappointed in UTA’s lack of support for non-tenure stream instructors, who are eligible for little (Lecturer, Senior Lecturer) or no (adjunct) support, despite hav[ing] a tremendous amount to offer creatively.” Others also expressed a need for more creative classes in order to motivate students to think more innovatively in their music.

4.1.6 Question 13-14 Analysis

There are split views about whether or not the participants believed that core subject faculty and staff are supportive and encouraging of music education opportunities offered through UTA. The most common feedback that was received related to a lack of awareness from the core subject staff and faculty about the current state of the music department and its curriculum that ultimately leads to indifference. While many participants emphasized a strong amount of support from faculty and staff within the music education department, some expressed a lack of interest or understanding from faculty and staff from outside the

department. “Not very many people understand the music department and it tends to be overlooked by other staff [outside of the music education department.]”

4.1.7 Question 15-16 Analysis

Here lies another disconnect in support of the music education opportunities. Approximately half of the participants agreed that all administrative staff members are supportive and invested in the music education opportunities offered through UTA. However, in the comments it reveals that this support primarily comes from the music administrative staff and not the university administration. In contrast, the other half of the responses took a neutral stance or didn't agree at all. Those that dwell within the music department have expressed a feeling of neglect due to being overlooked by the university's administration when it comes to resources and infrastructural upkeep.

4.1.8 Question 17-18 Analysis

According to the results, more than half of the participants believe that all faculty, staff, and administrations are aware of the positive impact music education has on student success and development of underrepresented populations of students partially due to their knowledge of the emphasis of diversity within the UTA student body. However, some believe that other people are unaware of such benefits or “if they do, they never talk about it.” There are also some who believe the faculty, staff, and administrations can do a better job at implementing practices that prioritize more inclusivity in participation and curriculum.

4.1.9 Question 19-20 Analysis

The majority of the participants believe that the music education system provides a diverse and inclusive learning environment as it pertains to race, commenting that such

inclusivity is most apparent in the students who participate daily. Meanwhile, roughly a quarter of the participants were indecisive or did not believe this to be the case, noting that such inclusivity is selectively emphasized only during specific occasions. One participant commented “it is not a topic [they] see approached very well and if [they] do it’s only at conferences.”

4.1.10 Question 21-22 Analysis

The majority (80.95%) of the participants believe the music education system promotes a diverse and inclusive learning environment as it pertains to ethnicity. As our campus is one that emphasizes diversity, it is important to make sure it is being practiced and everyone from different ethnic backgrounds feel included in the learning environment. It is worth recognizing, however, that one participant expressed an interest in wanting to explore more types of music that reflected such diversity. Doing so, would go beyond the physical demographics and explore the depths of the context of ethnic diversity while allowing other students valuable insights about different cultural backgrounds and values, expanding their understanding of the world and its citizens.

4.1.11 Question 23-24 Analysis

In the world we live in today, we still have disparities when it comes to accessibility to the same quantitative and qualitative opportunities as they relate to sex. In the music world, this is no exception. Fortunately, the majority of the participants believe the music education system promotes a diverse and inclusive learning environment as it pertains to sex. One participant commented that she never felt limited in her ability to perform at her fullest because of her sex. With all of this being said, however, there was one participant who felt a level of discomfort being asked this question. The reason for said discomfort

may be due to a lack of context or understanding in ways that one's sex can have an effect on the type of experience they have in the environment they are in.

4.1.12 Question 25-26 Analysis

Gender identity has been a topic that in recent years has created a lot of controversy and as a result affected the livelihoods of many. The reason this question was introduced to the research is because music has been and still is a huge avenue for many people with marginalized gender identities to feel safe in expressing themselves or finding a sense of belonging. With this in mind, I wanted to know whether this was the case in our UTA music department.

According to the results, the majority of the participants believed the music education system promotes a diverse and inclusive learning environment as it pertains to gender identity. However, it is important to emphasize that one participant did not believe that gender identity is a factor that is of significance. For this participant, such a topic may not be as present in their life as it in others' and therefore would not be able to immediately apprehend why cultivating an environment that is safe and inclusive for students, faculty, and staff with different gender identities would be important. This falls in great contrast with another participant who could not only understand the significance of such a topic matter but recounted witnessing gender identity discrimination in the music department.

4.1.13 Question 27-28 Analysis

The majority of the participants believe the music education system promotes a diverse and inclusive learning environment as it pertains to sexual orientation. One participant notated how open some professors within the music department are about this subject and have even educated their students on famous composers who had different

sexual orientations. However, there is a disconnect because while one participant notated “never witness[ing] an issue within the music department that was derived by a person’s sexual orientation,” another participant did recount an experience where she was treated differently because of it. In her comments, she explained how “some guys don’t know how to talk to female musicians. Which is weird. [She] want[ed] to be treated [the] same as male musicians.”

4.1.14 Question 29-30 Analysis

The majority of the participants believed the music education system promotes a diverse and inclusive learning environment as it pertains to socioeconomic status. However, their comments contradict this by talking about their awareness of people who are financially better off having more access to resources than those who have lower socioeconomic status. “Music programs require a lot of personal financial investment even in fully funded programs. The best programs are in rich areas” as one participant commented. Programmatically, another participant made the comment that “[the UTA music department does] not have the financial resources to give nearly as many scholarship opportunities as needed/deserved.”

4.1.15 Question 31-32 Analysis

Religion can be a very precarious subject to touch on in general, but with music included many students, faculty, and staff are able to feel included in the learning process while gaining a new layer of understanding and enrichment to their education as it applies to their personal lives. While a large number of participants agreed that the current music education system promotes a diverse and inclusive learning environment as it pertains to religion, roughly 36% took no stance on this matter. However, one participant did comment

on how a lot of religious pieces that are learned or played revolve around Christianity most of the time and how there was only one instance where music that reflected their religion was present. A lot of times, especially around the holidays, many music education systems will try to keep their music religiously non-affiliated so as to not cause issues such as these. However, perhaps there is a need to go in the other direction and to include music that reflects people who come from different religious backgrounds equally. More will need to be had on this matter.

4.1.16 Question 33-34 Analysis

Two-thirds of the participants believed the music education system promotes a diverse and inclusive learning environment as it pertains to ability (physical, mental, psychological, etc.). One-third of the participants believed otherwise, expressing the availability and limitations of quality accessibility. One participant explained “disabled people are always barred from being able to join music programs. [They’ve] never seen music programs be accessible in that way.” To provide more context to the situation, another participant stated that the curriculum and structure of the music department is “based more on musical ability and [the] ability to complete requirements – accommodations can only go so far before [they] begin to give away credits.” More conversations and investigation need to be done in this area in order to better understand the barriers and limits of accessibility to UTA music education for those with disabilities.

4.1.17 Question 35-36 Analysis

The majority of the participants believed the music education system promotes a diverse and inclusive learning environment as it pertains to age. One participant even

commented on how inspiring it is to see older students partake in pursuing their degrees in the music department. However, another participant strongly disagreed to this statement. Part of this disagreement may be based on what they observe within their immediate population; they may have not experienced learning alongside an older or younger student in the same space before. Another possibility may be that this participant believes that the environment that the music department currently provides is not conducive to older students.

4.1.18 Question 37-38

The majority of the participants believe the music education system promotes a diverse and inclusive learning environment as it pertains to weight. This question was made a part of the survey because previous research has been done that show weight being a factor that affects both a person's access to and overall experience within an environment. The music education environment is no exception. One participant did provide commentary that revealed disillusionment, however, from the question. The reason for such a response may be because weight is to be considered a very intrusive topic to address, and that participant may have felt a sense of privacy invasion by being asked about such. The participant may have also not seen any relevance or correlation between weight and diversity and inclusivity. More conversation and context may be needed to better address this question.

4.1.19 Question 39-40 Analysis

There are disparities related to whether or not the participants believe students across UTA are being offered the same level of access to resources in music education. Approximately half of the participants do not believe this to be the case or do not take a

stance at all, noting the barrier of access to such resources if a student is not a music major. Meanwhile, the other half of the participants believe it is a matter of awareness. “There are so many resources offered to us by faculty and staff. If a student does not look for it or listen to their professors, only then are they disadvantaged.”

4.1.20 Question 41-42 Analysis

The majority of the participants believe the current music education system offers curriculum that promotes a healthy amount of formalized competition. One participant exclaimed that such competition serves as fuel to further motivate themselves to be better musicians. However, one participant expressed a disinterest in competitions. Part of this may be because of a desire for something different in their music education development. Further investigation may be needed.

4.1.21 Question 43 – 44 Analysis

The majority of the participants do not believe that UTA directs a healthy amount of monetary resources toward their music education courses. One participant expressed their discontent on this matter in great lengths:

“There are many things the UTA music department lacks because of financial assistance. Performing is a [musician’s] greatest aspirations and most important thing in their life. However, you cannot expect them to perform well when their concert hall is not even adequate for them to perform in. Irons recital hall is a recital hall, not a concert hall. The acoustics are ear-damaging to the performers of large ensembles and for the audience who go watch those performances. The department does not even receive financial assistance to extend the stage because there are more

students than can fit on the stage. That is a hazard for the students on the stage, but there cannot be a stage extension without financial support [from] the university.” There is a strong need for more infrastructural financial assistance in order to make the rooms within the music department more conducive to musicians’ growth and development as professionals.

4.1.21 Question 45-46 Analysis

The majority of the participants believe music educators are receiving the appropriate training to help them be the most effective at facilitating a positive, creative, and inclusive environment for their students. However, some participants noted ways in which improvements can still be made. One participant commented on the need for improved behavior among the professors. “[They] have seen professors discriminate against a [transgendered] student and how that had affected that student.” Other participants noted the need for better quality in training curriculum as some students were unable to improve on their skills in order to be most effective in their music performance. Further investigation is needed in order to discover all of the areas of disconnect in making sure music educators are facilitating positive, creative, and inclusive environments for their students.

CHAPTER 5

CONCLUSION

Conducting this research has revealed not only areas of inconsistency within the music education department at UTA but also areas that require further investigation and insight to understand its true systematic and practical nature. One could come to the conclusion that ambiguity is present as it pertains to the context of the music education curriculum and environment because more explanation is required on both the side of inquiry when it comes to the setup and relation of the research questions and the responses that are received. More information in addition to a more detailed background with each question could prove to paint a more accurate picture of the current state of the UTA music education system. Reading how many participants took a neutral stance on so many of the questions can lead one to potentially conclude that there is a lack of awareness and/or emphasis on certain aspects of UTA's music education system such as diversity and inclusion and how they apply to music education on a social and curricular level.

Research also needs to be further done on how the UTA music education system is being run on an administrative level on a technical and financial basis. There is a clear need for more resources in order to make sure students, faculty, and staff can provide and receive a higher quality education. Those resources, according to a lot of the responses in this research, include infrastructural upkeep and renovation, a wider variety of class and

curricular offerings, and an increase in departmental funding for financial aid and scholarship opportunities.

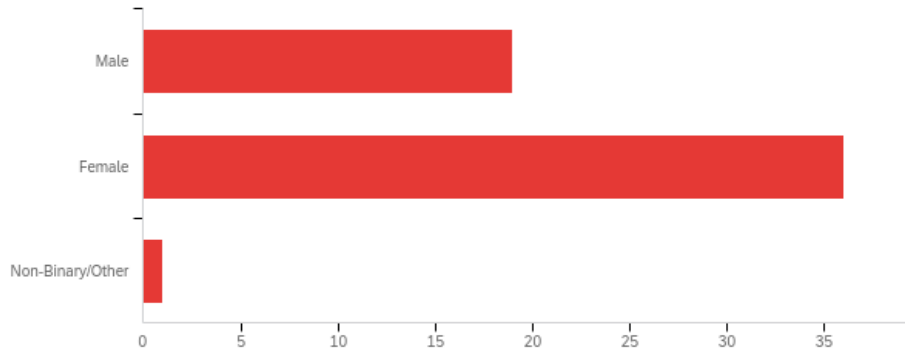
It is also worth noting the overall exclusivity of the music department as a whole. It can be considered that part of the reason resources and further accommodations are not being administered is because the cause is not resonating with students, faculty, and staff outside the department itself. . Still, there is severe isolation and insulation among the campus atmosphere itself, so much so that it has become a house divided under one roof. Students, faculty, and staff across campus have narrowed their scopes of focus to affairs that take place primarily within their immediate department because there is a lack of critical thinking going on to help them understand that many of the problems they want resolved goes beyond the department itself. However, such problems have not been viewed or treated as such because all people see are some departments such as those that relate to STEM receiving more attention, favor, and assistance over others, cultivating an academic environment where all departments feel like they must fend for themselves in order to survive on a systematic level. The problem is that such a mentality comes at the price of quality student, staff, and faculty enrichment in the process. If people across campus were able to relate or find some connection with those who dwell within the music department, not only would it raise awareness about its issues, but there may be an opportunity to identify correlating patterns across departments. I hypothesize such distinctions can lead to collaborative networking and ultimately active citizenship, where you have people from different backgrounds coming together to think critically on how to solve long-standing issues that have affected all facets of UTA culture as it pertains to campus life, educational development, and overall student success.

The research on this particular subject should not stop here either, as this is applicable to all tiers of education, both in music and in general. I am curious to know how public education systems within the City of Arlington run and care for their music and art systems. Further research can be conducted in order to evaluate and gain insights on the systematic functions of K-12 schools within the City of Arlington and how they affect the overall success and enrichment of its students.

APPENDIX A

HONORS COLLEGE SENIOR SURVEY QUESTIONS RESULTS

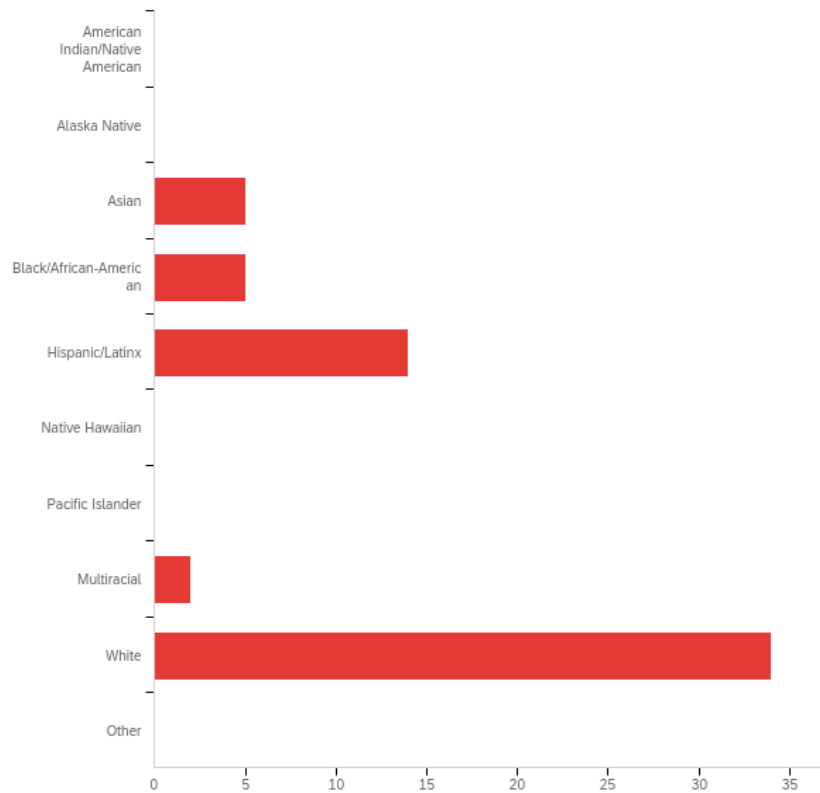
Q2 - What gender description would you use to describe yourself?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What gender description would you use to describe yourself? - Selected Choice	1.00	3.00	1.68	0.50	0.25	56

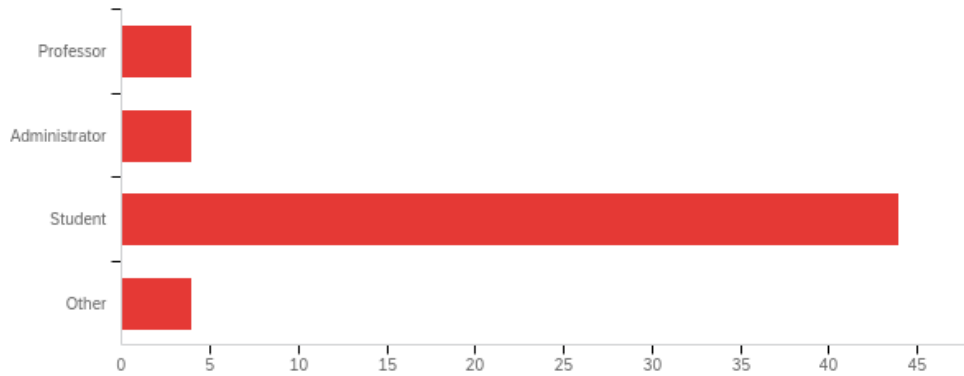
#	Answer	%	Count
1	Male	33.93%	19
2	Female	64.29%	36
3	Non-Binary/Other	1.79%	1
	Total	100%	56

Q3 - What is your ethnic background (select more than one if applicable)?



#	Answer	%	Count
1	American Indian/Native American	0.00%	0
2	Alaska Native	0.00%	0
3	Asian	8.33%	5
4	Black/African-American	8.33%	5
5	Hispanic/Latinx	23.33%	14
6	Native Hawaiian	0.00%	0
7	Pacific Islander	0.00%	0
8	Multiracial	3.33%	2
9	White	56.67%	34
10	Other	0.00%	0
	Total	100%	60

Q4 - What is your primary role in UTA?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your primary role in UTA? - Selected Choice	1.00	4.00	2.86	0.64	0.41	56

#	Answer	%	Count
1	Professor	7.14%	4
2	Administrator	7.14%	4
3	Student	78.57%	44
4	Other	7.14%	4
	Total	100%	56

Q4_4_TEXT - Other

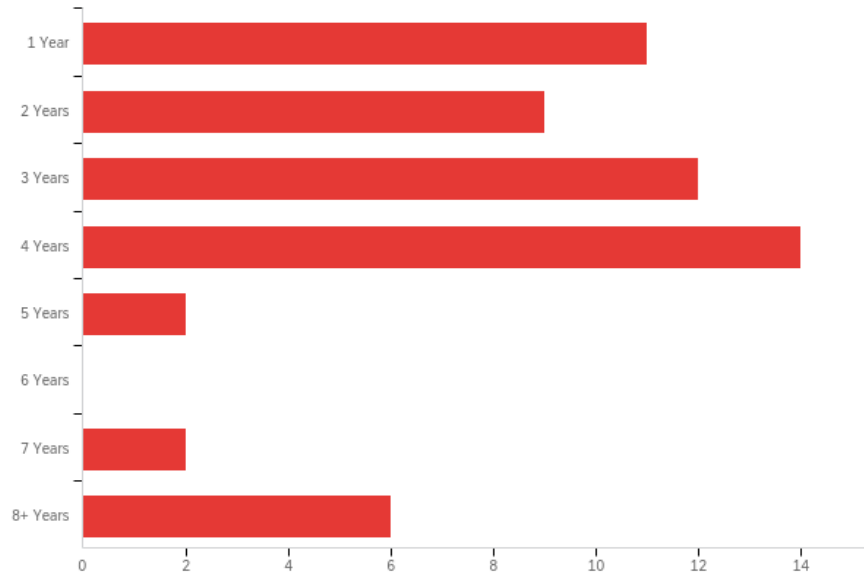
Other - Text

Office Assistant

Advisor

staff

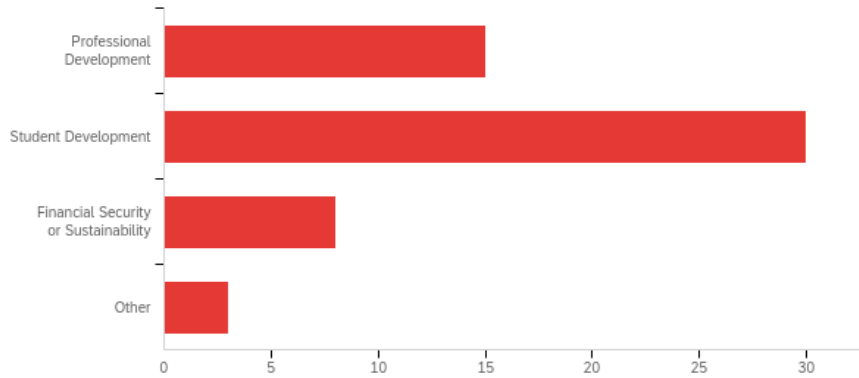
Q5 - How long have you been a part of UTA?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How long have you been a part of UTA?	1.00	8.00	3.45	2.10	4.39	56

#	Answer	%	Count
1	1 Year	19.64%	11
2	2 Years	16.07%	9
3	3 Years	21.43%	12
4	4 Years	25.00%	14
5	5 Years	3.57%	2
6	6 Years	0.00%	0
7	7 Years	3.57%	2
8	8+ Years	10.71%	6
	Total	100%	56

Q6 - What is your primary motivation for taking on your current role in UTA?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your primary motivation for taking on your current role in UTA? - Selected Choice	1.00	4.00	1.98	0.79	0.62	56

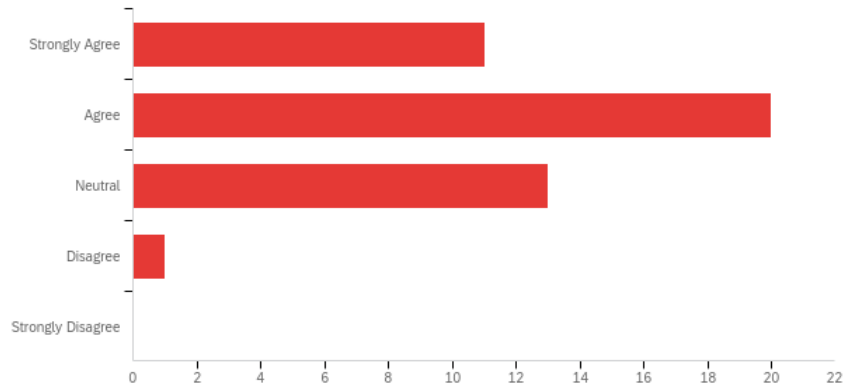
#	Answer	%	Count
1	Professional Development	26.79%	15
2	Student Development	53.57%	30
3	Financial Security or Sustainability	14.29%	8
4	Other	5.36%	3
	Total	100%	56

Q6_4_TEXT - Other

Other - Text

career and life goals

Q7 - I am satisfied with the way the music education curriculum is currently being administered in UTA.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I am satisfied with the way the music education curriculum is currently being administered in UTA.	1.00	4.00	2.09	0.78	0.61	45

#	Answer	%	Count
1	Strongly Agree	24.44%	11
2	Agree	44.44%	20
3	Neutral	28.89%	13
4	Disagree	2.22%	1
5	Strongly Disagree	0.00%	0
	Total	100%	45

Q8 - Comments:

Comments:

String Ed is lacking and string students suffer because of it.

Need more opportunities to play and more rooms to rehearse. Lack of support to jazz department. More student events would be great

I find a lot of the Music Ed required classes highly undeveloped like Woodwind Survey and similar classes like it. All the class was about was seeing the professor how to assemble instruments and give us only handout. Not really useful and a huge waste of money. Also, conducting was a very difficult class because it had so many students and a lot only got went to the podium to practice conducting once because the class was too big and they could get away with it.

I wish the Instrumental Materials and Techniques was separated between orchestra and band. That class is an essential part of the music education curriculum that prepares us for student teaching but we are not equally getting the information we need. There are many things that are taught differently and information that differs between the two ensembles but we are only getting the information that is more related to teaching band.

While it has been a few years since taking these courses, I believe there could be improvements in the piano lab classes as well as the music history department.

Jazz department really needs more equipments and rooms to rehearsal

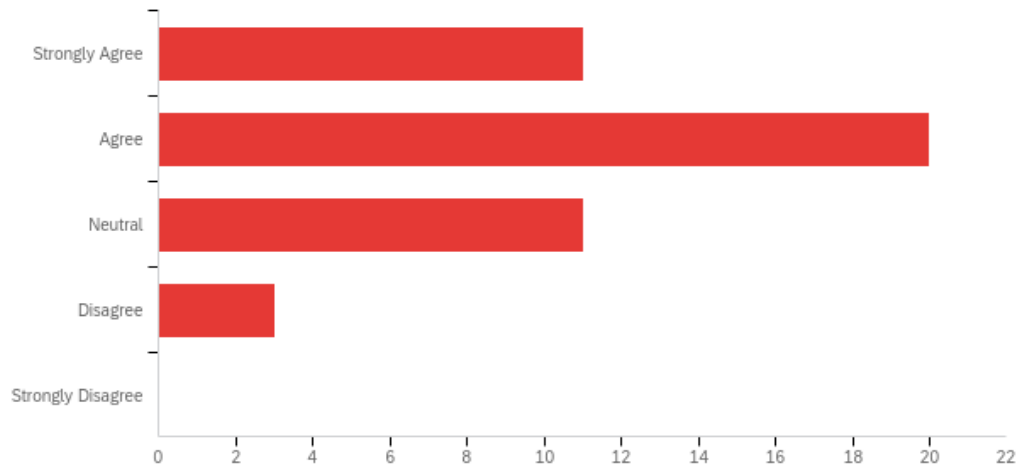
Any issues are typically communicated and solved

We could serve more students if we had adequate facilities (instructional, rehearsal) to expand.

The faculty of the music department here at UTA is fantastic. They have always done their best to help students learn the material so long as the student asks for help. I really appreciate how many music professors teach and organize various different courses and groups.

We do not have the resources to improve learning conditions (building spacey maintenance, school instruments available/maintenance, budget)

Q9 - I believe the current music education system offers a healthy amount of creative opportunities among students.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the current music education system offers a healthy amount of creative opportunities among students.	1.00	4.00	2.13	0.86	0.74	45

#	Answer	%	Count
1	Strongly Agree	24.44%	11
2	Agree	44.44%	20
3	Neutral	24.44%	11
4	Disagree	6.67%	3
5	Strongly Disagree	0.00%	0
	Total	100%	45

Q10 - Comments:

Comments:

I think for students who want creative opportunities, there are a multitude of them available. I do think that students who do not actively search for those extra creative activities would not take advantage of them.

More variety of classes would be great.

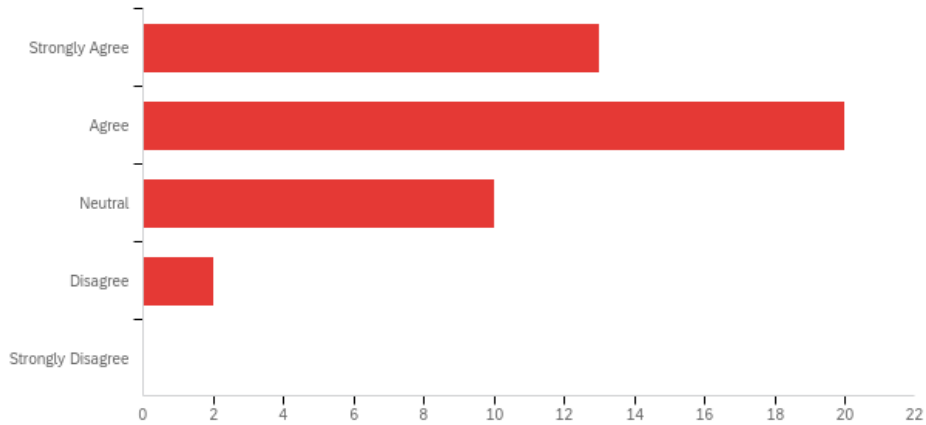
Besides required school observations, I don't see how else music ed students are being given creative opportunities

I believe there should be a more encouraging approach to students who wish to take classes for different music degrees (For example, a music education student taking recording techniques classes). If possible, I would also like to see students be able to major in multiple music degrees. The current system does not allow this to happen.

I have tried for many semesters to get into chamber music (strings) and have only been able to my very first semester. I am on my 6th semester.

From in-class projects, performances, and other student-led activities, there are many different ways for students to be creative and inspire themselves through their course work.

Q11 - I believe our current music education system offers a healthy amount of creative opportunities among educators.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe our current music education system offers a healthy amount of creative opportunities among educators.	1.00	4.00	2.02	0.83	0.69	45

#	Answer	%	Count
1	Strongly Agree	28.89%	13
2	Agree	44.44%	20
3	Neutral	22.22%	10
4	Disagree	4.44%	2
5	Strongly Disagree	0.00%	0
	Total	100%	45

Q12 - Comments:

Comments:

Assuming the educators referenced in this question are UTA Music Department instructors, the answer is yes and no. Tenure stream faculty do have a lot of options for funding, which is the true vehicle through which most creative opportunities arise. I am thoroughly disappointed in UTA's lack of support for non-tenure stream instructors, who are eligible for little (Lecturer, Senior Lecturer) or no (adjunct) support, despite have a tremendous amount to offer creatively.

Lack of participations. Need more creative classes. Students are not motivated to create their own music.

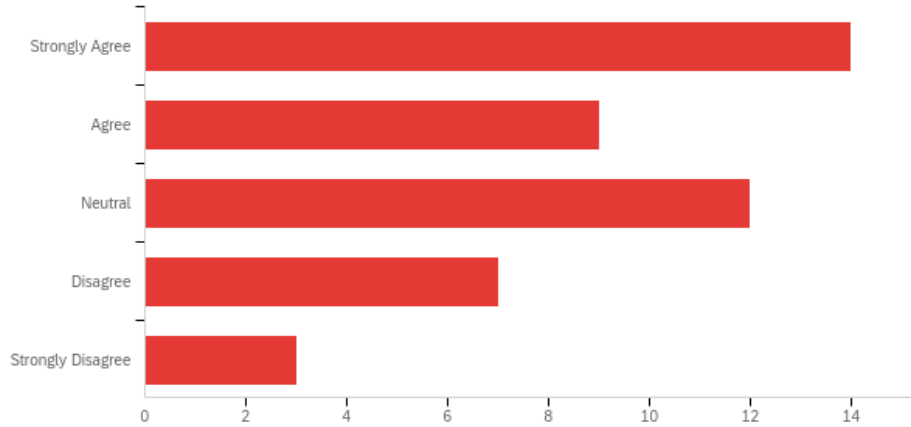
Not sure what that entails. I don't think so based on what i've seen.

I do not have the perspective of an educator so I am not sure what else to say

Individual instrumental professors have an incredible amount of freedom to modify their course semester-by-semester and even day-to-day. This freedom ultimately enables

educators to teach important lessons that go far beyond basic music education, composition, or performance education.

Q13 - I believe core subject faculty and staff are supportive and encouraging of music education opportunities offered through UTA.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe core subject faculty and staff are supportive and encouraging of music education opportunities offered through UTA.	1.00	5.00	2.47	1.26	1.58	45

#	Answer	%	Count
1	Strongly Agree	31.11%	14
2	Agree	20.00%	9
3	Neutral	26.67%	12
4	Disagree	15.56%	7
5	Strongly Disagree	6.67%	3
	Total	100%	45

Q14 - Comments:

Comments:

As I am not familiar with the non-music core faculty and their opinions and treatment and support of music education students.

I don't know about other professors, but my professor, Sergio Pamies, supports and motivates students all the time. 24/7!!!

They hardly care or know anything about the music department

In my four years at UTA, I have never heard one of my core subject professors even mention the music department, even less the music education program.

Not very many people understand the music department and it tends to be overlooked by other staff.

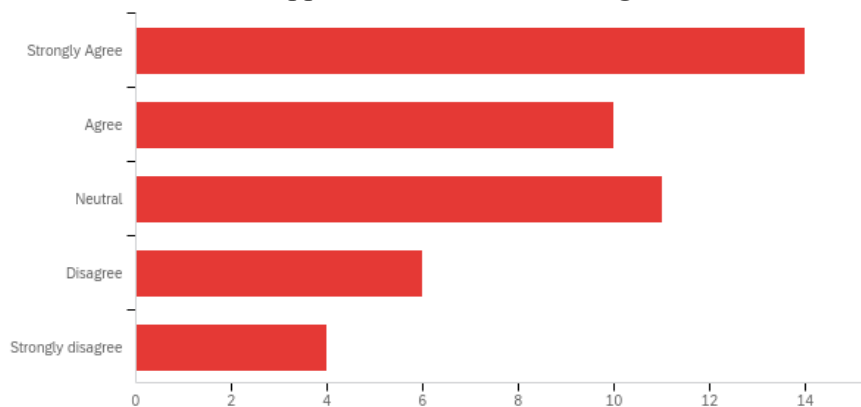
They do not seem to have a negative bias towards music education students and their activities.

I am a grad student and have not had any interactions with professors outside of the school of music.

I have never met a member of the UTA music faculty who was not encouraging or happy to discuss Masterclasses, recitals, and other optional opportunities that we are introduced to.

I don't believe any professors/administration outside the department are aware of our care about our activities

Q15 - I believe all administrative staff are supportive and are invested in the music education opportunities offered through UTA.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe all administrative staff are supportive and are invested in the music education opportunities offered through UTA.	1.00	5.00	2.47	1.29	1.67	45

#	Answer	%	Count
1	Strongly Agree	31.11%	14
2	Agree	22.22%	10
3	Neutral	24.44%	11
4	Disagree	13.33%	6
5	Strongly disagree	8.89%	4
	Total	100%	45

Q16 - Comments:

Comments:

The staff at the music department are always very supportive. The administrative staff of UTA, not so much.

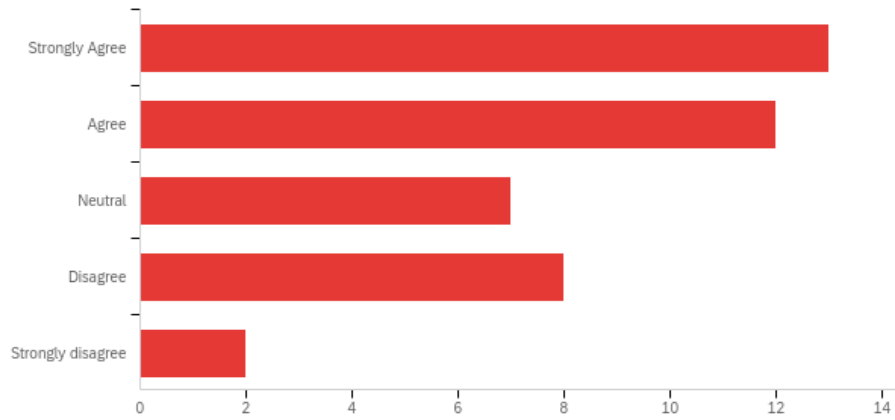
Maybe I would think otherwise if the music building weren't falling apart, if we had decent practice rooms, and if the classrooms weren't filthy. It's sad to see the administration overlook us so often while they give way more money and better buildings to the engineering school and whatnot. I understand that we are a small program, but we are also great and deserve better than the sad treatment we are given by the school.

Some advisors discourage music participation if it does not directly complete a degree requirement.

Within the Music Dept, absolutely - across the University as a whole, no

Music admin. have our best interest at heart. I do not feel supported by university admin.

Q17 - I believe all faculty, staff, and administrations are aware of the positive impact music education has on student success and development of underrepresented populations of students.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe all faculty, staff, and administrations are aware of the positive impact music education has on student success and development of underrepresented populations of students.	1.00	5.00	2.38	1.23	1.52	42

#	Answer	%	Count
1	Strongly Agree	30.95%	13
2	Agree	28.57%	12
3	Neutral	16.67%	7
4	Disagree	19.05%	8
5	Strongly disagree	4.76%	2
	Total	100%	42

Q18 - Comments:

Comments:

I still think we need more students to create more different music. it is sometimes tired to play with same people.

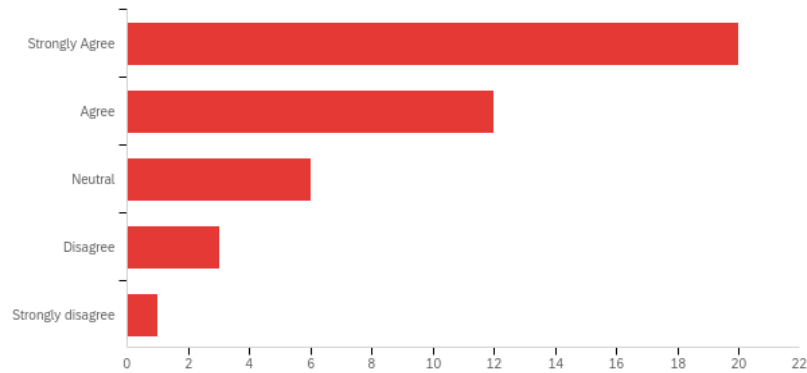
If they do, they never talk about it.

All? Probably, not.

With such a diverse community at UTA, I believe all administrators and faculty in the music department are aware of the positive impact they have on students of all race

Again, true within the department. I feel we are incredibly undervalued in the University.

Q19 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to race.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to race.	1.00	5.00	1.88	1.05	1.10	42

#	Answer	%	Count
1	Strongly Agree	47.62%	20
2	Agree	28.57%	12
3	Neutral	14.29%	6
4	Disagree	7.14%	3
5	Strongly disagree	2.38%	1
	Total	100%	42

Q20 - Comments:

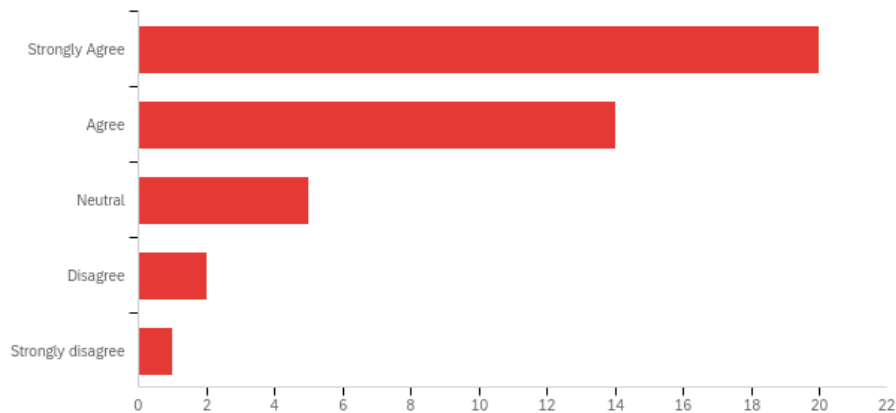
Comments:

Too many Chinese students. Hard to communicate sometimes. They are learning English at the same time, so it's hard to rehearse with them because of their English classes.

It is not a topic I see approached very well and if I do it's only at conferences.

Absolutely. In music, no one cares about what race you are. What matters is your love to create beautiful music and interact with musicians that help you grow and develop your passion and talent. There is no need to announce that music education system is diverse because you can go to the music building and/or any concert and you can confirm it.

Q21 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to ethnicity.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to ethnicity.	1.00	5.00	1.81	0.98	0.96	42

#	Answer	%	Count
1	Strongly Agree	47.62%	20
2	Agree	33.33%	14
3	Neutral	11.90%	5
4	Disagree	4.76%	2
5	Strongly disagree	2.38%	1
	Total	100%	42

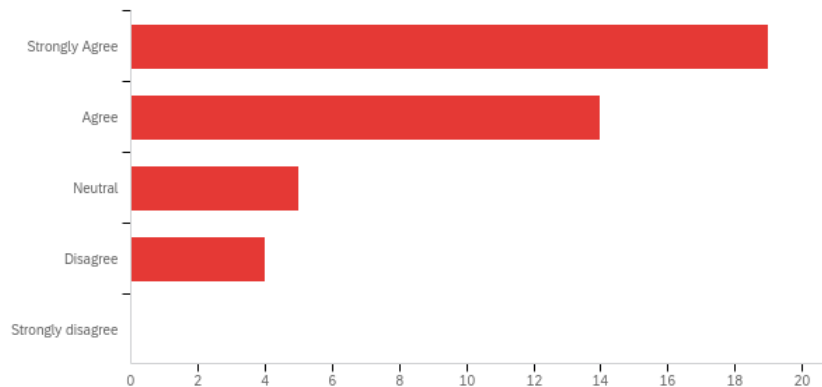
Q22 - Comments:

Comments:

We all have different cultures. I'd like to know their music and rhythms. It's always fascinating.

As a minority, I can say I have always been in a diverse and inclusive learning environment in my music classes.

Q23 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to sex.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to sex.	1.00	4.00	1.86	0.97	0.93	42

#	Answer	%	Count
1	Strongly Agree	45.24%	19
2	Agree	33.33%	14
3	Neutral	11.90%	5
4	Disagree	9.52%	4
5	Strongly disagree	0.00%	0
	Total	100%	42

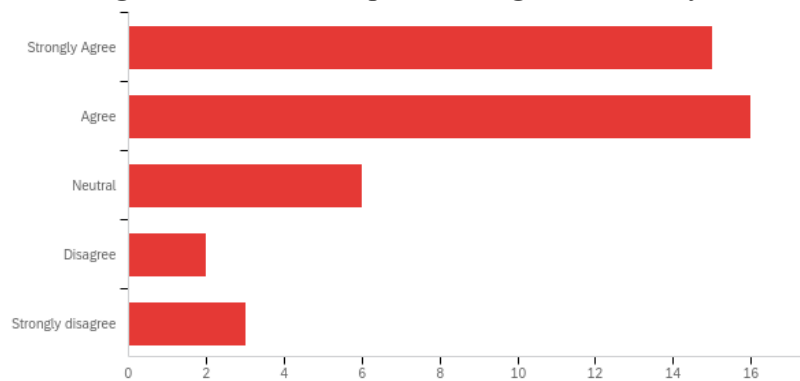
Q24 - Comments:

Comments:

This is a weird question I've ever been asked

Yes, as a woman, I have never felt that my education and learning environment was hindered by my sex. I have never felt discrimination because of my sex. The only thing that matters, is by ability to play my instrument and be prepared for class.

Q25 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to gender identity.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to gender identity.	1.00	5.00	2.10	1.15	1.32	42

#	Answer	%	Count
1	Strongly Agree	35.71%	15
2	Agree	38.10%	16
3	Neutral	14.29%	6
4	Disagree	4.76%	2
5	Strongly disagree	7.14%	3
	Total	100%	42

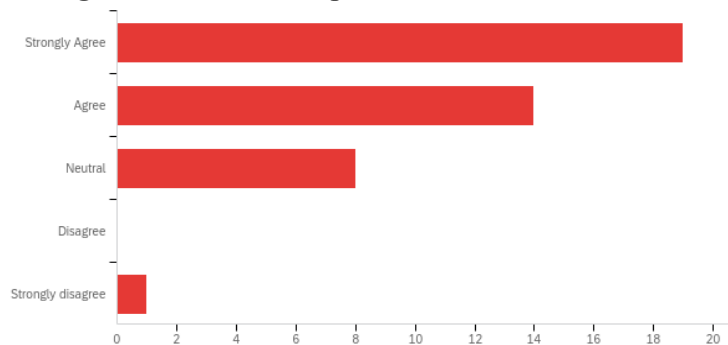
Q26 - Comments:

Comments:

Does not matter!!!!!!!!!!!!!!

I've seen gender identity discrimination within UTA's music department and I know in general music programs are intolerant of different gender identity

Q27 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to sexual orientation.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to sexual orientation.	1.00	5.00	1.81	0.91	0.82	42

#	Answer	%	Count
1	Strongly Agree	45.24%	19
2	Agree	33.33%	14
3	Neutral	19.05%	8
4	Disagree	0.00%	0
5	Strongly disagree	2.38%	1
	Total	100%	42

Q28 - Comments:

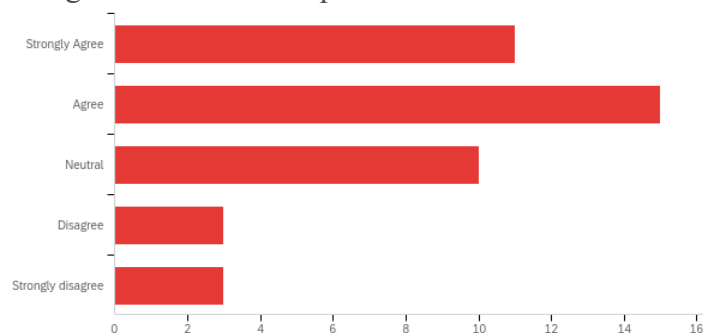
Comments:

Some guys don't know how to talk to female musicians. Which is weird. I want to be treated as same as male musicians

Yes, there are professors who are very open about this. We are taught that throughout history there have been famous composers and their sexual orientation.

I have never witnessed an issue within the music department that was derived by a persons sexual orientation.

Q29 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to socioeconomic status.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to socioeconomic status.	1.00	5.00	2.33	1.15	1.32	42

#	Answer	%	Count
1	Strongly Agree	26.19%	11
2	Agree	35.71%	15
3	Neutral	23.81%	10
4	Disagree	7.14%	3
5	Strongly disagree	7.14%	3
	Total	100%	42

Q30 - Comments:

Comments:

Music programs require a lot of personal financial investment even in fully funded programs. The best programs are in rich areas

Being a musician can be hard because of the expenses, the instrument, instrument accessories, maintenance, repairs, books, and music. But there are always people who are willing to help students find affordable instruments and everything that comes with playing it. Your socioeconomic status does not affect the respect you will receive, everyone will respect you equally.

Instruments and good instruction by good teachers is very expensive. In a way that only the wealthy have a good chance at success

However, we could use more financial resources to help more students who are financially disadvantaged.

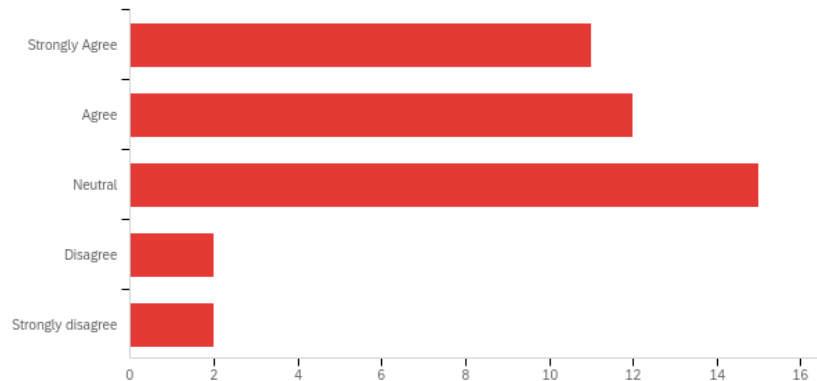
Private voice or instrument lessons are expensive and not all caregivers can afford them for children in middle school and high school.

Most educators and staff members do their very best to ensure that students have access and can afford to pay for class materials and concerts. There has never been an

incident in which a students socioeconomic rank affected their grade or opportunities to the point that faculty and educators could not accomodate.

We do not have the financial resources to give nearly as many scholarship opportunities as needed/deserved.

Q31 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to religion.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to religion.	1.00	5.00	2.33	1.06	1.13	42

#	Answer	%	Count
1	Strongly Agree	26.19%	11
2	Agree	28.57%	12
3	Neutral	35.71%	15
4	Disagree	4.76%	2
5	Strongly disagree	4.76%	2
	Total	100%	42

Q32 - Comments:

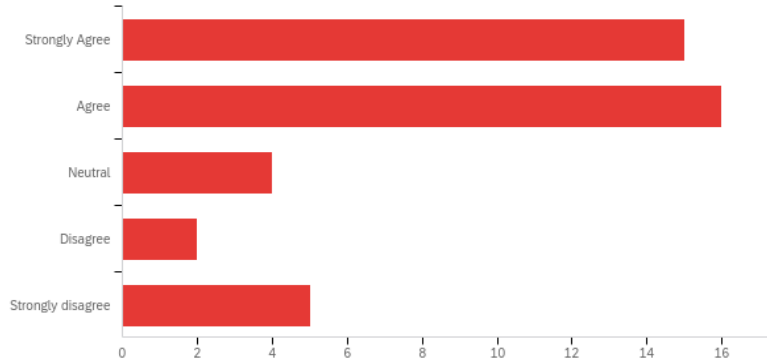
Comments:

Nope

In eight years of choir I rarely had religious songs that pertained to a belief system other than Christianity. Only one song was Islamic.

I have never encountered an instance in which differences in religion led to a student being disadvantaged in their classes or through their communication with faculty members of the music department.

Q33 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to ability (physical, mental, psychological, etc.).



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to ability (physical, mental, psychological, etc.).	1.00	5.00	2.19	1.30	1.68	42

#	Answer	%	Count
1	Strongly Agree	35.71%	15
2	Agree	38.10%	16
3	Neutral	9.52%	4
4	Disagree	4.76%	2
5	Strongly disagree	11.90%	5
	Total	100%	42

Q34 - Comments:

Comments:

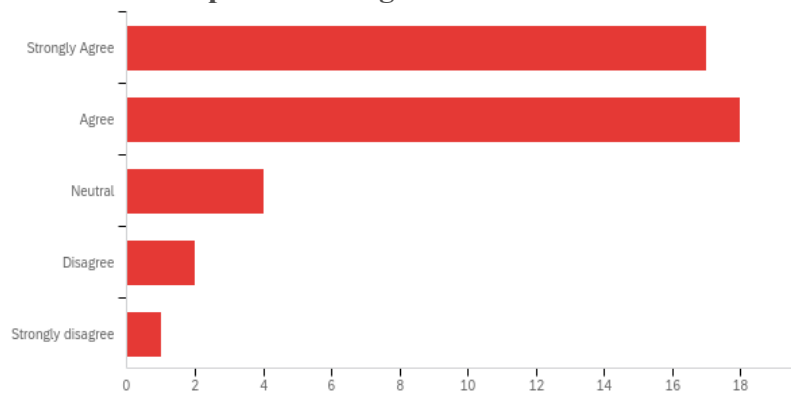
No

Disabled people are always barred from being able to join music programs. I've never seen music programs be accessible in that way

Based more on musical ability and ability to complete requirements--accommodations can only go so far before we begin to give away credits.

The faculty and staff have always been accommodating to students with mental or physical disabilities.

Q35 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to age.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to age.	1.00	5.00	1.86	0.94	0.88	42

#	Answer	%	Count
1	Strongly Agree	40.48%	17
2	Agree	42.86%	18
3	Neutral	9.52%	4
4	Disagree	4.76%	2
5	Strongly disagree	2.38%	1
	Total	100%	42

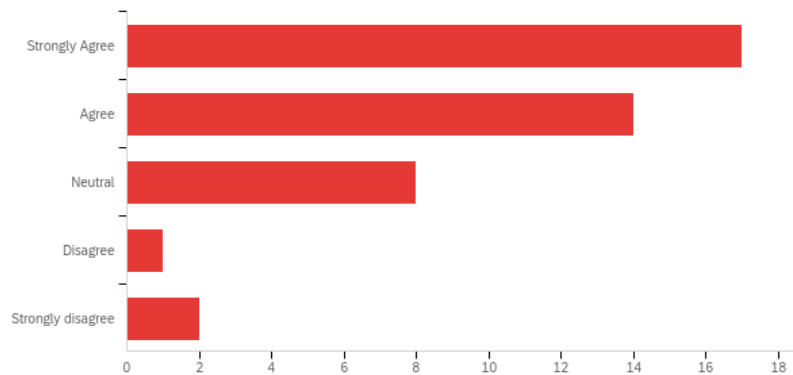
Q36 - Comments:

Comments:

Strongly no

I have never known age to limit a student's experience in the music department. It is inspiring to see older students who may already have a college degree back to earn a degree in music.

Q37 - I believe the music education system promotes a diverse and inclusive learning environment as it pertains to weight.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the music education system promotes a diverse and inclusive learning environment as it pertains to weight.	1.00	5.00	1.98	1.06	1.12	42

#	Answer	%	Count
1	Strongly Agree	40.48%	17
2	Agree	33.33%	14
3	Neutral	19.05%	8
4	Disagree	2.38%	1
5	Strongly disagree	4.76%	2
	Total	100%	42

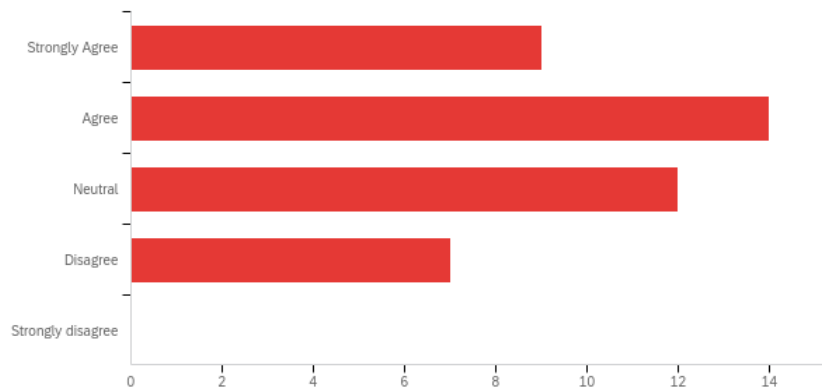
Q38 - Comments:

Comments:

Wtf

I have never known weight to impact a student's experience communicating with faculty and staff.

Q39 - I believe students across UTA are being offered the same level of access to resources in music education.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe students across UTA are being offered the same level of access to resources in music education.	1.00	4.00	2.40	1.00	1.00	42

#	Answer	%	Count
1	Strongly Agree	21.43%	9
2	Agree	33.33%	14
3	Neutral	28.57%	12
4	Disagree	16.67%	7
5	Strongly disagree	0.00%	0
	Total	100%	42

Q40 - Comments:

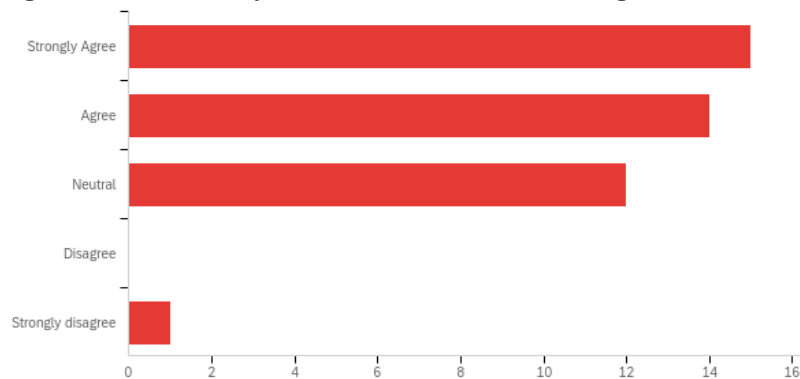
Comments:

While I believe that students across UTA might have access to musc educational resources, I believe that most UTA students that are not music majors are unaware of the resources availabe

Have to be a music major to enroll in music courses.

There are so many resources offered to us by faculty and staff. If a student does not look for it or listen to their professors, only then are they disadvantaged.

Q41 - I believe the current music education system offers curriculum that promotes a healthy amount of formalized competition.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe the current music education system offers curriculum that promotes a healthy amount of formalized competition.	1.00	5.00	2.00	0.93	0.86	42

#	Answer	%	Count
1	Strongly Agree	35.71%	15
2	Agree	33.33%	14
3	Neutral	28.57%	12
4	Disagree	0.00%	0
5	Strongly disagree	2.38%	1
	Total	100%	42

Q42 - Comments:

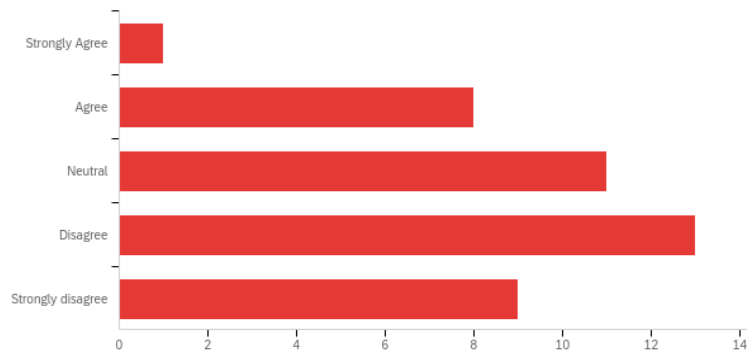
Comments:

Yes yes!! To motivate ourselves

I don't really care for the UIL competitions personally

The competitive standards could be higher, but the competition currently is healthy.

Q43 - I believe UTA directs a healthy amount of monetary resources toward their music education courses.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe UTA directs a healthy amount of monetary resources toward their music education courses.	1.00	5.00	3.50	1.10	1.20	42

#	Answer	%	Count
1	Strongly Agree	2.38%	1
2	Agree	19.05%	8
3	Neutral	26.19%	11
4	Disagree	30.95%	13
5	Strongly disagree	21.43%	9
	Total	100%	42

Q44 - Comments:

Comments:

If they did, several classes would have better equipment.

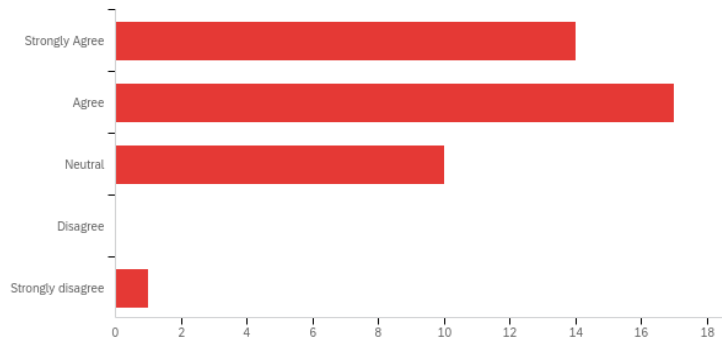
No. There are many things the UTA music department lacks because of financial assistance. Performing is a musicians greatest aspirations and most important thing in their life. However, you cannot expect them to perform well when their concert hall is not even adequate for them to perform in. Irons recital hall is a recital hall, not a concert hall. The acoustics are ear-damaging to the performers of large ensembles and for the audience who go watch those performances. The department does not even receive financial assistance to extend the stage because there are more students than can fit on the stage. That is a hazard for the students on the stage, but there cannot be a stage extension without financial support form the university.

Institutions almost never fund the fine arts adequately.

I agree with this; however, I do believe the music department needs more funding to build more practice rooms.

I sincerely believe we are not supported or valued.

Q45 - I believe music educators are receiving the appropriate training to help them be the most effective at facilitating positive, creative, and inclusive environment for their students.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	I believe music educators are receiving the appropriate training to help them be the most effective at facilitating positive, creative, and inclusive environment for their students.	1.00	5.00	1.98	0.89	0.79	42

#	Answer	%	Count
1	Strongly Agree	33.33%	14
2	Agree	40.48%	17
3	Neutral	23.81%	10
4	Disagree	0.00%	0
5	Strongly disagree	2.38%	1
	Total	100%	42

Q46 - Comments:

Comments:

If they are not, we lose our interest. It is very important to be positive especially for musicians. And especially in this pandemic

For the most part yes but there are certainly issues. I have seen professors discriminate against a trans student and how that had affected that student

Absolutely.

My piano education was a joke. And only 30 mins a week for one semester, is not enough to learn the other instruments that I need to know well enough to teach.

See previous comment on resources.

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BIOGRAPHICAL INFORMATION

Jasmine Taylor is a senior graduating *cum laude* with an Honors Bachelor of Interdisciplinary Studies, with primary focuses in music, education, business, leadership, and philosophy, as well as a minor in Leadership Studies. Jasmine has been active on campus as a member of the Maverick Marching Band and Maverick Flute Choir from 2016-2017, a member of the UTA FSA modern dance team in 2017, a member of the Honors College from 2018-2020, and a student director of the Leadership Honors Program from 2018-2020. Jasmine has accepted to serve as a volunteer Youth Development Facilitator in the Philippines for the Peace Corps and will deploy in September of 2020.