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Introducing Social Emotional Learning to Music Education Professional Development

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Abstract

There are more knowledge bases, skills, and dispositions that teachers need to have than can be covered in undergraduate music teacher education. One knowledge base that music teachers could benefit from, which is rarely covered in preservice teacher education, is social emotional learning (SEL) and techniques to implement it in their classrooms. Professional development (PD) can help provide career-long growth. The purpose of this article is to review literature on PD in relation to SEL techniques for music educators. Following an explanation of SEL, literature will be discussed in the areas of: (a) PD for teaching SEL techniques; (b) PD in general education, divided into subtopics of evaluation and effectiveness, reflective teaching as a PD experience, and collaboration as a PD experience; and (c) PD in music education. Implications and suggestions for SEL PD for music educators conclude this article.

Keywords

collaboration, music education, professional development, reflective practice, social and emotional challenges, social emotional learning

It was my third year teaching high school band. I was finally starting to get comfortable with teaching, working with students, and navigating many of the difficulties beginning teachers face. Then one day, Elsa, my star solo clarinetist, came up to me after school. Elsa shared with me that she was depressed, had considered suicide, and had been cutting her wrists to help bring the emotional pain “out.” This violently jerked me back into the scary world of “what do I do now?” I knew that I wanted to and should help Elsa, but I wasn’t sure how. From my perspective, until that day, she had been a well-adjusted, apparently happy, musically accomplished student. I was wrong, and she made this clear when she approached me for help with her social and emotional needs; however, I had no idea how to help her. Clearly, this case needed to be referred to the school counselor, but she came to me, and I owed her something, but what?

As I began my teaching career, there was no way I could have been prepared to address the social and emotional needs and difficulties of my students. My preservice and in-service preparation provided little education on child and youth development, the appropriate role for teachers in helping students with their challenges, and the proper way to do so. I had a need to help my students but lacked the knowledge and skill to do so. A framework music teachers could benefit from, which is rarely

addressed in preservice teacher education, is social emotional learning (SEL).

Children encounter myriad social and emotional challenges affecting their daily functioning. These challenges, needs, and difficulties can involve children’s home life, peers, communities, and school.¹ Social emotional needs and difficulties can have strong effects on attention span, grades, interpersonal relations, and self-confidence (Zins, Bloodworth, Weissberg, & Walberg, 2004). Of profound importance for educators are the negative effects these challenges can have on academic performance, test taking, attention span, and social behavior issues in the classroom. Teachers, parents, mental health professionals, school counselors, psychologists, and support staff may implement educational strategies to help students successfully navigate their challenges and decrease negative impact (Collaborative for Academic, Social, and Emotional Learning [CASEL], 2003).

Professional development (PD) can help provide career-long growth for teachers (Eros, 2011). PD in education can take the form of workshops, study groups,

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mentoring experiences, teacher observations, and college coursework, among others (Choy, Chen, & Bugarin, 2006; Darling-Hammond, Wei, Andree, Richardson, & Orphanos, 2009; Garet, Porter, Desimone, Birman, & Yoon, 2001). The quality and makeup of PD in music education have been the topic of a continually growing branch of research.

The purpose of this article is to introduce the framework of SEL and to provide implications for music educators. Then, PD literature will be discussed in the following areas: (a) general education, (b) music education, and (c) teaching EL techniques. Implications and suggestions for SEL PD for music educators will be included in this article.

Social Emotional Learning and Music Education

“The concordance between SEL programs and many teacher preparation standards is clear, but training in preventative techniques has not found its way into most schools of education or district in-service programs” (Greenberg et al., 2003, p. 472).

SEL can be defined as follows:

The process of acquiring the skills to recognize and manage emotions, develop caring and concern for others, make responsible decisions, establish positive relationships, and handle challenging situations effectively. Social and emotional education is a unifying concept for organizing and coordinating school-based programming that focuses on positive youth development, health promotion, prevention of problem behaviors, and student engagement in learning. (CASEL, 2006)

The term *social emotional learning* was first used in 1994 at a meeting hosted by the Fetzer Institute, whose goal was promoting preventative mental health efforts (Merrell & Gueldner, 2010). The field of SEL developed out of work in emotional (Goleman, 1995) and multiple intelligences (Gardner, 1983) but expanded on these to include a broader definition of mental health intelligence that included social competence. Broadly, SEL includes education-based interventions addressing social competency training, positive youth development, violence prevention, character education, and mental health promotion. As opposed to the targeted interventions that often are used for students with social and emotional needs, SEL is a universal intervention intended to target all students in an education environment (Merrell & Gueldner, 2010). SEL is a process for teaching children how to manage their emotions in social situations. Further detail on the theoretical and historical background of SEL can be found at <http://casel.org>, including reviews of more than 80 programs designed to incorporate SEL in school settings.

Key Components of Social Emotional Learning

There are five components of SEL: self-awareness, social awareness, responsible decision making, self-management, and relationship skills (CASEL, 2003). The goal of SEL is social emotional competence, or security in the five components. In this section, I provide music education examples for each component.

Self-Awareness. This component focuses primarily on the emotional domain of SEL and includes “identifying and recognizing emotions; accurate self-perception; recognizing strengths, needs, and values; self-efficacy; and spirituality” (Zins et al., 2004, p. 7) and understanding “one’s place in the world and relation to other things” (Merrell & Gueldner, 2010, p. 9). This component is based on Goleman’s (1995) theory of emotional intelligence, and Gardner’s (1983) intrapersonal intelligence. An example in music education would be the following: A student is practicing independently and is struggling to correctly perform a passage. The student feels frustrated and believes she or he will never get it. Self-awareness is achieved if the student is aware of this feeling, articulates it, and realizes this feeling is leading to negative, unrealistic thoughts.

Social Awareness. This component is a key element of the social domain of SEL. It includes “perspective taking; empathy; appreciating diversity; and respect for others” (Zins et al., 2004, p. 7) and “relating effectively to other people” (Merrell & Gueldner, 2010, p. 9). This component is grounded in Gardner’s (1983) interpersonal intelligence. An example in music education would be when a section leader in a musical ensemble realizes a struggling freshman performs better and is a more productive member of the ensemble when she or he receives positive constructive criticism, instead of negative. This results in SEL for the section leader.

Responsible Decision Making. This component includes “problem identification; situation analysis; problem solving; evaluation and reflection; and personal, moral, and ethical responsibility” (Zins et al., 2004, p. 7). Identifying and developing an appropriate response in difficult situations are the central elements of this component, which melds the elements of self and others (the emotional with the social) requiring a combination of inter/intrapersonal intelligence (Gardner, 1983). An example in music education might occur when a student is planning to audition to be a music major in college. Realizing the audition is still several months away, the student plans a rigorous practice schedule to prepare for the audition.

Self-Management. “Impulse control and stress management; self-motivation and discipline; and goal setting and organizational skills” (Zins et al., 2004, p. 7) are the key skills included in the self-management component of

SEL. The most important element of this component is for children to foster internal self-regulation skills and realize it in social interaction (Merrell & Gueldner, 2010). This component requires both strong emotional intelligence (Goleman, 1995) and strong intrapersonal intelligence (Gardner, 1983). In music education, perhaps a student is incredibly nervous before performing his or her first solo. If he or she is able to realize the fear and potential negative ramifications of the performance, the student learns to take deep breaths, calm his or her heart rate, and attempt to relax and perform well.

Relationship Management. This component addresses “communication, social engagement, and building relationships; working cooperatively; negotiating, refusal, and conflict management; and help seeking and providing” (Zins et al., 2004, p. 7). This is another component requiring translation from skill to action—in this case, from social awareness to interpersonal interaction. Although based firmly in social interaction, or interpersonal intelligence (Gardner, 1983), a sense of self and emotional intelligence (Goleman, 1995) is required to achieve success in this component. An example in music education would be a senior student resenting not being chosen as drum major. Instead of holding a grudge, he or she approaches the director, explains her disappointment, and asks what other leadership position she could fill.

Effects of Social Emotional Learning

“SEL can have positive effects on academic performance, physical health, citizenship, lifelong success, is demanded by employers, and can reduce the risk of maladjustment, failed relationships, interpersonal violence, substance abuse, and unhappiness” (Zins & Elias, 2006, p. 233). Social emotional competence and academic achievement are highly related (Zins & Elias, 2006). Schools have many goals, with the primary mission being academic development. If they are to accomplish educational goals, schools need to assume more responsibility for addressing social and emotional issues (Haynes, 2002). Some strategies for implementing SEL into academic settings include increasing students’ emotional vocabulary beyond “happy” and “sad”; building community at the classroom, school, family, and civic levels; and developing students’ skills in stress management and de-escalation techniques (Zins & Elias, 2006).

Music Education and Social Emotional Learning

There is an enormous, though often untapped, potential for music to be incorporated into various educational processes. There is a natural connection between music and emotions,

which makes it a well-suited modality for psychoeducational programs that focus on SEL . . . music education programs can be used as a channel for supporting emotional intelligence in diverse areas of the school environment. (Pellitteri, 2006, p. 185)

Teacher competence in addressing students’ social and emotional needs is of profound importance for music educators because of the strong teacher–student relationships that can be found in music classrooms (Rickels et al., 2010). This bond can be attributed to multiple years with the same teacher, augmented time spent in rehearsals outside of the classroom, and the inherent emotional connection and trust that group music making can create. Music teachers interact daily with students who need social and emotional guidance (Sewell, 1985) and are often underprepared to address these students’ challenges (Conway & Zerman, 2004; DeLorenzo, 1992; Kelly, 2008; Krueger, 2000; Randall, 2010). PD experiences could help music teachers be better prepared to help their students with social and emotional challenges.

The literature linking SEL and music education is limited. What literature does exist is nonempirical, focuses on promising practice (Dumbleton & Bennett, 2010), and addresses primarily emotional intelligence (Pellitteri, 2006; Pellitteri, Stern, & Nakhutina, 1999). Although the positive effects of music teacher–student relationships are well documented (Adderley, Kennedy, & Berz, 2003; Edgar, 2012; Rickels et al., 2010), the potential for this relationship affecting social emotional competence has not been fully realized in research or practice. Once the relationship has been established, the ideal environment is created for music teachers to help students with their social emotional challenges through SEL.

Music education and SEL are naturally complementary. There are five ways in which music education and SEL are compatible: (a) music can be used as an emotional stimulus; (b) music can be used as an aesthetic experience; (c) music can be used for relaxation and imagery; (d) music making can be a form of self-expression; and (e) music making can be a form of group experience (Pellitteri, 2006).

First, music can be used as an emotional stimulus primarily by listening to recorded music and discussing its emotional qualities. This can be used to expand students’ emotional vocabulary and develop their ability to discuss emotions. Second, music can be used as an aesthetic experience, defined as “concerned about perception, sensation, imagination, and how they relate to knowing, understanding, and feeling about the world” (Greene, 2001, cited in Pellitteri, 2006, p. 191). This interaction with music allows students to “explore their inner world, make cohesive connections within and between works of art, and develop new vistas about themselves and their

world” (Pellitteri, 2006, p. 191). Third, through playing slow or relaxing music, students could de-escalate from high-tension emotions. This could help with emotional regulation. Fourth, the act of making music could be a means of self-expression: “The activity of making music can be used as a means of emotional expression that has the therapeutic value of releasing inner tensions” (Pellitteri, 2006, p. 194). Finally, group music making could strengthen bonds between musicians.

Music Activities for Addressing Social Emotional Learning. Activities music educators already implement in their classrooms could foster SEL; drawing the explicit connections for students between these two subjects is the next step. Below are music education activities already being used that have SEL implications.

Improvisation. The act of spontaneously creating music could be a means to meld music performance with articulation of current emotions. “In the creation of music, participants feels the tension release through the sounds and can find cathartic expression of their own emotions with the structure of the song” (Pellitteri et al., 1999, p. 27).

Ensemble playing/singing. Uniting students in common music making is a form of social awareness. Asking students to play within the constructs of a common beat can be a form of impulse control. The use of soloing also offers potential SEL implications. “For the soloist to be heard, the other students must be able to not play or to moderate their playing so that it is notably softer than the soloist. This involves a particular degree of self-control” (Pellitteri, 2006, p. 195).

Identifying emotions in music. Recognizing emotional qualities in music could be a vehicle to increase emotional vocabulary and articulate music qualities could be desirable. “Recognizing, identifying, and empathizing with the emotions of characters in songs and stories, recognizing and identifying moods in pieces of music, and learning to manage their own impulses as they engage in the class as part of a group” (Dumbleton & Bennett, 2010, p. 4) are goals of having students identify emotions in group music classes.

These musical activities are not specific to any curricular offering. Music activities implementing SEL components could be used in general music, band, choir, orchestra, music appreciation, music theory, and other music course offerings.

Professional Development

It is not reasonable to suggest additional undergraduate teacher education coursework in SEL as a solution. The

overburdened curriculum has little room for additional courses. In addition to this, without the context and experience of working with students who have social emotional needs and difficulties, instruction in SEL may not be as beneficial as it could be in new teacher induction work or in-service PD settings. Therefore, in-service PD for music educators in SEL instruction is necessary if they are to implement this intervention in their classrooms.

Professional Development in Education

Other fields, from medicine and management to the military, do a far better job of providing ongoing learning opportunities and support for their professions . . . Teachers lack time and opportunities to view each other’s classrooms, learn from mentors, and work collaboratively . . . It is time for our education workforce to engage in learning the way other professions do: continually, collaboratively, and on the job-to address common problems and crucial challenges where they work. (From foreword by Gov. James B. Hunt Jr., North Carolina, in Darling-Hammond et al., 2009, p. 2)

Hammel (2007) suggested the following characteristics of quality PD for educators: (a) PD is an important part of school reform; (b) communication of teacher needs between teachers and administrators is essential for effective PD; (c) “one-size-fits-all” PD is not an effective experience; (d) PD experiences that are longer, are more focused on individual needs, and contain support structures have more value; and (e) collaboration can be an effective PD experience. Because these conclusions are derived from studies in general education and created by a music educator, they serve as a strong foundation for applying this knowledge base in general education to the subject-specific area of music.

A large-scale national survey—The Status of Professional Development in the United States, as part of the National Center for Education Statistics’ 2003–2004 Schools and Staffing Survey, $N > 130,000$ teachers—conducted by the National Staff Development Council and prepared by Darling-Hammond et al. (2009) concluded, “Improving professional learning for educators is a crucial step in transforming schools and improving academic achievement” (p. 3). Findings suggest substantial contact hours (at least 49) of PD provided a positive and significant effect on student achievement gains (up to 21 percentage points on the standardized tests). Key findings from the survey also included the following: (a) most U.S. teachers (92%) participate in PD every year; (b) PD often focuses on subject matter but not in depth; (c) 41% of all U.S. teachers are dissatisfied with their PD; (d) U.S. teachers receive little funding for PD; and (e) few U.S. teachers engage in curriculum planning and teacher collaboration. Suggestions derived from this study stated PD should (a) be intensive, ongoing, and connected to practice; (b) focus

on student learning and address subject-specific material; (c) align with school improvement priorities and goals; and (d) build strong collaborations among teachers (Darling-Hammond et al., 2009). Much of the recent general and music education research on PD cites this study.

Literature focused on two specific types of PD—reflective practice and collaboration—that have implications for music education and SEL.

Reflective Practice. Personal reflection and reflective practice have been touted as beneficial activities for teachers (Dewey, 1938; Minott, 2010; Schon, 1983). Dialogue and collaboration with colleagues are often associated with quality reflective practice. This includes making sure all voices are heard, active listening, respect, and a willingness to explore varied solutions to issues (Nehring, Laboy, & Catarius, 2009). Reflective dialogue as PD could improve practice in the field of education (Nehring et al., 2009).

Nehring et al. (2009) suggested a questionnaire based on personal responses to a seminar addressing a common text could be a valuable PD experience. Connection to individual experience was a critical element to personally reflecting on the text. Criteria leading to a productive seminar included time to think, active listening, and openness to new thoughts.

Minott (2010) engaged in a self-study of his work as a teacher educator to further his belief that reflective teaching is a worthwhile experience for self-directed PD. He found knowledge could be gained by reflecting on practice, questioning in one's own environment. "Teachers as individuals are actively constructing their own work-related knowledge by interpreting events on the basis of existing knowledge, beliefs, and dispositions and by learning from experience" (Minott, 2010, p. 327). Establishing the disposition for inquiry and the humility to self-assess can result in effective self-directed PD. The individualized nature of this experience allows it to meet many of the criteria for successful PD discussed above. Time and willingness are cited as the only potentially negative aspects of this form of PD.

Implications for music educators and social emotional learning. Based on the reflective practice PD literature, implications for teachers using SEL could be gleaned. Music teachers addressing students' social and emotional needs will have far too varied experiences than can be addressed in structured undergraduate education or limited in-service PD. Reflective practice based on an individual teacher's needs and experiences could result in increased knowledge and skill for music teachers interacting with their students. The ways in which a teacher reacts to a student with social and emotional challenges could be handled in countless ways. Reflection on

prior interactions could inform how a teacher handles future situations, thus implementing self-directed PD. It should be noted that a teacher must accurately identify appropriate areas of need for this type of PD to be effective. Self-direction also implies self-designed, which may be beyond the expertise of a novice teacher.

A possible model for PD in this area could involve teacher journaling on experiences specifically addressing students' challenges and SEL. These journals could serve as a prompt for reflection or staff discussion. Although this differs from traditional models of PD, small teacher work groups could be created to dialogue about teacher journals. This experience could facilitate self-reflection as well as collaboration, which will be discussed in the next section.

Collaboration in Professional Development. Criteria for quality PD include collaboration as a key component (Garet et al., 2001; Guskey, 2000). Interactions between organizations, such as multiple school districts or universities and school districts, can also have positive effects on PD initiatives (Flint, Kurumada, Fisher, & Zisook, 2011; Frost, Akmal, & Kingrey, 2010).

Frost et al. (2010) suggested that key elements of collaboration include defining roles, managing conflict, ensuring individuals have a sense of autonomy, and developing trust. Collaboration could result in both "first-order change" such as minor curriculum adjustments or "second-order change" such as cultural or systemic change. One critical suggestion was that "time must be reserved for working through the difficulties that emerge along the way" (Frost et al., 2010, p. 592).

Building collaboration involves nurturing relationships and caring. Flint et al. (2011) explored building relationships between a university and school teachers using the framework of ethics of care (Noddings, 1984). Through this method of PD, the facilitator "honors what the learner wants and desires by listening and responding to the learner" (Flint et al., 2011, p. 98). Three elements were found to be beneficial from these relationships: (a) confirmations: an act affirming and encouraging the best in others, built on mutual respect; (b) invitations: suggestions by the university participants to the schoolteachers, primarily using the pronoun "we" as in "what if we tried . . ."; and (c) celebrations: joyous occasions when goals were accomplished.

Implications for music educators and social emotional learning. Collaboration between organizations or individual teachers is popularly touted as a beneficial element of PD; however, it is not without its difficulties. Emphasis on communities of practice, peer teaching, and dialogue can positively influence the results of PD experiences. Especially as teachers engage in helping students with

social and emotional challenges, they are not the only people interacting with a student. Other teachers are interacting with them as well. Dialogue and reflection could be a beneficial form of PD, both isolated with teachers in school and with PD facilitators from outside the school. PD is critical for teachers to advance their knowledge and skills in SEL, because of the rarity of it being addressed in undergraduate teacher education.

A possible model for music PD in this area could involve the complete music department creating a unified SEL curriculum based on the five key components. The discussion and collaboration of creating the curriculum and the continued discussion of how it is working offer extended PD based in the subject. This experience could meet teachers' need for both reflection and collaboration (Frost et al., 2010).

Conclusion. The literature base for PD in general education provided a strong foundation for understanding what types of experiences are effective and what components make them effective. This knowledge could be applied to designing music SEL PD. Specific types of PD, such as reflective practice and collaboration, could have implications for music educators seeking to increase their knowledge and skills in SEL.

Professional Development in Music Education

Numerous literature reviews have been published discussing PD in music/art at length (Bauer, 2007; Conway, 2011; Conway, Hibbard, Albert, & Hourigan, 2005); therefore, the focus of this section will be on the synthesis and implications that can be derived from these reviews and less on the individual research articles that comprise them.

Research. The research focus on music education PD has been on teacher preference and needs, effectiveness of the experiences, and what types of experiences comprise PD, with much of the research focused on teacher perceptions of the value of PD (Bauer, 2007). Music teachers stated that summer university coursework and music organization conferences were the most preferred method for receiving PD (Bauer, 2007; Conway et al., 2005). These experiences largely involved individual choice as to what courses to take or what sessions to attend and would primarily deal with the subject-specific content of music. Topics emerging as beneficial for music teachers included technology, assessment, literature, standards, creativity, and grant writing (Bowles, 2003). Choice, tailoring PD based on individual needs, and subject-specific content were three criteria that were observed as critical for music teachers viewing PD as beneficial.

The potential positive impact of PD in music education is another vein of research receiving attention.

Impact of PD was determined by the result on teachers' knowledge and skills, and ultimately on student learning and achievement. Criteria for effective PD in music education include (a) long-term commitment, (b) a quality facilitator, (c) teachers being able to use "workshop" techniques, and (d) resources being available to implement development suggestions (Bauer, 2007). Results of this effective development included (a) increased teacher knowledge and/or skill of content and/or pedagogy, (b) increased student achievement, and (c) increased teacher confidence in work associated with the PD topic.

Nonempirical Scholarship. Special-focus issues of the *Journal of Music Teacher Education* (in 2007) and *Arts Education Policy Review* (in 2011) dedicated their attention to PD in music education. Conway (2007) stressed PD needs to be tailored to the individual and site-specific needs of the music educator. She further discussed the ineffectiveness and unappealing nature of 1-day in-service PD and noted that long-term collaborative PD is more beneficial. Mentoring, action research, and National Board for Professional Teaching Standards (<http://www.nbpts.org/>) certification could be solutions to avoid the "one-size-fits-all" model of PD that is prevalent in education.

The issues discussed by Conway et al. (2005) and Bauer (2007) remain unresolved and were still important in 2011 in Conway's (2011) discussion of PD reform. These issues included the following:

- a) Arts educators need to continue to advocate for PD options that allow teachers time and informal settings to share ideas and stories of teaching;
- b) Arts education researchers should create and study PD in 'communities of practice' and other inquiry-based settings;
- c) The profession must encourage art teachers and those providing PD to study their programs to fill in the gaps of what we know from research about arts education PD; and
- d) Policy-makers and researchers must begin to consider the changing PD needs in a teacher's career. (p. 57)

Three research-based findings that Conway (2011) cited to improve PD were the following: (a) PD that lasts at least 14 hours results in a positive and significant impact on student achievement, (b) "high-quality PD is ongoing and affords teachers time to practice what they have learned and receive feedback on how well they are implementing what they have learned" (p. 58), and (c) "professional development that is focused on improving a teacher's content knowledge is more likely to improve student achievement" (p. 58). These suggestions are important to consider so that the aforementioned issues do not remain unresolved.

To combat the issues that Conway (2011) exposed, Stanley (2011) suggested collaborative teacher study groups (CTSGs) as a PD experience for music educators. The concept is for teachers learning and growing together

with shared goals, with the group identifying the knowledge and skills they would like to improve. The collaboration can be especially beneficial to art and music teachers as they are often isolated both curricularly and physically in schools. “CTSGs are perhaps ideally suited to meet the needs of arts teachers, as a remedy for the unique isolation they endure as well as their need for subject specific professional development” (Stanley, 2011, p. 73).

Implications for music educators and social emotional learning. For music education PD to be effective, it should be sustained, it should have quality facilitation, resources should be in place for sustainability, and teachers need to be able to try out techniques and get immediate feedback. The voice of the music teacher is important to be heard when designing PD in order to ensure that it will be valued and has the potential to influence teacher knowledge and skill, and to hopefully improve student outcomes. Although much of the literature focused on the awareness of PD issues, specific suggestions, such as CTSGs, conferences, and university coursework, should be used to achieve maximum effectiveness of PD in music education. Administrators are largely unaware of the needs of music educators (Edgar, 2012); therefore, communication about PD goals to principals and other designers of PD experiences is essential so that these experiences are beneficial to music educators.

Awareness on the part of music educators that SEL is important is necessary for PD to be implemented. The musical activities of improvisation, ensemble playing/singing, and identifying emotions in music and their relationship to SEL could offer powerful opportunities for PD.

Social Emotional Learning Professional Development

Professional development on SEL has been developed and implemented for general education teachers. It has yet to be developed for music educators. There is a specific self-assessment tool (the Inventory of Practices for Promoting Social Emotional Competencies, www.csefel.uiuc.edu/modules/module1/handout4.pdf; Quesenberry & Doubet, 2006) that can help identify what specific skills teachers need to learn or improve related to SEL. A primary step to receiving or implementing proper PD in any area, including SEL, is identifying areas targeted for improvement (Quesenberry & Doubet, 2006). SEL PD can be divided into categories based on (a) building positive relationships with children and families; (b) designing supportive environments; (c) using effective SEL teaching strategies; (d) using individualized, intensive interventions; (e) how student fear and anxieties influence behavior; (f) how excessive control and punishment worsen behavior; (g) how staff behaviors dictate student responses; and (h) how child development and

social conditions factor into learning are beneficial for teachers learning SEL (Haynes, 2002; Quesenberry & Doubet, 2006).

A suggested procedure for SEL PD involves identifying teacher needs, conducting hands-on workshops, and teachers and staff meeting for a follow-up session to review material and design an action plan for implementation (Quesenberry & Doubet, 2006). Additionally, each teacher needs to develop his or her own personal action plan to identify PD goals and identify proper support to facilitate these goals.

To help identify necessary PD experiences, Payton, Tanyu, Weissberg, and O’Brien (2005) developed two surveys in order to administer to district and school building educators. The two surveys assessed SEL learning practices in Illinois and perceived PD needs of educators in SEL and were administered online via the Illinois State Board of Education website. A very low percentage of teachers and administrators responded to the survey compared with the number of educators in the state ($N = 159$). The majority of respondents listed all areas of SEL as a useful topic for PD, indicating a strong need in participants. The topics receiving the rating for most interest dealt directly with student impact and SEL.

Addressing students in crisis is a potential part of proper SEL implementation and teachers often feel underprepared to deal with this (Forthun & McCombie, 2011). Key goals of crisis intervention include de-escalating the conflict while “addressing the underlying developmental, emotional, and social needs of youth” (Forthun & McCombie, 2011, p. 39). Forthun and McCombie evaluated PD with crisis intervention in a rural district in eastern United States. Data on teachers’ thoughts, emotions, and behaviors associated with crisis intervention were collected. Using both qualitative and quantitative methodology, researchers found positive results for decreasing negative attributions directed at the family, decreasing negative emotional reactions, increasing the desire to help students in crisis, and decreasing student referrals out of the classroom. The 5-day intensive experience and the hands-on nature of this development could have contributed to its success.

Conclusion. Both knowledge and confidence are common threads found in SEL PD experiences. Students’ social and emotional challenges can no longer be relegated to school counselors and psychologists. Teachers need to be knowledgeable and confident in helping students in these areas. These PD techniques could begin this process.

Conclusion and Suggestions

Students’ social and emotional challenges can outline areas in which music teachers require further education.

Incorporating quality PD addressing SEL specific techniques for helping students achieve social emotional competence could help meet the needs of music teachers and students alike. PD that is ongoing, focused on SEL and music content knowledge, provides opportunities for active learning, includes necessary support, is connected to other learning experiences, and helps facilitate how teachers can better address students' social and emotional competence is important to facilitating a healthy school environment.

Specific, research-supported criteria for successful PD have been suggested in the literature. Attention to these data is important for PD to be as beneficial as possible to all stakeholders, including the students. University educators can help disseminate this information with those directly responsible for designing PD experiences for teachers.

The research methodologies used in PD literature are varied and provide interesting perspectives on the topic; however, a common deficiency of research in schools is that it does not account for the students' voices. Hearing how students perceive their teachers as changing classroom instruction following PD would be an important element in evaluating PD impact. This could be especially enlightening when addressing SEL and students' needs and difficulties. Another limitation to the literature is that it is often large-scale survey based or case study based. Both methodologies offer strengths and weaknesses. Because of the individualized nature for PD needs, action research is encouraged to provide insight into appropriate experiences for specific schools and teachers. Action research in and of itself could be a beneficial PD experience (Conway, 2007). The purpose of this article was to provide an introduction to SEL implications for music education PD. This topic is ripe for further empirical inquiry and implementation.

There are challenges that come with implementing quality PD. Simply stating that SEL deserves a place on a school district's PD agenda does not acknowledge the district's other needs and the difficulties they already have in meeting their teachers' and students' needs. Adding another topic does not make PD easier; however, students' needs should be prioritized. Academic, professional, social, and emotional developments are all areas in which schools are responsible for working with students. PD in SEL could help with all of these.

Teachers cannot be expected to know everything and a realization of these lapses in knowledge can help design a PD agenda. As music educators helping students with their social and emotional challenges, there will always be a need to learn more about what our students are encountering in their lives and how best to help them. Quality PD is an important variable in improving schools. "Improving professional learning for educators

is a crucial step in transforming schools and improving academic achievement" (Darling-Hammond et al., 2009, p. 3). This includes helping music educators understand and implement social and emotional learning and helping students navigate through their needs and difficulties in our music classrooms.

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Note

1. Among many others, these issues can include tests, substance abuse, suicide, academic standards, media and technology, violence, dropouts, bullying, physical and sexual abuse, hunger, emotional abandonment of children by parents who are too busy with their personal issues, careers, or life activities, community and family disruption caused by job or income losses, and local industrial changes (Zins & Elias, 2006).

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