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The Effectiveness of Music Mentoring for At-Risk Youth in Middle School: Implementation and Assessment of the GOGO Program.

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UNIVERSITY OF MIAMI

THE EFFECTIVENESS OF MUSIC MENTORING FOR AT-RISK YOUTH IN
MIDDLE SCHOOL: IMPLEMENTATION AND ASSESSMENT OF THE GOGO
PROGRAM

By

Frank Chadwyck Bernstein

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2012

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ON AT-RISK YOUTH IN MIDDLE SCHOOL:
IMPLEMENTATION AND ASSESSMENT OF THE
GOGO PROGRAM

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The Effectiveness of Music Mentoring for
At-Risk Youth in Middle School: Implementation
and Assessment of the GOGO Program.

(May 2012)

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Rachel L. Lebon.

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Guitars Over Guns Organization, Inc. (GOGO) is a 501c3 not-for-profit mentoring-based music education program co-founded by prominent South Florida jazz trombonist Frank Chadwyck (Chad) Bernstein and his father, Robert (Bob) Bernstein, a Chicago businessman. GOGO uses contemporary music to entice at-risk adolescents in high-crime neighborhoods to participate in after-school bands, supplying instruments for the students and providing an alternative to the negative influences that typically dominate their environments. GOGO also mentors these kids on a one-on-one basis in order to provide the support and tools they need to stay in and succeed in school, hoping to increase the likelihood they'll become productive members of society.

The purpose of this study was to measure GOGO's efficacy in terms of academic, behavioral, and attitudinal outcomes, and to determine how to assess and improve the program for future implementation on a scalable level. These outcomes were measured through data analysis of GPA, ACOPE and music attitude survey results, and the opinions of students and mentors regarding the program through questionnaires. Results suggested that the GOGO program was effective for at-risk youth, yielding positive changes in all measurements, however more empirical data and a longer period of

assessment are needed to support results. Recommendations for program improvements and further research are enclosed.

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Chapter 1

INTRODUCTION

America faces an epidemic as life threatening as any disease it's ever encountered. "Each year, almost one third of all public high school students – and nearly one half of all blacks, Hispanics, and Native Americans – fail to graduate from public high school."¹ Like any true epidemic, its toll eventually becomes economic, but the price paid in social and cultural disintegration is equally monumental. "At-risk students" is the catchphrase, and they represent a tremendous potential threat that plagues the future of our country, but they also represent an opportunity. Fortunately, over the last decade in particular, more efforts are being focused on preventing some of the many factors that contribute to at-risk youth.

One such preventative approach is the use of music mentoring as an intervention to engage the student and redirect them into a positive activity that promotes both cognitive² and social development.³ Specifically, this paper will focus on the Guitars

¹ John Bridgeland, John DiIulio, and Karen Morison, *The Silent Epidemic: Perspectives of High School Dropouts* (Civic Enterprises in association with Peter D. Hart Research Associates. the Bill and Melinda Gates Foundation, March 2006), 2.
[http://www.sswaa.org/userfiles/file/2012handouts/B13/The%20Silent%20Epidemic%20\(44%20pages\).pdf](http://www.sswaa.org/userfiles/file/2012handouts/B13/The%20Silent%20Epidemic%20(44%20pages).pdf) (accessed March 24, 2010).

² Robert Root-Bernstein, "Music, Creativity and Scientific Thinking," *Leonardo* 31, no. 1 (2001): 63-68.

³ Jack A. Taylor, Nancy H. Barry, and Kimberly C. Walls, "Music and Students at Risk: Creative Solutions for a National Dilemma," (Reston, VA: Music Educators National Conference, 1997), 46-49.

Over Guns Organization (GOGO). The aim of this study is to assess the GOGO program's efficacy in terms of academic, behavioral, and attitudinal outcomes of at-risk students.

Statement of Problem

In 1966, after desegregation of schools had emerged in America, the Coleman Report revealed the extent to which low-income minorities were falling behind the curve in the educational system due to the inequality of educational opportunity. Seventeen years later the National Commission on Excellence in Education issued a report entitled *A Nation At Risk: The Imperative for Educational Reform*, focused on the deteriorating quality of all schools in America; the message of this report, albeit one of intended encouragement, was dismal. "If an unfriendly foreign power had attempted to impose on America the mediocre educational performance that exists today, we might well have viewed it as an act of war."⁴

Nearly 20 years and \$200 billion in Federal spending later President George W. Bush's administration instituted the No Child Left Behind Act (NCLB) of 2001.⁵ NCLB's standards-based educational reform asserts that high standards and measured accomplishments will yield greater academic success. Four years later, at a summit held by the nation's governors, Bill Gates described high schools as "obsolete," warning that

⁴ National Commission on Excellence in Education, *A Nation At Risk: The Imperative for Educational Reform*, (1983), <http://teachertenture.procon.org/sourcefiles/a-nation-at-risk-tenure-april-1983.pdf> (accessed January 18, 2012).

⁵ Congress, "Executive Summary of the No Child Left Behind Act of 2001," <http://www2.ed.gov/nclb/overview/intro/execsumm.html> (accessed January 14, 2012).

they were failing to teach students what they need to know.⁶ In 2006 the Bill and Melinda Gates Foundation issued its alarming report, *The Silent Epidemic: Perspectives of High School Dropouts*. Staggeringly, the statistics in that report revealed that nearly one third of all public school students and almost half of minority (African-Americans, Native Americans, and Hispanics) students were not graduating with their peers.⁷ Weeks later, *Time* magazine hit newsstands with the cover story, “Dropout Nation,” and only two days after Oprah Winfrey dedicated an entire show to discussing the dropout epidemic.⁸ Millions of people were now being informed of the tragic severity of the nation’s dropout crisis.

The cost of missing the mark with at-risk students is devastating. The 3.5 million 16 to 25 year old dropouts referenced in *The Silent Epidemic* are facing an ominously bleak future.⁹ Without a high school diploma dropouts are more likely to be unemployed, live in poverty, experience chronic poor health, rely on government support, and be involved in criminal activity.¹⁰ The implications of failed at-risk youth are an encumbrance felt by students, parents, teachers, taxpayers, and society at large.

Today, based on the most current research from Civic Enterprises, about 6.7 million (17%) young people between the ages of 16 and 25 have been labeled as “Opportunity Youth” – defined as having not completed any higher education nor

⁶ Joseph E. Kahne, Susan E. Sporte, Marisa de la Torre, and John Q. Easton, *Small High Schools on a Larger Scale: The First Three Years of the Chicago High School Redesign Initiative*, (University of Chicago: Consortium on Chicago School Research, 2006), 5. <http://www.eric.ed.gov/PDFS/ED498333.pdf> (accessed October 4, 2011).

⁷ Bridgeland, DiIulio, and Morison, 2.

⁸ Russell W. Rumberger, *Dropping Out: Why Students Drop Out of High School and What Can Be Done About It* (Cambridge, MA: Harvard University Press, 2011), 3.

⁹ Bridgeland, DiIulio, and Morison, 1.

¹⁰ Bill Milliken, *The Last Dropout* (Carlsbad, CA: Hay House, Inc. 2007).

securing a stable position in the labor market.¹¹ Beyond their misapplied potential, these Opportunity Youth impose an annual taxpayer burden of \$13,900 as well as an annual social burden of \$37,450. Over a lifetime, that burden translates to each opportunity youth costing taxpayers \$170,740, and society \$529,030. To put the impact to an even more startling reality, consider the combined fiscal burden of the 6.7 million opportunity youth in one 16 to 25 year old cohort over a lifetime. The aggregate taxpayer burden comes to \$1.56 trillion, and the aggregate social burden amounts to \$4.75 trillion; that number is then compounded with every cohort that each new year brings.¹² Surely this is not a problem that the nation can afford to ignore, and preventative action is of paramount importance.

At-Risk Youth

Adolescents face a myriad of factors that affect their development and potentiality for becoming at-risk. At-risk students are children who are unlikely to become responsible, contributing members of society¹³ as a result of school failure, delinquency, substance abuse, teen pregnancy, or suicide.¹⁴ Children with unhealthy family structures, unengaged parents, parents with unsupportive attitudes towards academic achievement

¹¹ Clive Belfield, Henry Levin, Rachel Rosen, *The Economic Value of Opportunity Youth* (In association with Civic Enterprises with support from the W.K. Kellogg Foundation. 2012), 4. <http://www.dol.gov/summerjobs/pdf/EconomicValue.pdf> (accessed January 18, 2012).

¹² Ibid.

¹³ William Davis and Edward McCaul, *At-Risk Children and Youth: A Crisis in Our Schools and Society* (Augusta, ME: State Department of Educational and Cultural Services, 1990).

¹⁴ Joy G. Dryfoos, *Adolescents At Risk: Prevalence and Prevention* (New York: Oxford University Press, 1990).

and unsafe conditions in their homes are far more likely to exhibit at-risk behavior.¹⁵

Other risk factors that contribute to poor performance in school include negative peer relationships,¹⁶ grade retention,¹⁷ learning disabilities,¹⁸ truancy,¹⁹ social or behavioral problems²⁰ and negative experiences in school,²¹ all of which contribute to an increased likelihood of dropping out.

Interventions

There has been much attention given to the dropout epidemic and at-risk youth at large, as it is of paramount importance to the socioeconomic status and future of the country. Interventions of all varieties have been introduced to combat the increasing rates of dropouts, and as the contributing factors continue to be identified, program traits that

¹⁵ Joy G. Dryfoos, *Full-Service Schools: A Revolution in Health and Social Services for Children, Youth, and Families* (San Francisco: Jossey-Bass, 1994).

¹⁶ Robert G. Croninger and Valerie E. Lee, "Social Capital and Dropping Out of High School: Benefits to At-Risk Students of Teachers' Support and Guidance," *Teachers College Record* 103, no. 2 (2001): 548-581.

¹⁷ Camilla A. Lehr, Anastasia Hansen, Mary F. Sinclair, and Sandra L. Christenson, "Moving Beyond Dropout Towards School Completion: An Integrative View of the Literature," *School Psychology Review* 32, no. 3 (2003): 342-364.

¹⁸ Kathleen L. Lane, Erik W. Carter, Melinda R. Pierson, and Barbara C. Glaeser, "Academic, Social, and Behavioral Characteristics of High School Students with Emotional Disturbances or Learning Disabilities," *Journal of Emotional and Behavioral Disorders* 14, no. 2 (2006): 108-117.

¹⁹ Douglas Cullinan and Edward J. Sanbornie, "Characteristics of Emotional Disturbance in Middle and High School Students," *Journal of Emotional and Behavioral Disorders* 12, no. 3 (2006): 157-167.

²⁰ Suhyun Suh, Jingyo Suh, and Irene Houston, "Predictors of Categorical At-Risk High School Dropouts," *Journal of Counseling and Development*, no. 851, (2007): 196-203.

²¹ Ron J. Nelson, Gregory J. Benner, Kathleen Lane, and Benjamin W. Smith, "Academic Achievement of K-12 Students with Emotional and Behavioral Disorders," *Exceptional Children* 71, no. 1 (2004): 59-73.

support the needs of at-risk youth are refined.²² Quinn et al. assert that alternative programs in the United States can be divided into three categories: Type I – programs attended by the choice of the student, Type II – programs that are attended as a penultimate intervention before detention or expulsion, and Type III – programs that are rehabilitative or remedial. Many programs exist within each of these categories, however for the purposes of this study the focus will be primarily on Type I (prevention) based programs.

The mindset has shifted from at-risk factors being *consequences* of delinquent behavior to contributing *factors* of at-risk behavior so has the focus of programming. Currently there is an increasing prevalence of prevention programs. Anton describes preventative programming as “interventions aimed at reducing the recurrence of dysfunction, but also programs designed to actively promote mental health through such means as expanding knowledge, strengthening coping skills, and enriching resources for support.”²³

Despite the increased focus on defining key elements of effective programs, little empirical evidence has been found to solidify a true scalable approach to program development. In an integrative review of 45 programs focused on prevention and intervention from professional journals spanning 17 years, Lehr, Hanson, Sinclair, and Christianson, revealed that “dropout research has been overwhelmingly predictive or descriptive (i.e., there have been very few controlled studies),²⁴ and the methodology

²² Mary Quinn, Jeffrey Poirier, Susan Faller, Robert Gable, and Steven Tonelson, “An Examination of School Climate in Effective Alternative Programs,” *Preventing School Failure* 51, no. 1 (2006): 11-17.

²³ John Weisz, Irwin Sandler, Joseph Durlak, and Barry Anton, “A Proposal to Unite Two Different Worlds of Children's Mental Health,” *American Psychologist* 61, no. 6 (2006): 628.

²⁴ Lehr, Hanson, Sinclair, and Christenson, 342-364.

used to evaluate the effectiveness of the majority of dropout interventions has been judged to be of low quality or poor scientific merit.”²⁵ Additionally, while much of this research lays claim to a host of benefits from afterschool programs, many lack of the control group necessary for these conclusions to be statistically meaningful.²⁶ There is thus a distinct need for better empirically based and methodologically sound studies to attract the private and government funding necessary to fund effective prevention-based and intervention-based programs.

In particular, programs aimed at prevention need to be implemented at an appropriate age for maximum effectiveness. Dryfoos insists that children should be targeted before they typically begin experiencing the intense peer pressure of adolescence in order to provide a strong foundation for decision-making.²⁷ This is congruent with McWhirther’s notion that, “*at-riskness* must not be viewed as a discrete, unitary diagnostic category but rather as a series of steps along a continuum, ranging from *minimal risk* to *at-risk activity*.”²⁸ Reaching students at younger ages can contribute to creating more productive peer relationships, peer role models, and positive peer pressure.²⁹

²⁵ Sandra L. Christenson and Martha L. Thurlow, “School Dropouts: Prevention Considerations, Interventions, and Challenges,” *Current Directions in Psychological Science* 13, no. 1 (2004): 36-39.

²⁶ Heather K. Green, “The Impact of an Academic Sports-Mentoring Afterschool Program” (doctoral thesis, Drexel University, 2010), 14.

²⁷ Joy G. Dryfoos, “Adolescents at Risk: Shaping Programs to Fit the Need,” *The Journal of Negro Education* 65, no. 1 (1996): 5-18.

²⁸ J. Jeffries McWhirther, Benedict T. McWhirther, Ellen Hawley McWhirther, Robert J. McWhirther, *At-Risk Youth: A Comprehensive Response*, 2nd ed. (Pacific Grove, CA: American Psychological Association, 1998).

²⁹ Laurie A. Chapin and Raymond K. Yang, “Perceptions of Social Support in Urban At-Risk Boys and Girls,” *The Journal of At-Risk Issues* 15, no. 1 (2009): 1-7.

Researchers suggest that the culmination of a long-term process of academic disengagement leads to students dropping out of school.³⁰ With that knowledge, voluntary intervention and prevention programs should aim to motivate students to achieve the best possible outcomes. Of the programs that service at-risk youth, there is a profound lack of attention to contemporary culture, and particularly with respect to music.

Communities In Schools (CIS)

Communities In Schools (CIS) is the largest dropout prevention program in the country and the nation's fifth-largest youth-serving organizations.³¹ CIS operates in more than 3,400 American schools and helps over one million at-risk students and their families.³² With over 30 years of experience, the organization has created a scalable model that addresses the uniqueness of each school they operate in. The success rates have been proven and lauded from the administration to the students and their families. In the 2009-2010 school year, 88 percent of students were promoted to the next grade, 87 percent of seniors graduated on time, and 82 percent of students reduced their high risk behavior.³³

³⁰ Lehr, Hanson, Sinclair, and Christenson.

³¹ Cathy Hammond, Dan Linton, Jay Smink, and Sam Drew, *Dropout Risk Factors and Exemplary Programs*. (Clemson, SC: National Dropout Prevention Center, Communities In Schools, Inc., 2007), 1.

³² Milliken, 242.

³³ 2009-2010 *Results from the Community In Schools Network*.
http://www.communitiesinschools.org/media/uploads/attachments/Network_Results_2009-2010.pdf
 (accessed on 16 January, 2012).

CIS uses a school-based coordinator to strategically align and deliver the necessary resources for student success. With this model, the on-site coordinator works with the school administrators to develop success strategies and build a team. Because each school and each community has its own distinct strengths and weaknesses, the CIS coordinator must organize and centralize these varied local services for the students.

Music for At-Risk Students

Students who are involved in the arts are more motivated, more engaged, more sensitive, and more focused, creative, and responsible. They perform better in all aspects of school, including academic achievement.

- Charles Fowler, *Strong Arts, Strong Schools*

Music has been chronically undervalued in the education system. In Charles Fowler's book, *Can We Rescue the Arts for America's Children?*, he writes:

The possible significance of the arts in the education of American youth is largely unrecognized, often ignored, generally underrated. For the past decade, perhaps longer, arts programs in many American schools have been systematically dismantled. Access to the vast treasury of American and world culture is denied to any American children with the result that their education is incomplete, their minds less enlightened, their lives less enlivened.³⁴

Music education has been linked to the development of creative problem-solving abilities that help at-risk students navigate difficult environments.³⁵ Music has also been shown to

³⁴ Charles Fowler, *Can We Rescue the Arts for America's Children?* (New York, NY: American Council for the Arts, 1988), 14.

³⁵ George Duerkson, Alice-Ann Darrow, "Music Class for the At-Risk," *Music Educators Journal* 78, no. 3 (1991): 46-49; Taylor, Barry, and Walls; "The Nonmusical Outcomes of Music Education: A Review of the Literature," *Bulletin of Council for Research in Music Education*, no. 55 (1978): 1-27.

engage critical thinking skills³⁶ and exercise the creative parts of the brain that deal with logic and perception.³⁷

Music combats some of the major issues facing dropouts. 47 percent of the students surveyed in the report, *Silent Epidemic: Perspectives of High School Dropouts*, revealed that a major factor in their decision to drop out was that their classes were not interesting.³⁸ A lack of interest in school is regarded as a key risk factor as it perpetuates a cycle leading to absenteeism, a high dropout indicator.³⁹ Limited interest leads to less energy to attend school, creating a risk of more school days being skipped. More school days skipped means less homework is completed, which makes getting back on track an even steeper uphill battle for the student.⁴⁰ Sadly, diminishing budgets resulted in a serious decline of the arts in school curricula over the last thirty-plus years in order to make way for other seemingly more ‘important’ subjects.⁴¹ A study in 1991 confirmed that music was becoming tangential in early education curriculum.⁴² Rauscher reveals that music has the greatest impact on the structural and functional changes of the brain’s development in children, before full development.⁴³ Fortunately, some strides have been

³⁶ James Ponter, “Academic Achievement and the Need for a Comprehensive, Developmental Music Curriculum,” *NASP Bulletin* 83, no. 604 (1999): 108-114.

³⁷ Joyce Kelstrom, “The Untapped Power of Music: Its Role in the Curriculum and its Effect on Academic Achievement,” *NASP Bulletin* 82, no. 597 (1998): 34-43.

³⁸ Bridgeland, DiIulio, and Morison, 4.

³⁹ Taylor, Barry, and Walls, 11.

⁴⁰ Jessica Hoffmann Davis, *Why Our Schools Need the Arts* (New York, NY: Teachers College Press, 1996).

⁴¹ Charles Fowler, *Strong Arts, Strong Schools*, (New York, NY: Oxford University Press, 1996), 4.

⁴² National Commission on Music Education, *Growing Up Complete: The Imperative for Music Education* (Reston, VA: MENC, 1991), xiii.

⁴³ Frances Rauscher, “Music Exposure and the Development of Spatial Intelligence in Children,” *Bulletin of the Council for Research in Music Education*, no. 142 (1999): 35-37.

made since then. In 1994, Congress passed the Goals 2000: Educate America Act, deeming the arts – dance, music, theater, and the visual arts – are to be considered a core subject, as important to the curriculum as math, English, civics and history, science, history, and foreign languages.⁴⁴

Although music has been shown to positively affect the brain and enhance cognitive abilities in children,⁴⁵ less research has been done to determine the effectiveness of music mentoring programs in areas where at-risk youth are prevalent. “In 1995, for the President's Committee on the Arts and the Humanities, Americans for the Arts surveyed representatives from more than 600 such programs around the nation. The organization found that while there was abundant anecdotal evidence of “success stories” among art programs for at-risk youth, there was little statistical evidence that these arts programs can enhance youth development.”⁴⁶

While there are many programs that deal with music education and mentoring, there are holes in the proven effectiveness of the various aspects of individual programs. Although these programs have yielded positive results, without longitudinal assessment it is difficult to determine what elements of the program are affecting the students. Empirical evidence on a more specific level is needed to support the effects of the programs on dropout rates, attendance, and behavioral patterns.

⁴⁴ Fowler, *Strong Arts, Strong Schools*, v.

⁴⁵ Robert S. Root-Bernstein, “Music, Creativity and Scientific Thinking,” *Leonardo* 34, no. 1 (2001): 63-68.

⁴⁶ Marlene Farnum and Rebecca Schaffer, *YouthARTS Handbook: Arts Programs for Youth At Risk* (Portland, OR: Americans for the Arts, 1998), 1.

GOGO

This study will focus on the GOGO (Guitars Over Guns Organization) program. GOGO is a uniquely developed model that targets youth in high-risk areas for mentoring by local musicians. Unlike many music-based intervention programs, GOGO uses contemporary music (popular music heard on the radio that is culturally relevant to the students) as the driving factor for motivation.

In this program, the opportunity to learn how to play a song that is widely recognized by their peers serves as the impetus to learn the skills necessary to accomplish the goal. The program combines mentoring, music education, and peer and social skill building. The aim of the program is to use music to create a positive outlet after school for kids facing difficult social issues. GOGO is different from other programs in several ways. Primarily, the focus of instrumental training (beyond basic skills) is to be able to play contemporary music relevant to current pop culture.

GOGO is partnered with CIS (Communities In Schools) in order to help identify the target schools, train the musicians to become certified mentors and provide mentoring activities at every session. GOGO is also partnered with the University of Miami, which provides student mentors for follow-up sessions with private instrument instruction every week. This study will analyze the GOGO programs measured effectiveness, compared to the models of existing music mentoring programs; specifically evaluating changes in truancy, academic performance, in-school behavior, and attitude towards school.

The mentors of the GOGO program are members of the Miami-based band, *Suénalo*, who receive mentor training from CIS and the appropriate L2 clearance through

the Miami-Dade School district. The band performs at the school to attract the students and then teaches the students the tools to learn and play current and contemporary music similar to the band's style.

Purpose of Study

The purpose of this study is two-fold: First, to assess the GOGO program's effectiveness, specifically evaluating changes in academic performance, in-school behavior, and attitude; and second, to determine how the program can be improved for future implementation on a scalable level.

Research Questions

The specific research questions that will be addressed in this study are:

1. What are the changes in grade point average, behavior, truancy, and coping techniques/stress management of participants over the course of the GOGO program?
2. What are students' attitudes about the GOGO program?
3. What are the observations from the GOGO mentors and what do those observations suggest about program development?
4. How can the GOGO program be improved to be more successful in the future?

Chapter 2

LITERATURE REVIEW

The bulk of literature reviewed for this research can be broken down into three major areas: 1) at-risk, 2) programing: intervention and analysis, and 3) music's role pertaining to at-risk factors and youth.

At-Risk

The term 'at-risk' is used often in discussion regarding concerns of the current status of graduation rates and national education problems. In the mid 1980s however, the term was somewhat of a new phenomena, growing out of the need to specifically address an increasing number of 'high risk students.'⁴⁷ In the book, "School Children At-Risk," the origins of the terms meaning are examined in two main schools of thought. The first of the two initial views of at-risk is what was considered the 'Epidemiological Model.' Epidemiology is the branch of medicine that deals with the "patterns of disease occurrence in human populations and of the factors that influence these pattern".⁴⁸ In this explanation, failure in school and dropping out is considered a disease; the remedy or

⁴⁷ Virginia Richardson, Ursula Casanova, Peggy Placier, and Karen Guilfoyle, *School Children At-Risk* (Philadelphia, PA: The Falmer Press, 1989). 3.

⁴⁸ Abraham M. Lilienfield and David E. Lilienfield, *Foundations of Epidemiology* (New York, NY: Oxford University Press, 1980), 3.

medicine to this disease is education. The factors related to this model are characteristics of the individual – demographic, socioeconomic, behavioral, or biological. The second view of at-risk at this time was the ‘Social Constructivist Model.’ In this case, the perception was that the risk level was attributed to the specific social or cultural context.⁴⁹ These two views provided the initial basis from which the ‘at-risk’ concept was constructed.

At-risk youth and the dropout epidemic have been an increasing focus of the last forty years, and as a result there is an overwhelming amount of literature and research. Russell Rumberger’s book, “Dropping Out,” chronicles the progress (or lack thereof) that has been made over that period. This text also provides a comprehensive look at the complete dropout picture, past to present, and provides solutions for the future. In a brief synopsis of the current state of the issue, Rumberger cites Nobel economist James Heckman:

- 1) The high school graduation rate is lower than the federal government reports.
- 2) [The graduation rate] is lower today than it was forty years ago.
- 3) Disparities in graduation rates among racial and ethnic minorities have not improved over the past thirty-five years.⁵⁰

Rumberger uniquely describes several key points. First, the cost of dropouts is substantial to the economy, the taxpayer, the citizen, and the demographic status of the country.⁵¹ Secondly, there is tremendous attention being given to the issue, however there is also a great disparity among scholars, policy makers, and educators’ views of the

⁴⁹ Richardson, Casanova, Placier, and Guilfoyle, 7.

⁵⁰ James J. Heckman and Paul A. Lafontaine, “The American High School Graduation Rate: Trends and Levels,” *Review of Economics and Statistics* 92 (2010): 244-262.

⁵¹ Rumberger, 1 - 20.

issues severity, and whether it is getting better or worse.⁵² Third, Rumberger identifies the range of individual consequences faced by dropouts: bleak economic futures, less probability of investing in additional education and training, more likely to live in poverty and require public assistance, more likely to be arrested and incarcerated, poorer health, shorter life spans, and less likely to vote and participate in community activities.⁵³ Society is robbed of the tools necessary to “fuel economic growth and enhance U.S. competitiveness in the global economy” by dropouts’ low human capital as well.⁵⁴ Additionally, arson, robbery, theft, rape, murder, and family violence are all examples of increased criminal activities from dropouts, and exact a heavy toll on society.⁵⁵

Rumberger also provides an extremely comprehensive and current summary of research helping to understand the causes and predictors of dropping out, concluding that despite myriad theories tested, data collected, and models formed, scholars are still unable to point definitively to any specific factor that “causes” students to drop out.⁵⁶ The text also summarizes past efforts to solve the dropout crisis, both positive and negative, and identifies multiple effective strategies for interventions, concluding with what can be done to solve the dropout crisis.

In “Waiting for ‘Superman’”, Karl Weber lays out many of the major concerns with America’s education system. Although No Child Left Behind was put into action in

⁵² Rumberger, 47.

⁵³ Ibid., 86.

⁵⁴ Ibid., 130.

⁵⁵ Ibid.

⁵⁶ Ibid., 159.

2001, projecting 100 percent proficiency in math and reading,⁵⁷ most of the states in the country are between 20 and 30 percent; and although we've more than doubled the amount we spend on each student, our reading and math scores have flat lined over the last decade.⁵⁸ The U.S. is ranked 25th in math and 21st in science out of the 30 developed countries, and last among all countries' top 5 percent of students.⁵⁹ The United States now produces only 15 percent of the world's college graduates, compared to twice that in 1970.⁶⁰

Compounding the problem, there is no universal system to measure the major issues. One of the points in *The Silent Epidemic*, a report issued by Civic Enterprises in 2006, calls for need to centralize the methods used to obtain and report data. Without a standardized method and accurate account of the data, schools and communities cannot adequately address the issue, and the problem can be disguised.⁶¹ The U.S. is using an archaic system to track and group middle-class high schools, one from fifty years ago that projected 20 percent of high school graduates would go to college, 20 percent would go straight into skilled jobs, and the bottom 60 percent would become workers on farms and factories.⁶² Although we still use this system in looking at our graduates, today's job market requires an increased demand for college graduates. By 2020, it is projected that

⁵⁷ U.S. Congress. House. *No Child Left Behind Act of 2002*. Public Law 107-110. 107th Cong., 2002. <http://www2.ed.gov/policy/elsec/leg/esea02/107-110.pdf> (accessed 20 December, 2011).

⁵⁸ Karl Weber, *Waiting for "Superman": How We Can Save America's Failing Public Schools*. (New York, NY: PublicAffairs, 2010).

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Bridgeland, DiIulio, and Morison.

⁶² Ibid.

123 million American jobs will be in high-skill/high-pay occupations, but not even half of Americans will be qualified to fill them.⁶³

Those numbers are in reference to the students that actually graduate. Possibly the most severe consequence of at-risk youth is dropping out of school. High school graduation rates have reached an abysmal plateau in the last decade. It has been often quoted that every day 7,000 students drop out of school, or 1.2 million each school year.⁶⁴ A report sponsored by the Gates Foundation reveals that the rate of high school dropouts could be as high as 30%, and that our country's graduation rate is only between 68-71%.⁶⁵ The same study reveals that the number is even higher for African American, Hispanic, and Native American students, nearing 50%. Students that fail to complete high school not only put themselves at an extreme disadvantage, but also create a tremendous strain on society.

The money spent on dropouts every year is astonishing. Bill Milliken, founder of the most effective dropout prevention organization, Communities In Schools (CIS), asserts "the combined income and tax losses from a single year's dropouts is about \$192 billion – 1.6 percent of the gross domestic product."⁶⁶ In Pennsylvania, 68 percent of state prisoners are high school dropouts, and each prisoner costs the state \$33,000 a year.⁶⁷ On average, each total prison term costs \$132,000; when compared to the average cost of annual private school tuition per student, \$8,300, each inmate could theoretically

⁶³ Bridgeland, DiIulio, and Morison.

⁶⁴ Chris Chapman, Jennifer Laird, Nicole Ifill, and Angelina KewalRamani, *Trends in High School Dropout and Completion Rates in the United States 1972 – 2009* (NCES 2012-006) U.S. Department of Education. (Washington, DC: National Center for Education Statistics, 2011). <http://nces.ed.gov/pubs2012/2012006.pdf> (accessed April 14, 2011).

⁶⁵ Bridgeland, DiIulio, and Morison.

⁶⁶ Milliken, xxii.

⁶⁷ Weber.

have been put through K-12 in private school with \$24,000 left for college. The difference in earnings between graduates and dropouts (73 percent on average) will cost the nation nearly \$319 billion in lost income from the 1.2 million students who failed to graduate in the class of 2008 alone.⁶⁸

Dropouts are also more likely to be involved in criminal activity, chronically have worse health, and more frequently depend on public assistance and government services.⁶⁹ These issues lead to job absenteeism and large scale higher costs for everyone's health insurance.⁷⁰ Even shorter life expectancy has been related to students who are high school dropouts, by an average of seven years.⁷¹

The dropout epidemic is not just an education issue. Systems that have idly been in place for years need to be reevaluated. New young teachers that want to make a difference struggle with meager salaries offered and there is a serious problem in many school districts with teacher retention. Nearly half of all new teachers leave the profession within the first four to six years of teaching, and the problem is worse in low-income areas where teachers are needed the most.⁷² On the other side of the issue, teachers with tenure need to be held to improving standards. Teachers received more protection in their jobs than most other professions. In Illinois, an average of 1 in 97

⁶⁸ Weber.

⁶⁹ Belfield, Levin, and Rosen.

⁷⁰ West Virginia School Dropout Prevention Task Force. *In Class, In Step: A Community Resource Guide for School Dropout Prevention* (Charleston, WV: State Department of Education, 1991).

⁷¹ Belfield, Levin, and Rosen, 4.

⁷² Weber.

attorneys loose their law license, and 1 in 57 doctors loose their medical license, but only 1 in 2,500 has ever lost their teaching credentials.⁷³

Although the public schools may not be producing the number of capable graduates the country needs, to solely put the blame on the school system would be as irresponsible as ignoring the dropout problem altogether. The factors leading to students dropping out are constantly changing, as are the environments surrounding at-risk youth.

Of the literature reviewed in researching risk factors of dropouts, all sources suggested that early identification was vital to prevention. The most comprehensive of these resources was, “Dropout Risk Factors and Exemplary Programs: A Technical Report”. This report chronicled 25 years of ERIC (Educational Resources Information Center) ‘risk factor literature’ for historical reference of the issue from 1980 through the end of 2005. The review also included material from the National Dropout Prevention Center/Network Library, electronic databases such as *PsychInfo* and *Medline*, ephemeral and unpublished items from relevant internet searches, and scans of key documents’ bibliographies and reference lists.⁷⁴

One of the major disparities in risk factor determination results from the reality that each community is inherently different and therefore presents it’s own factors.⁷⁵ The main findings of “Dropout Risk Factors and Exemplary Programs” help to streamline the core issues behind these influences. Dropping out of school is a result of various factors; these factors can be grouped into four domains: individual, family, school, and

⁷³ Weber.

⁷⁴ Hammond, Linton, Smink, and Drew, 1.

⁷⁵ Rumberger, 10.

community factors.⁷⁶ The scope of this research was then focused on two domains, individual and family factors. A complete list of the twenty-five at-risk factors from these two domains can be broken down into the following categories: individual background characteristics; early adult responsibilities; social attitudes; values and behavior; school performance; school engagement; school behavior, family background characteristics; and family engagement/commitment to education.⁷⁷ No one single risk factor can accurately predict what students are at risk of dropping out. Dropout predictions are more accurate when attention is given to the combinations of factors involved, and the complex interactions among the factors, and how the factors affect the student. The act of dropping out is often described as a process - the end result of disengagement occurring over a long period of time, originating even before starting school.⁷⁸

The belief that dropping out is not due to a single event or factor is congruent with other research published in the *Teachers College Record*, suggesting that it is the result of academic and social disengagement from school, brought about by the combination of various academic, personal, and family experiences and resources.⁷⁹ Understanding that dropouts cannot be identified as a homogenous group is important to being able to uncover discernable patterns in at-risk youth.

⁷⁶ Hammond, Linton, Smink, and Drew.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Karl L. Alexander, Doris R. Entwisle, and Nader Kabbani, "The Dropout Process in Life Course Perspective: Early Risk Factors at Home and School," *Teachers College Record* 103, no. 5 (October 2001): 760-822.

Interventions

Fortunately, the harsh reality of the dropout epidemic has caused social, educational, and governmental outcry and various strategies have been mobilized to address the problem. Today there are many at-risk intervention programs that exist. Among the most effective of these programs is Communities In Schools (CIS). CIS's mission is to work with schools to bring the necessary community resources to help students stay in school and prepare for life.⁸⁰ With over thirty years of experience, CIS has a unique model that incorporates multiple community services, or 'student services', administers with the use of an on-site (in-school) coordinator.⁸¹

Bill Milliken, founder of CIS, lays out the key principals to the program's success in his book, "The Last Dropout: Stop the Epidemic!"

1. Programs don't change kids - *relationships* do.
2. The dropout crisis isn't just an education issue.
3. Young people need the five *real* basics, not just the three R's: a one-on-one relationship with a caring adult; a safe place to learn and grow; a healthy start and a healthy future; a marketable skill to use upon graduation; and a chance to give back to peers and the community.
4. The community must weave a safety net around its children in a manner that's personal, accountable, and coordinated.
5. Every community needs a "Champion for children": a neutral third party with "magic eyes" to see things – and people differently, and coordinate and broker the diverse community resources into the schools on behalf of young people and families.
6. Educators and policy makers can't do it alone ... and they'll welcome your help.
7. Curing the dropout epidemic will demand *change*, not just charity.
8. *Scalability, sustainability, and evidence-based strategies* are essential to creating permanent change in the way our education system

⁸⁰ Milliken.

⁸¹ Communities In Schools. "Communities In Schools: The Nation's Leading Dropout Prevention Organization," <http://www.communitiesinschools.org/about/publications/> (accessed November 15, 2011).

- combats the dropout epidemic.
9. Our children need three things from you: your *awareness*, your *advocacy*, and your *action*.⁸²

These principles are discussed at length in the book, chronicling over forty years of Milliken's personal experience with mentoring, and what he learned along the way to creating the most effective dropout prevention program in the nation.

Music's Role

Students who are involved in the arts are more motivated, more engaged, more sensitive, and more focused, creative, and responsible. They perform better in all aspects of school, including academic achievement.

- Charles Fowler, *Strong Arts, Strong Schools*

In 1992, the SPECTRA (Schools, Parents, Educators, Children, Teachers Rediscover the Arts) program instituted a four-year arts initiative to integrate arts throughout the curriculum.⁸³ This initiative included over 600 students in four middle schools (grades 6-8) in two various cities in southwestern Ohio, using two control groups for comparison. The program infused one hour of arts education (music, art, dance, drama, or the media arts) in each student's day while the control group's curriculums were unaltered. Comprehensive results of this study indicate that the SPECTRA group scored substantially higher in math comprehension and demonstrated markedly improved total reading scores, reading vocabulary, reading comprehension, and math

⁸² Milliken, xxviii.

⁸³ Richard L. Luftig, *The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA Program, 1992-93* (Oxford, OH: Miami University, 1994).

comprehension that the control schools.⁸⁴ In fact, after the first (of four) years of the program, “sufficient evidence [existed] to support the idea that arts in schools is a significant contributor to the academic achievement and affective well-being of children.”⁸⁵

Music has many positive effects on children. In a study performed by Dr. Steven Zdzinski, results showed that students’ participation in drum corps activity yielded personal development, mental and physical health benefits, and social and musical development.⁸⁶ Dr. Zdzinski also noted that drum many corps alumni remain engaged and active in the activity beyond the scope of their initial involvement. Involvement in the program was voluntary, and it can be ascertained from the research that students participating in this program were positively affected by the relationships formed amongst their peers as well as the opportunity to perform.

To date, the majority of intervention programs that are offered do not focus on music. In fact, many of the major resources for prevention programming do not even include music as a topic for intervention programs or program planning.⁸⁷ This is an interesting observation considering there is so much literature that suggests that music has a positive effect on personal development,⁸⁸ creative problem-solving,⁸⁹ and critical

⁸⁴ Charles Fowler, *Strong Arts, Strong Schools*, 7.

⁸⁵ Nancy Welch, *Schools, Communities and the Arts: A Research Compendium* (Tempe, AZ: Morrison Institute for Public Policy, Arizona State University, 1995), 17.

⁸⁶ Stephen F. Zdzinski, “Contributions of Drum Corps Participation to the Quality of Life of Drum Corps Alumni,” *Bulletin of the Council for Research in Music Education* no. 159 (Winter, 2004): 46-57.

⁸⁷ International Education Sciences. “What Works Clearinghouse: Topics”, <http://ies.ed.gov/ncee/wwc/topics.aspx> (accessed March 12, 2011).

⁸⁸ Zdzinski, 46-57.

⁸⁹ Duerkson and Darrow, 46-49; Taylor, Barry, and Walls; “The Nonmusical Outcomes of Music Education: A Review of the Literature,” 1-27.

thinking.⁹⁰ It has also been shown that music can provide effective solutions in dealing with specific at-risk factors such as self-expression, and self-image.⁹¹

In the book “Music and Students at Risk: Creative Solutions for a National Dilemma”, Taylor, Barry, and Walls, compile and analyze six years of extensive research to create a firm understanding of how music is in a unique position to make a difference in the lives at-risk students.⁹² Taylor, et al., offer that music (as well as other disciplines of the arts) can benefit students at-risk by:

1. *Socially*. Involvement in music activities and organizations can help students through difficult social situations, such as the first year of school at a new campus, by giving them a sense of group identity and belonging within the school.
2. *Emotionally*. Music offers students an opportunity to express themselves, a way to release emotions that might otherwise be suppressed. Through music making, students can learn to think of themselves as valuable, successful people. Music also contributes to self-esteem, an improved attitude, and greater motivation for schoolwork.
3. *Cognitively/academically*. Music study promotes creativity and can help students develop problem solving and critical-thinking skills, and it can be integrated across the curriculum to reinforce other subject matter. Students flourish in an arts-rich curriculum – using music within the curriculum helps make learning relevant and accessible for students who have difficulty relating to traditional instruction.

⁹⁰ James Ponter, “Academic Achievement and the Need for a Comprehensive, Developmental Music Curriculum,” *NASP Bulletin* 83, no. 604 (1999): 108-114.

⁹¹ Robert J. Hanson, Harvey F. Silver, and Richard W. Strong, “Square Pegs: Learning Styles of At-Risk Students,” *Music Educators Journal* 78, no. 3 (1991): 30-35.

⁹² Taylor, Barry, and Walls, 11.

Chapter 3

METHODOLOGY

The purpose of this study was to assess the GOGO program's effectiveness on student academic, behavioral, and attitudinal outcomes. The GOGO program's efficacy was measured both internally and by Communities in School (CIS) for changes in student GPA, behavior, truancy, and coping techniques/stress management. Another purpose of this study was to determine how the program could be improved in the opinions of both the students and mentors. This chapter presents the methods used to determine the effectiveness of the GOGO program.

Participants

Nineteen students ($N = 19$) participated in GOGO during the 2011-12 school year. All students were given a consent form (appendix A) as well as a photography/video release form (appendix B) to be signed by their parent(s) or guardian(s) and returned prior to participation in GOGO. All participants were 6th-8th grade students of a middle school in the South Florida area. Participant age ranged from 11 to 15. In the 2011-12 class, 10 students were in grade 8, 4 were in grade 7, and 5 were in grade 6. Of those students, 10 were male and 9 were female. The CIS description of services identifies the

ethnic distribution of this population as predominantly Black, many of whom are of Haitian decent. Nineteen of the students in GOGO were of Haitian decent and one student was of Hispanic descent. All students were identified as being from low-income households.

Students of the GOGO program were paired with one of 6 mentors according to instrument. 2 students played trumpet, 4 students played keyboards, 3 students rapped, 3 students sang, 2 students played drums, and 5 students played guitar.

GOGO mentors were members of a Miami-based local band, *Suéñalo*. Each mentor was required to complete a CIS of Miami mentor application (appendix C), obtain the necessary L2 clearance by the county to mentor and work with students, and engage in a CIS mentor contract (appendix D). Of the 6 participating mentors, levels of musical training ranged from no formal (academic or private) musical training to doctoral-level university-based training. Despite various levels of formal training, each mentor involved with GOGO was an experienced performing and recording musician prior to their involvement in the program.

Data Gathering Tools

Communities In Schools (CIS)

Communities in Schools (CIS) uses various metrics to evaluate the efficacy of the many programs they offer. Of these valuations, information regarding student behavior, academic performance, and coping strategies was collected for the purposes of this research. The Executive Director of Community In Schools of Miami provided data used

to evaluate the students participating in the GOGO program in addition to annual evaluations for CIS programs. This information was provided in accordance with contractual agreements between CIS of Miami and the school.

Student behavior was assessed using conduct grades from the 2011 fall semester. These grades were reported in the form of numbers 0-4, correlating to grades. (0 = F, 1 = D, 2 = C, 3 = B, and 4 = A). Conduct grades were administered for each class the students took and were based on individual teachers' opinions. Grades were recorded 4 times over the course of the semester. Students' behavior grades were averaged for the cumulative semester grades. Students were given a cumulative score for each semester independently. Also included in the data were totals for the number of students enrolled in the program, number of students suspended, and the number of students that were promoted to the next grade.

Academic performance was evaluated by grade point average (GPA) for the first half of the 2011-2012 school year. Student GPAs were taken at the midpoint and end of the first semester. Positive and negative changes in student GPAs were noted and percentages were offered for the number of students who increased and decreased.

Student knowledge and attitudes were evaluated using the Adolescent Coping Orientation for Problem Experiences (ACOPE) Scale (McCubbin and Patterson, 1986). The ACOPE (appendix E) is a coping inventory designed to indicate stress management and coping behaviors of adolescents. The inventory is a 54-item standardized questionnaire listing behaviors that adolescents may find helpful in managing problems or difficult situations. The CIS coordinator administered the questionnaire as a pre/post test, once in the beginning and once at the end of the school year. The test was

administered during the beginning of GOGO sessions on 3 occasions to combat truancy. The students were given instructions and responded to each of the 54 coping strategies using a 5-point Likert scale: 1 = never, 2 = hardly ever, 3 = sometimes, 4 = often, and 5 = most of the time. Scores for each item were summed to evaluate situations where participants need help developing positive coping behaviors and mitigating negative ones.

Music Attitude Survey (MAS)

Information regarding student attitudes toward music and program effectiveness was assessed using a survey developed by Dr. Brian E. Russell for the purposes of collecting attitudes toward music course material, teacher effectiveness, and perception of student work ethic. As specifically stated in the survey blueprint (appendix F), the objective of the survey is to assess student attitudes and interests regarding instrumental study and performance, course content, and the instructor, as well as to assess student values regarding practice habits and mutual respect.

The Music Attitude Survey (appendix G) was administered over the course of 3 GOGO sessions to combat truancies and include all possible participants. Despite the efforts made, two students remained unaccounted for creating a convenient sample ($n = 17$). 10 male and 7 female students of the GOGO program responded using a 4-point Likert scale: 1 = strongly disagree, 2 = disagree, 3 = agree, and 4 = strongly agree. Students were encouraged to answer honestly and were assured that they were not being tested prior to completing the survey. Student scores for each item were summed to evaluate attitudes regarding instrument, class, instructor, material, behavior, environment,

behavior, and practice habits. Data for each item was entered to assess frequency of response.

Student Survey

Additional information regarding student attitudes toward the GOGO program was obtained through surveying participants. Students were encouraged to write freely without repercussion. Anonymity was maintained to encourage honesty. Responses were prompted by 4 open ended questions:

- 1) *What do you like about the GOGO program?*
- 2) *What don't you like about the GOGO program?*
- 3) *How do you feel about playing/learning/practicing your instrument?*
- 4) *What would you like to change about the GOGO program?*

Responses were collected and recorded following the survey; notations were made according to the emergence of frequencies and patterns.

Mentor Survey

Program considerations and implementations for the future were influenced largely by the opinions of the GOGO mentors. Mentor opinions were measured using a 16-question open-ended survey. These questions were designed to assess opinions regarding the main aspects of the program – mentoring, instrument instruction, and ensemble instruction – as well as general opinions regarding program design and curriculum considerations.

Informed consent forms (appendix H) and mentor surveys (appendix I) were sent to all mentors via email. Survey questions were designed to assess the opinions of GOGO mentors based on four categories: *Mentoring, Instrument Training, Ensemble*

Training, and *General* (program considerations). Responses were collected and recorded following the survey and notations were made according to the emergence of frequencies and patterns.

Anecdotal Data

Lastly, data was ascertained through interactions with the students over the course of the GOGO program. Experiences regarding student attitudes were treated as data and collected accordingly. This data was recorded during various mentoring sessions, musical instruction and performances. Relevant anecdotal accounts are included and presented as experiential data.

Chapter 4

RESULTS

The purpose of this study was to assess the GOGO program, which was based on academic, behavioral and attitudinal outcomes. Student and mentor attitudes regarding program structure, curriculum, and design (as related to efficacy) were also evaluated. This chapter has been organized into four sections. The first section presents data related to the participants, including demographic characteristics of the students. The second section presents CIS findings related to student outcomes in the GOGO program. The third section depicts results from the music attitude survey and open-ended student responses concerning their views of the program. The fourth section provides data inferred from mentor surveys.

Participants

All participants were students of a middle school in the South Florida area. Table 1 provides the demographic characteristics of all students involved in the GOGO program during the 2011-12 school year.

Table 1. GOGO participants 2011-12

GRADE	AGE	GENDER	INSTRUMENT	ETHNICITY	LIH
6 th	11	Female	Voice	Haitian	Yes
6 th	11	Female	Voice	Haitian	Yes
6 th	12	Female	Drums	Haitian	Yes
7 th	12	Female	Guitar	Haitian	Yes
6 th	12	Female	Keyboard	Haitian	Yes
6 th	12	Female	Rap	Haitian	Yes
7 th	13	Male	Guitar	Haitian	Yes
8 th	13	Female	Voice	Haitian	Yes
8 th	14	Female	Keyboard	Haitian	Yes
8 th	14	Female	Keyboard	Hispanic	Yes
8 th	14	Male	Keyboard	Haitian	Yes
8 th	14	Male	Rap	Haitian	Yes
8 th	14	Male	Rap/Voice	Haitian	Yes
8 th	14	Male	Trumpet	Haitian	Yes
7 th	14	Male	Trumpet	Haitian	Yes
8 th	15	Male	Drums	Haitian	Yes
7 th	15	Male	Guitar	Haitian	Yes
8 th	15	Male	Guitar	Haitian	Yes
8 th	15	Male	Guitar	Haitian	Yes

GOGO participant ages ranged from 11 to 15. There were 10 students in grade 8, 4 in grade 7, and 5 in grade 6. Of those students, 10 were male and 19 were female. The CIS description of services identifies the ethnic distribution of this South Florida middle school as predominantly Black, many of whom are of Haitian decent. Eighteen of the students in GOGO were of Haitian decent and one student was of Hispanic descent. All students were identified as being from low-income households (LIH). These students chose between the following instruments/disciplines: keyboard, trumpet, drums, guitar, rap, and voice. Figure 1 displays the breakdown of student by instrument and grade level.

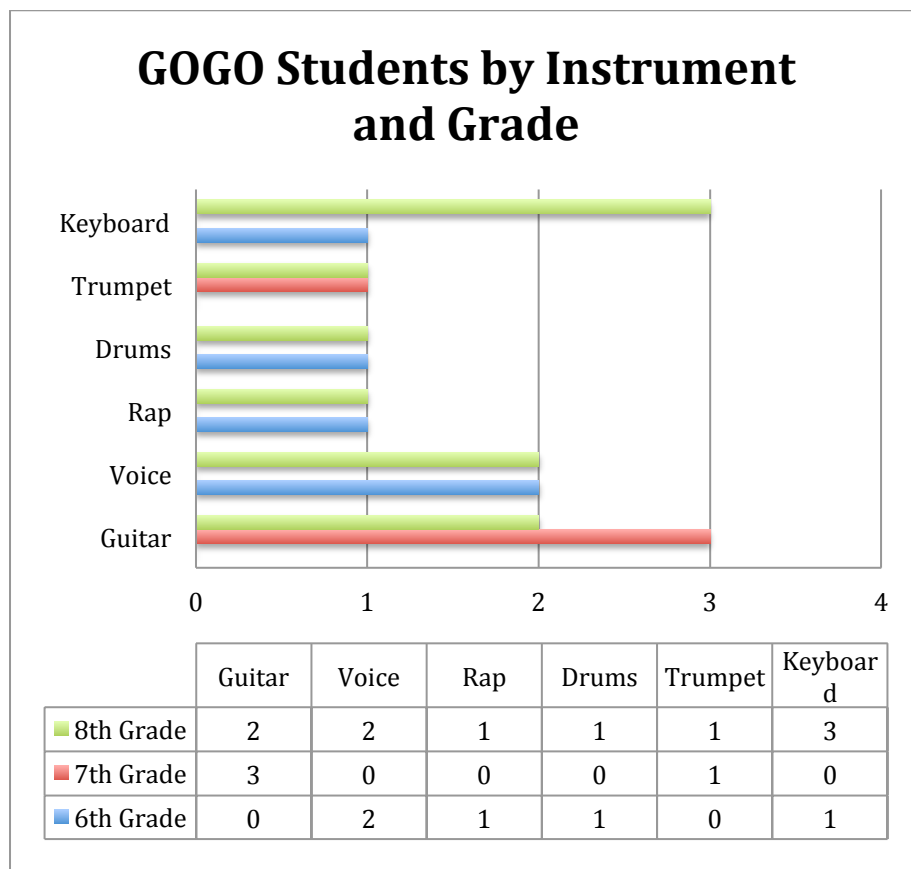


Figure 1. GOGO student breakdown by instrument and grade, 2011-12

Over half of GOGO students (52.6%) were in grade 8, ranging in age from 13 to 15. Table 1.1 shows the breakdown of the 10 eighth grade students.

Table 1.1. 8th grade GOGO students

GRADE	AGE	GENDER	INSTRUMENT	ETHNICITY
8 th	15	Male	Drums	Haitian
8 th	15	Male	Guitar	Haitian
8 th	15	Male	Guitar	Haitian
8 th	14	Female	Keyboard	Hispanic
8 th	14	Female	Keyboard	Haitian
8 th	14	Male	Keyboard	Haitian
8 th	14	Male	Rap	Haitian
8 th	14	Male	Rap/Voice	Haitian
8 th	14	Male	Trumpet	Haitian
8 th	13	Female	Voice	Haitian

8th grade students in GOGO were predominantly of Haitian ethnicity although one student was Hispanic; this is broadly consistent with the school's demographic. Of these students, 30% were female and 70% were male. Three 8th grade students played keyboard, 2 rapped (one of which also sang), 2 played guitar, 1 played trumpet, 1 sang, and 1 played drums.

Tables 1.2 and 1.3 show the breakdown of the remaining 6th and 7th grade students.

Table 1.2. 6th grade GOGO students

GRADE	AGE	GENDER	INSTRUMENT	ETHNICITY
6 th	12	Female	Drums	Haitian
6 th	12	Female	Keyboard	Haitian
6 th	12	Female	Rap	Haitian
6 th	11	Female	Voice	Haitian
6 th	11	Female	Voice	Haitian

All participants in grade 6 were female. Among them, 2 sang, 1 rapped, 1 played keyboard, and 1 played drums. All 6th grade participants were of Haitian descent and ranged in age from 11 to 12.

Table 1.3. 7th grade GOGO students

GRADE	AGE	GENDER	INSTRUMENT	ETHNICITY
7 th	15	Male	Guitar	Haitian
7 th	13	Male	Guitar	Haitian
7 th	12	Female	Guitar	Haitian
7 th	14	Male	Trumpet	Haitian

Three males and one female were in grade 7. All of these students were of Haitian ancestry. Participants in grade 7 ranged in age from 12 to 15. Three played guitar and 1 played trumpet.

CIS Data

Grade Point Average (GPA)

Academic performance was measured using grade point averages (GPA). CIS provided GPAs for all students in the GOGO program; this data was collected during the first semester of the 2011-12 school year. Students ($N = 19$) were enrolled in and began the GOGO program. Data shown in table 2 represents GPA for all participants at the midpoint and end of the first semester. Final semester GPAs are cumulative.

Table 2. GOGO student GPA, 2011-12

Grade	Midterm	Semester
8 th	4.000	4.000
8 th	4.000	4.000
8 th	3.857	4.000
7 th	4.000	4.000
6 th	3.857	4.000
8 th	4.000	4.000
7 th	2.714	3.857
8 th	3.857	3.857
8 th	3.571	3.714
7 th	2.571	3.714
6 th	3.571	3.714
6 th	3.286	3.714
6 th	3.143	3.714
6 th	3.286	3.500
8 th	3.286	3.286
7 th	3.333	2.667
8 th	1.714	2.000
8 th	2.143	1.714
8 th	1.625	1.625

**Semester GPA is cumulative*

Student GPA ranged from 1.625 to 4.0 at both the midpoint and end of the semester. Average GPA of all participants at the midterm was 3.253. Semester final averages were 3.425, indicating a group increase of 0.173 (4.3%). Seventeen students (89.5%) showed either no change or an increase in GPA from the midpoint to the end of the semester. Two students (10.5%) showed a decrease in GPA from midpoint to the end of the semester.

Ten students (53%) showed an increase in GPA. The range of this group was 1.714 to 4.0 at the midpoint of the semester, with a 3.16 average GPA. At the end of the

semester the range was 2.0 to 4.0 and the mean was 3.59, showing an average increase of 0.43 (10.75%). The greatest change was +1.5 (28.75%), representing just over an entire letter grade, in this case from a 2.71 to a 3.86 (C to B+). The slightest positive change was from a 3.857 to a 4.0, or a B+ to an A. The average (mean) change in GPA was +0.434, or a 10.85% increase.

Seven students (33%) showed no change in grade. Of these students, both the top and bottom of the GPA spectrum are represented: four had perfect 4.0 GPAs and one student had a 1.625. The other two students showing no change had GPAs of 3.286 and 3.857, respectively. Six of these seven students were in 8th grade; the other was in 7th.

Two students exhibited a decrease in GPA. The greater decrease in GPA was a value of 0.666, from 3.333 to 2.667 (16%), dropping a letter grade from a B to a C. The second student also had a decrease in GPA, going from a 2.143 to a 1.714 (10%); this student dropped from a C- to a D.

Attendance

Attendance was submitted by CIS for 17 of the 19 participants over the course of four and a half months during the first semester. Three students (*NR*) were not recorded by CIS. Figure 2 displays all students that enrolled in the GOGO program. Attendance was recorded over 18 weeks.

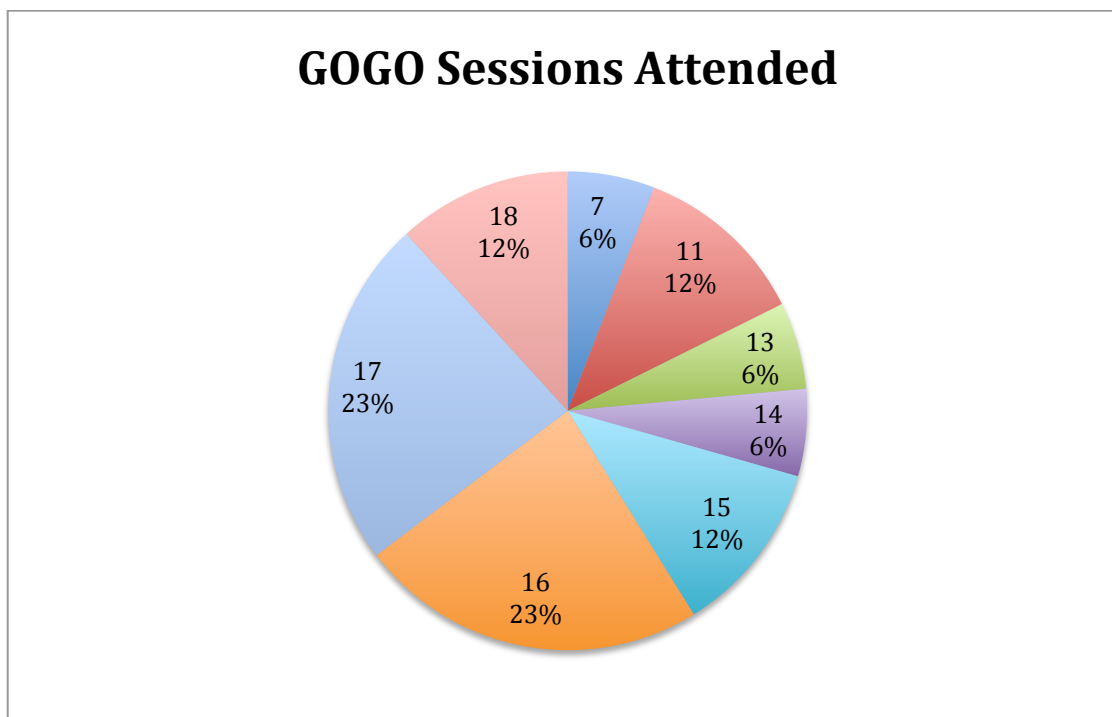


Figure 2. GOGO student program attendance, 2011-12

Range in attendance was 7 to 18 sessions for all participants, although the lowest attendance score should be omitted as the student joined after the 11th week of the program. The average of these results is 14.94 (omitting the participant that were not counted). Of the students represented, three students' data are insignificant to the group; one student's results only show the 7 weeks of participation due to a late start in the program, and two students were not counted due to an error.

Adolescent Coping Orientation for Problem Experiences (ACOPE)

The third instrument used was the Adolescent Coping Orientation for Problem Experiences (ACOPE) survey. Scores for each item were summed to identify behaviors that adolescents find helpful in managing stressful or difficult situations as well as

situations in which participants need help developing positive coping behaviors or mitigating negative ones. Results for the ACOPE survey are presented in table 3.

Table 3. ACOPE survey results, 2011-12

Attendance	Pre-score	Post-score	Change
11	173	199	26
18	171	209	38
18	161	189	28
14	189	229	40
17	196	224	28
17	150	175	25
17	149	175	26
13	151	182	31
11	167	215	48
15	182	208	26
16	130	175	45
16	143	182	39
15	199	251	52
16	191	242	51
7	100	127	27
16	150	175	25
17	183	228	45

All students showed a positive change in frequency concerning effective coping strategies. The average pre-test score was 163.82, and the average post-test was 199.12, yielding an average change of 35.29 points. The minimum change was 25 points and the greatest change was 52. Pre-test scores ranged from 100 to 199, and the range of post-test scores was 127 to 251.

Student Attitudes

Music Attitude Survey (MAS)

Student attitudes were assessed using the Music Attitude Survey (Dr. Brian E. Russell). Student scores for each item were summed to evaluate attitudes regarding instrument, class, instructor, material, behavior, environment, behavior, and practice habits. Data for each item was entered to assess frequency of response, shown in table 4.

Table 4. Music Attitude Survey (MAS) results

1) <u>I enjoy playing my instrument</u>		
SD	0	0.00%
D	0	0.00%
A	3	17.65%
SA	14	82.35%
2) <u>I enjoy musical challenges</u>		
SD	0	0.00%
D	1	5.88%
A	9	52.94%
SA	7	41.18%
3) <u>I give a maximum amount of effort in music class</u>		
SD	0	0.00%
D	0	0.00%
A	6	35.29%
SA	11	64.71%
4) <u>I look forward to music performances</u>		
SD	0	0.00%
D	1	5.88%
A	7	41.18%
SA	9	52.94%

(Table 4 cont.)

5) <u>I enjoy performing in music concerts</u>		
SD	0	0.00%
D	0	0.00%
A	9	52.94%
SA	8	47.06%
6) <u>Practicing is essential for success on my instrument</u>		
SD	0	0.00%
D	0	0.00%
A	7	41.18%
SA	10	58.82%
7) <u>I practice my instrument at home</u>		
SD	1	5.88%
D	2	11.77%
A	6	35.29%
SA	8	47.06%
8) <u>The instructor is interested in my success</u>		
SD	0	0.00%
D	0	0.00%
A	7	41.18%
SA	10	58.82%
9) <u>The instructor keeps music class interesting</u>		
SD	0	0.00%
D	0	0.00%
A	3	17.65%
SA	14	82.35%
10) <u>The instructor is knowledgeable about my instrument</u>		
SD	0	0.00%
D	0	0.00%
A	7	41.18%
SA	10	58.82%
11) <u>I feel comfortable asking the instructor for help</u>		
SD	0	0.00%
D	1	5.88%
A	5	29.41%
SA	11	64.71%

(Table 4 cont.)

12) <u>I pay attention in music class</u>		
SD	0	0.00%
D	0	0.00%
A	6	35.29%
SA	11	64.71%
13) <u>The instructor respects me as a person</u>		
SD	0	0.00%
D	0	0.00%
A	3	17.65%
SA	14	82.35%
14) <u>I respect the instructor</u>		
SD	0	0.00%
D	0	0.00%
A	3	17.65%
SA	14	82.35%
15) <u>My classmates pay attention in music class</u>		
SD	0	0.00%
D	1	5.88%
A	8	47.06%
SA	8	47.06%
16) <u>I enjoy music class</u>		
SD	0	0.00%
D	0	0.00%
A	4	23.53%
SA	13	76.47%
17) <u>This class helps me improve my performance</u>		
SD	0	0.00%
D	0	0.00%
A	3	17.65%
SA	14	82.35%
18) <u>I enjoy the music studied in class</u>		
SD	0	0.00%
D	0	0.00%
A	6	35.29%
SA	11	64.71%
19) <u>I feel successful in this class</u>		
SD	0	0.00%
D	0	0.00%
A	8	47.06%
SA	9	52.94%

(Table 4 cont.)

20)	<u>This class is simple</u>		
	SD	0	0.00%
	D	1	5.88%
	A	6	35.30%
	SA	10	58.82%

Proportions for this test were recorded as being 100% affective (as it relates to the affective domain of learning). Data for each item was entered to assess frequency of response. Cronbach's alpha for this survey was recorded as .80 prior to implementation for GOGO. After analyzing data of the survey administered to GOGO participants, Cronbach's alpha was recorded as .620 (.696 based on standardized items).

Table 4.1 illustrates the summary item statistics of the Music Attitude Survey.

Table 4.1. Summary item statistics for MAS

	Mean	Min.	Max.	Range	Max. / Min.	Variance	N of Items
Item Means	3.609	3.235	3.824	.588	1.182	.029	20
Item Variances	.286	.154	.816	.662	5.286	.023	20

A mean of 3.61 (out of 4) illustrates that responses averaged between “agree” and “strongly agree.” The minimum average (of all responses) was 3.24 and the maximum average was 3.82. The data is normally distributed however the mean range (.588) is slightly negatively skewed, illustrated by the bell curve in figure 3. This indicates a predominance of more positive attitudes.

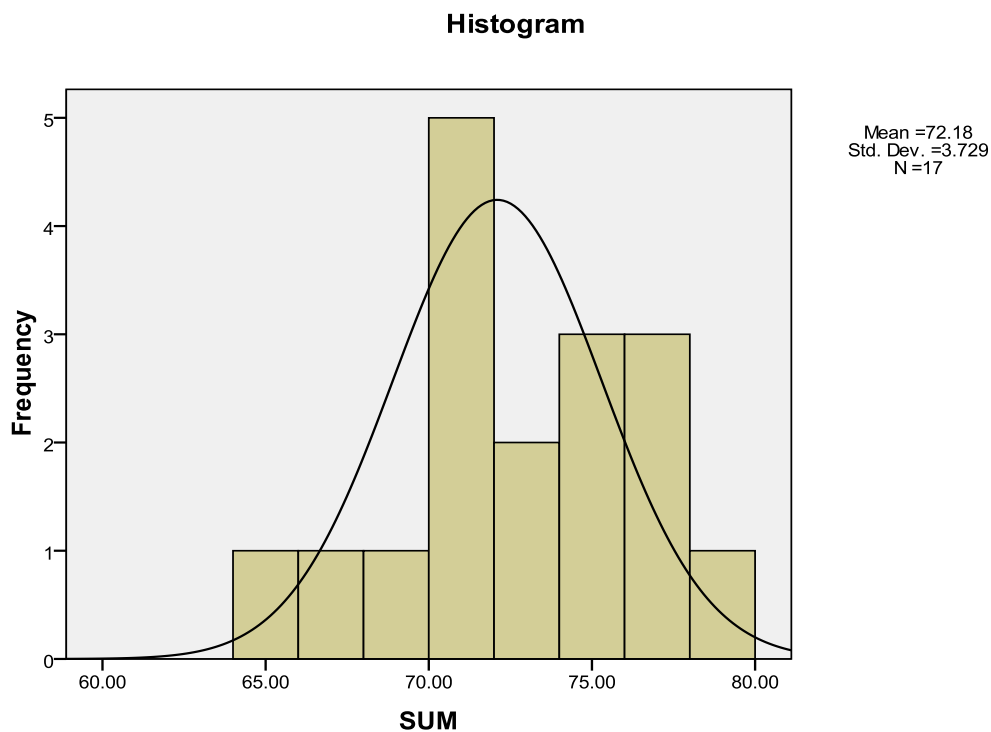


Figure 3. Data distribution for MAS

Student Survey

Other data regarding student attitudes about the GOGO program was taken from responses to open ended questions:

- 1) What do you like about the GOGO program?
- 2) What don't you like about the GOGO program?
- 3) How do you feel about playing/learning/practicing your instrument?
- 4) What would you like to change about the GOGO program?

Notable answers to the student survey are presented in table 5.

Table 5. Notable student responses to open-ended survey questions

- 1) *What do you like about the GOGO Program?*
 - Learning new instruments
 - Getting help with my instrument
 - The songs we learned
 - Learning “new things”
 - The stress-free environment of the GOGO classroom
 - Sharing my feelings and talking about things to get them right
- 2) *What don't you like about the GOGO program?*
 - Class is too short
 - Not being able to practice at home because [the instrument] is too loud
 - Playing songs I didn't like
- 3) *How do you feel about playing/learning/practicing your instrument?*
 - It's hard at first
 - Playing my instrument is difficult
 - Need more time practicing [in class]
 - I forget what to practice
- 4) *What would you like to change about the GOGO program?*
 - Having fieldtrips
 - Bringing in guest stars
 - Picking more songs we like
 - Having longer class
 - Offer more instruments
 - Add another day for GOGO in the week
 - Put us on TV more
 - Having concerts outside of school
 - Search more stuff on the internet

Student attitudes toward the program were overwhelmingly positive, particularly noted through responses to the second question. Patterns did emerge concerning areas of the program that could be improved or changed however. Most significantly, students wished that the sessions could be longer and/or more frequent and more focused on practicing. Students would also like to perform more frequently (particularly outside of school) and take fieldtrips to see music.

Responses were also analyzed for word frequency to determine those considered “significant.” Table 5.1 shows a frequency report of words used by students (in their responses).

Table 5.1. Frequency of words in student survey responses

Word	Question 1	Question 2	Question 3	Question 4	Total
"instrument"	4	2	8	3	17
"practice"	1	2	9	1	13
"time"	0	2	2	2	6
"playing"	2	1	2	0	5
"hard"	0	1	3	0	4
"learning"	2	0	1	1	4
"field trip"	0	1	0	3	4
"fun"	2	0	1	0	3
"song"	1	0	0	2	3

The most frequently used words were “instrument” (17) and “practice” (13). There was a large drop-off in frequency of all other words used. The remaining words included in Table 6.1 (“time,” “playing,” “hard,” “learning,” “field trip,” “fun,” and “song) were used by 3 to 6 students. All words appearing in less than 3 student responses were omitted.

Mentor Data

The mentor survey was designed to assess the mentors’ feelings regarding the general program design, mentoring, instrument instruction, and ensemble training. Data was collected and individual mentor surveys can be found in Appendix J. A sample of responses is presented in table 6.

Table 6. Sample of mentor survey responses

What activities or approaches seemed to work successfully in working with your mentees? Which did not?

“I thought that some of the exercises (worksheets) used were not the most effective in reaching the mentees. Many of them did not really pertain to issues that the students were going through in their personal lives, and some were a little hard for the mentees to take seriously. When this was the case I thought the most successful resolution was to just talk to them about what has been happening in their lives, not really focusing on the prompt given. I think a good solution would be to come up with a list of prompts or situations that more closely relate to the problems these students may currently be facing.”

“Friendship, empathy, comedy, equality, genuine concern, engaging conversations, unification, and honesty, created a safe environment for mentees to open up and share freely with very little reservation including intimate details of their life, hence, creating a special bond between myself and the mentees. I also provided my telephone number to insure they understand the relationship between us is real and does not end when class is over. It is the only approach I used. Regarding activities, everyone in my individual group participates; taking turns reading, answering questions, and discussing topics. Mentees understand their individual perspectives are just as valid as anyone else in the room or elsewhere.”

“With the students, the best way to get the message of the mentoring activity across is to keep their attention. The way I try to do this is by giving a lot of examples and analogies as well as using personal stories. Abstract descriptions of concepts like “what is a wise person?” are harder for the students to grasp without examples. However, it is important to give them a chance to talk about their own personal lives and express the problems/ situations they deal with at school or home on a daily basis.”

“Keeping them active and occupied with an exercise. Sometimes they are able to work together, sometimes they distract each other when paired for an activity.”

“The approach to include everyone in the group activities seems to work very well. Also the approach to open discussion with the mentor activities seems to function well. Some of the topics in the mentor discussion sometimes did not seem to captivate the mentees (so maybe some of the topics did not work).”

“I found my kids were more into the musical portion of the time we spent together by far. They rushed to finish the "mentor portions" and were often really deterred by the questioning and didn't connect with some of

the verbiage in the exercises (as was I), however it was very revealing to their individual character, I just think it could be better executed.”

Data from the surveys is represented in the following section and organized by category:

Mentoring, Instrument Training, Ensemble Training, and General.

Mentoring

Responses amongst the mentors reflected a consensus that engaging all of the students on a personal level was the most effective mentoring technique, regardless of the activity. Three mentors felt that some of the activities and worksheets were not closely related enough to the actual problems being faced by their students. A general consensus was apparent regarding the value of discussing students' individual issues. All mentors agreed that the program's structure facilitated a close relationship between mentors and mentees. Two mentors noted the benefit of consistently working with the same small group of students.

Generally, the issues students discussed during mentor sessions were either school-based or home-based. Discussing situations students faced at home presented more of a challenge to mentors in terms of understanding their role as a mentor and how personal to get with the students. Survey responses specifically indicated discomfort (felt by mentors) in dealing with students that had been abused or experienced abuse in their homes.

Chief among school-based issues was bullying. The challenge here was in finding non-violent ways to deal with bullying that were appropriate, effective, and realistic. Fighting, self-worth, and general lethargy were also issues mentioned.

Mentor opinions were split concerning the mentor training received. Four of the mentors cited experience as the most essential part of effective mentoring. Two mentors felt that they did not receive the necessary training to guide them properly in dealing with some of the specific issues they faced with their mentees, such as domestic violence and issues stemming from uniquely complicated family structures. There was an overall feeling that mentor training should be more formalized.

Mentors unanimously reported to have felt they impacted their students. Four of the mentors specifically mentioned having impacted the way their students make decisions in dealing with specific issues. Five of the mentors discussed feeling like they had become a role model to their mentees. Three of the mentors also mentioned having been positively impacted reciprocally by their students.

The most consistent concern amongst mentors regarding student behavior was absence. Specifically, one of the mentors was concerned that a particular student was headed down a path of poor decision-making. Despite discussing the concerns for the student with the CIS counselor and making sure the student was being looked after, the mentor felt that an opportunity to help the student had been missed by not being able to interact with them on a consistent, weekly basis. Having students show up irregularly also hindered the groups' ability to build a productive dynamic between students. Shy students had an easier time opening up in mentoring groups that consistently had the same students because all students participated in the activities.

Instrument Training

Each mentor stated specific difficulties or challenges in instrument/voice training which varied by specific instrument, however several more general issues were consistent across various responses, to wit, noisiness, focus, and productivity were problems associated with having to share one large room to teach each instrument group. Another common theme concerned the challenge of teaching instrumentalists of different levels of talent, experience and ability. A third theme revolved around students' lack of commitment to practicing. Several mentors mentioned their difficulty in inspiring their students to practice, the result of which meant prolonging their ability to attain proficiency and self-confidence that are inherently related.

There were several issues concerning equipment addressed in the mentors' responses. Drummers had a hard time maintaining focus while sharing one drum set. Vocalists lacked having a keyboard on which to practice harmonies and for pitch reference. Rappers had difficulty practicing during the sessions without microphones and adequate amplification for their voices and accompanying tracks.

Various resources were utilized during instrument training sessions; some of these resources were provided by GOGO but in some cases they were not. Four mentors cited the benefits of using internet-related devices for instruction; YouTube, online song references, and Internet lyric sources were all mentioned as being extremely helpful. Other resources for teaching considered highly effective included method books, iPods, and worksheets.

The survey responses also revealed differences in mentors' expectations of the students. Some mentors had more long-term and abstract goals for their students such as: "to accomplish whatever they set their mind to" and "to find joy in music." Other's were more specific and therefore more attainable, such as wanting their students: "to perform comfortably in front of an audience," "to play and learn to listen in the context of a band," and "to sing with healthy vocal technique and accurate pitch." Most of the mentors with abstract goals felt that their goals for the students were met. Two of the mentors with more concrete goals reported that their students fell short of their expectations but also noted that their goals may have been unrealistic.

Ensemble Training

All of the mentors responded positively to the song choices that were learned in the GOGO program based on their relevance to the students. Two mentors added that not all songs were in line with their personal preferences despite being appropriate for the students. Two other mentors also revealed a concern regarding technical difficulties of particular songs for their students, such as dealing with a complex beat or a faster tempo.

With respect to the students' capacity to learn and perform, responses from 5 of the 6 mentors described being impressed by the students. Four of the mentors noted that the students exceeded their expectations during performances, particularly the singers. Mentors were generally stunned at the pace at which students were able to learn and retain new material. Conversely, one mentor was surprised that some of the students froze under pressure, and another was shocked at how little his students practiced.

Three of the mentors felt that ensemble training would be improved if smaller groups had more isolated areas to practice, without having to sonically compete with other groups. Two of the mentors mentioned that spending more time rehearsing as an ensemble would be beneficial to performances. Mentors felt that using amplification for acoustic instruments (particularly singers and rappers) would make rehearsals more effective. “Clearly defining goals” and “keeping rehearsals more goal-oriented” were also suggested to increase effectiveness.

In terms of ensemble teaching concepts, responses included suggestions for implementing new concepts as well as acknowledgement for activities that had been successful in past sessions. One mentor suggested that “circle songs” be introduced into the program. “Circle songs” use all members of the class to perform musical patterns improvised by the mentors. Smaller groups within ensemble repeat the patterns over a simple groove (e.g., clapping on the beat), and eventually the students begin to improvise their own patterns. This suggestion was in line with other responses that advocated the importance and success of group musical activities regardless of group size.

General

All mentors cited the benefits of being involved in music as a means of justification for the GOGO program, particularly for students who may not have a musical/creative outlet otherwise. Four mentors described the program as a positive and constructive replacement for negative behavior. Five mentors noted the sense of self-improvement and belonging felt by participants in GOGO.

Beyond an overall opinion that GOGO is a positive and enriching experience, valuable data was inferred from the mentors concerning program development.

Responses concerning the amount of time allotted for each part of the program were varied. Three of the mentors felt that the time was split appropriately between mentoring and playing. One mentor expressed that the program should be longer (than 90 minutes). Two mentors suggested that more time should be spent focusing on playing, specifically as an ensemble, and two felt that more time should be allotted for discussing relevant issues with the students during mentoring. One mentor added that the students would benefit from having more time playing with the mentors as a group or watching the mentors performing with each other.

Suggestions for program improvement consistently revolved around implementing a curriculum. Mentors felt that a curriculum would streamline effectiveness, allow for better weekly planning, and create a goal-driven work environment. Mentors agreed that their time would be more effectively utilized if a higher level of focus were achieved during the sessions. In addition to incorporating a curriculum, additional suggestions for achieving more focus included separating the students into more isolated areas for rehearsing and creating more specific guidelines. Opinions expressed were consistent with the notion that more contact with the students would yield better results.

Chapter 5

DISCUSSION

The purpose of this study was to assess the GOGO program based on academic, behavioral, and attitudinal outcomes over the course of the program. Student performance and attitudes were evaluated along with interview results and anecdotal data to codify key elements with respect to curriculum implementation and program design. The participants in this research were the 19 students involved in the GOGO program at a South Florida middle school during the 2011-12 school year. The 6 mentors of the GOGO program were members of a Miami-based local band, *Suéñalo*.

Data was collected from CIS to assess academic performance, student behavior, and attitude. This data included GPA, program attendance and pre/post-test results from the Adolescent Coping Orientation for Problem Experiences (ACOPE) Scale - indicating students' ability to manage stress and cope with difficult situations. Information regarding student attitudes toward music and program effectiveness was collected using a music attitude survey created by Dr. Brian E. Russell. Additional information regarding student attitudes toward the GOGO program was obtained through surveying participants. The following significant findings emerged from data analysis regarding the GOGO participants:

1. All students enjoyed the GOGO program.

2. GPA was increased or maintained in 81% of students during the first semester.
3. Mentors felt that they had a positive impact on their students.
4. Students responded positively to mentoring.
5. A consistent relationship was developed between mentors and mentees.
6. All students showed a positive change in frequency concerning effective coping strategies.
7. Bullying was the most common issue faced by students.
8. Mentors felt a need to be better equipped to deal with student issues regarding their family/home lives.
9. Teaching students of varying musical levels in a group presented a challenge to mentors.
10. Student attendance to GOGO was inconsistent
11. Most students did not practice consistently.
12. Mentors' goals for students were inconsistent
13. Students would like more opportunities to perform publicly.
14. Rehearsal success was hindered due to physical space constraints.
15. A curriculum is necessary for increased program effectiveness.
16. Internet access was a valuable teaching commodity.
17. Students would benefit from more focused and individualized time.

Academic Outcomes

Results of academic outcomes showed an overall improvement in GPA. Statistics of this nature bode well for the justification of the program and demonstrate that program participants, on average, yielded positive results. They also ratify the substantial body of academic research that points to powerful cognitive, memory and interpersonal development that derive from listening to and especially playing a musical instrument.¹ Several concerns arise with this data as well. GPA increase and decrease cannot always account for performance. For example, 7 students in GOGO showed no decrease in grade, but is this a positive or negative outcome? Looking further into the data, one of the students who maintained his GPA did so with a 1.63 (or D average). The other six students were all above the class average (four with perfect 4.0s, one with a 3.86, and one with a 3.29). So without the proper context, this data can be highly misleading.

The two students that showed a decrease in GPA over the semester raise an interesting series of questions as well. One of these students chronically misbehaved during sessions. This student also had difficulties with English and had to work harder to read than his peers. One other student shared a similar problem with reading and comprehension. Although both of these students could speak and understand English verbally, their difficulties with reading and writing caused them to get frustrated and lose

¹ Dana L. Strait and Nina Kraus, "Playing Music for a Smarter Ear: Cognitive, Perceptual and Neurobiological Evidence," *Music Perception* 29, no. 2 (2011): 133-146.
http://www.soc.northwestern.edu/brainvolts/documents/Strait&Kraus_Mus_Perc2011.pdf (accessed April 5, 2011).

interest in the mentoring activities quickly. It can only be assumed that this pattern also occurred in their academic classes, as they had the two lowest GPAs in the GOGO class.

The second student that showed a decrease in GPA was a different story. This student was well behaved, polite, spoke and wrote well, and was very compliant with directions in GOGO during mentoring and music parts of the program. In fact, this student was one of few that consistently practiced and showed a personal interest in playing. Despite his behavior and attitude in GOGO, he dropped an entire letter grade from B to C.

This information is troubling for several reasons. First, with more knowledge of the situation, these students could have been helped more in the GOGO program. Tutoring was offered every Monday for GOGO students, and whatever outside causes may have affected the student could have been talked about and possibly worked through during mentoring sessions. Second, it became abundantly clear that in order to have the most positive and lasting impact, GOGO mentors should be kept apprised of student academic performance over the course of the school year in order to identify students that are struggling. Monitoring student outcomes at the end of grading periods is informative but hardly proactive; at that point there is nothing to be done once the student has already received the grade.

GPA indicates overall *average* performance, not performance in specific classes. It is just as possible for one poor grade to adversely affect GPA as it is for consistently sub-par grades. Without more specific data, little can be inferred. GPA data also needs to be collected over a longer period of time and these outcomes need to be measured against

a control group of students from the same school to give the most accurate depiction of what kind of academic effect GOGO is having on the students.

Attendance

Regarding program attendance, no empirical data or metric was available to create a direct correlation between attendance and student success, but it was a major issue. Every absence created a ripple effect that caused other issues and forced steps to be taken backwards. Absences were particularly detrimental due to the fact that the program only operated one day of the week; this translates to only 90 minutes of direct instruction, 30 minutes each for mentoring, instrument training, and group rehearsal all week.

When learning a new instrument, the steepest part of the learning curve is at the very beginning. GOGO put instruments into students' hands that had never held an instrument before in their lives. To put this into perspective, consider the fact that most method books for private music instruction include a weekly lesson. This weekly lesson generally takes about an hour and requires, on average, about a half an hour of practice a day. That equates to roughly 4 hours a week per lesson. A large number of students in GOGO either cannot or do not practice outside of the program. This means that at the most they are receiving one hour of practice on their instrument a week. At that rate, it should not be surprising for a lesson to take about a month to be taught, practiced, and fully comprehended. Translated into a year, each student is only receiving the equivalent of 10 private lessons over the 40 weeks of the program.

GOGO has a very different approach than one would find in taking private lessons – focusing more on contemporary music that the students choose and are therefore more excited to learn – but the relationship between the total time for instruction and practice to gain proficiency still holds. The impact of student absences is compounded in such a concentrated program. A system therefore needs to be implemented to encourage better attendance. In our experience, punishing students for poor attendance not only discourages them from coming back but also strains the mentor/student relationship. The concept of needing to “pass to play” has proven ineffective. GOGO is intended to be fun, and the students participate because they enjoy being there, but threatening to take away their opportunity to participate or perform may only temporarily motivate them (if at all) and has a greater potential for creating a negative association from the students’ perspective.

Lastly, precautionary steps should be taken to minimize attendance issues before the program even begins. Several students that signed up for GOGO in 2011 did not make it through the first semester. This attrition was not due to behavior or lack of interest in GOGO but rather to other commitments. In some cases, these kinds of commitments cannot be avoided and the student may not be aware of the conflict before it arises. However, some conflicts are seasonal and can be foreseen. Student’s wanting to play basketball, for instance, are going to become unavailable after school on Wednesdays during the basketball season. Students who think they will commit to a conflicting activity need to make a decision as to what they would like to do. This may seem harsh or unfair but it needs to be done. Resources and funding are limited for the GOGO program, and each student represents an investment. Each participant in GOGO

is provided an instrument and an instructional book for their time in the program. Each student that ends up leaving the program (irrespective of the reason) represents not only a wasted instrument cost, but the failed opportunity to take on a student that would have consistently attended has to be the overriding consideration. In truth, any activity is a healthy diversion for at-risk adolescents, so the more students who can participate in after-school activities, the fewer the number likely to get into trouble.

Mentor Opinions

The GOGO mentors entered into the program voluntarily. In fact, part of the impetus for creating GOGO was to formalize the ad hoc mentoring efforts of these and other members of *Suénalo* who were personally motivated to bring music to their old neighborhoods as an alternative to gang recruitment. The mentors dedicated their time every week and made sacrifices to be involved under no pretense of monetary compensation; so while their effect on the students may not be fully measurable yet, their input is honest, genuine, and based on a true desire to better the lives of the students they worked with.

Mentoring

It was clear from the first day that being local rock-stars allowed the mentors to appear as “cool” or wise, but it was through the mentoring activities that these musicians were able to build the foundation on which real relationships developed over time. Mentors unanimously felt that they were able to make a connection with their students

over the course of the program. The relationship with the student was the most important aspect of the program. Reaching the students, staying humble and connecting with them (initially through music) allowed all other aspects of the program to function in a healthy, interdependent manner. Once the students felt a reciprocated respect, they were more willing to open up during the mentoring sessions and to share more personal experiences. Often, students were less reticent to share their opinions or stories once a mentor and/or other student had shared something personal. This led to more students opening up, creating a virtuous cycle that became apparent to all the mentors.

GOGO had only one rule: respect. Mentors were able to maintain a higher level of respect between the students as the program went on. The dynamic between the mentors and the students set the tone for the sessions. At some point, each student had opened up and shared something personal, not just to their mentor but also to the peers in their mentoring small-groups. A certain level of vulnerability became comfortable after a while, and although there were still occasions where students overstepped the boundaries, each session found them quicker to focus and appropriately get back on task.

Certain mentoring techniques and activities proved to be more useful than others. Many of the *PeaceBuilders* activities were effective, but all the mentors felt more time should be dedicated to the most pressing issues. Based on the feedback in the surveys, relationships between mentors and mentees thrived during discussion of issues that were relevant to the students such as bullying, fighting, and being teased or ridiculed. Conversely, mentors felt detached and out-of-touch during mentoring activities that did not successfully engage the students.

Some shortcomings of the activities were partially due to language issues.

Several of the mentors mentioned that their students had trouble with the wording used on activity worksheets either due to verbiage, esoteric terminology, and/or (English) vocabulary limitations. Activities dealing with issues that seemed too generic or obsolete (*What would the world sound like if everyone helped each other?; What is a wise person?*) also posed a problem. Such activities created a strain on both parties as mentors struggled to relate to the issues and purge beyond rote-based participation from mentees.

All mentors indicated a desire for a more in-depth training, particularly regarding at-risk youth family structures or cultural expectations that derive from a school's demographic composition. The bulk of discomfort resulted from being unsure how to react to some of the issues students faced at home, such as discipline. Tolerance for physical discipline in traditional Haitian culture is different to what is socially acceptable in modern American practice. Mentors felt uneasy about handling such issues related to their students' families. Knowing what is culturally acceptable would allow the mentors to better understand the perspectives of the students.

Along with the *PeaceBuilders* activities that worked well, there were instances where the mentors were able to identify a need during a session and implement an activity on the spot. In the middle of the semester, for example, GOGO mentors experimented with an activity where each student was asked to recall a situation that they had struggled with in school or at home. They were encouraged to choose an experience that made them feel uncomfortable, or at a loss for what to do, and anonymously write it down on a piece of paper. Mentors urged hesitant students to share their experiences as a way not only to receive answers but also to help their peers. To increase their willingness

to participate, the students were instructed not to put their names on the pieces of paper and to fold them up in order to conceal their responses. All the folded pieces of paper were put into a box.

Every week one mentee from each group would blindly pick a piece of paper and another mentee would be appointed the note-taker. The students would then work through the situation with the mentor and the note taker would record the solutions discussed and agreed upon. At the end of the activity, each group would report their solutions and hand in their notes. The use of this “situation box” accomplished several things:

1. Mentors discovered pressing issues faced by their students.
2. Mentors identified the prevalence of issues amongst the students.
3. Students realized how common some of their issues were.
4. Students were able to ask for help in confidence.
5. Solutions for unique and embarrassing situations were presented while the student(s) seeking help remained anonymous.
6. Students were empowered by helping their peers.
7. CIS was able to reinforce the importance of available resources in the school to help students deal with the specific situations discussed.

The issues that most frequently came up revolved around bullying, fighting and being embarrassed at school. In discussions, students were able to talk through the positive and negative repercussions of handling the issues various ways. The reality is

that at-risk students do not always have the option of doing what may be considered the “right thing.”

By dealing with specific situations that students have faced, specific solutions can be weighed and discussed. With bullying, for example, it is easy to tell a child to ignore someone calling them names, that the best thing to do is walk away. While that may theoretically be good advice, telling a pubescent teenage girl that *sticks and stones may break her bones but words will never hurt her* is not going to solve her bullying problems and keep her from being terrified.

In one case, a student wrote that she would go to sleep crying because another girl always teased her about her weight in front of her friends at lunch, and she couldn’t fight her because she would lose. The situation had many possible solutions, all of which were discussed and weighed within a mentor group. The following is a summarization of the notes and discussion:

Table 8. Summary of “Situation Box” notes and discussion

- 1) *Fighting*: Engaging in physical confrontation in school would lead to being suspended. Suspension would result in missing class and getting behind, creating more work and worse grades. Fighting in school can escalate to fighting outside of school or getting jumped, where there is nobody to protect you.
- 2) *Fight back verbally*: Calling the aggressor names will only reduce you to her level. Getting visibly upset will show her that she’s getting to you and encourage her to continue. You could get in trouble too.
- 3) *Ignore her*: That hasn’t worked so far and might not make her stop. Listening to her and not reacting might only make you angrier.

- 4) *Tell a teacher/supervisor at lunch:* Telling on her will make you look like a tattletale or a snitch. She's still going to do it when nobody's watching.
- 5) *Tell a school counselor:* By having a meeting with just the counselor and the girl [aggressor] maybe you can find out why she is picking on you. Doing that might make it way worse if it doesn't work though.
- 6) *Laugh it off:* By showing her it doesn't upset you maybe she will get bored of it. If you can laugh at yourself than maybe it will take the power away from her.
- 7) *Kill her with kindness:* Be overly nice to her by smiling and complimenting her. It might either make her feel bad or confuse her and make her look stupid.
- 8) *Drop a note in the [bullying] library box:* You can drop a note in the box they have in the library without anyone knowing and you don't even have to put your name. If it always happens at lunch then you can tell someone to watch out for it so it doesn't look like you snitched. She is also probably bullying more than one person so you could encourage other people to do the same.

The solutions that were agreed upon and presented were to either 1) drop a note in the library box or tell a teacher in private to watch out for it during lunch, or 2) try to laugh it off and make a joke out of it until the girl [aggressor] stops or gets in trouble.

These solutions may not be different from generic suggestions for dealing with bullying, but in discussing the alternatives in depth it became obvious why those solutions were the most appropriate. Equally as important, the consequences of making inappropriate choices were played out and visualized. In sharing that group's solutions, the CIS coordinator (who is always in attendance at GOGO group discussions) was able to elaborate on some of the school's resources for students, one of which (the anonymous Bullying Box in the library) some students had never heard of.

Overall, the experience of mentoring became the best training. There is nothing that can be read to fully understand the feeling of being a mentor. Naturally there are some of the uncomfortable moments, but there are also times when a student makes their mentor feel like they really have helped them to grow. Additionally, the mentors all felt that their students had (unknowingly) reciprocated the positive feelings and benefits of having formed trusted relationships.

Musical Training

Working with the students provided invaluable information to the mentors in terms of teaching at-risk students. While it is not appropriate to make generalizations about an entire demographic sub-group, consistency in mentor responses suggests that expectations should be set with respect to experience in terms of working with at-risk students. In some cases, expectations for students were unrealistic based on factors that were beyond the students' control. In other cases, the students were underestimated and exceeded the mentors' expectations. The majority of issues identified in mentor responses centered on practicing habits, focus, behavior during sessions, and performing.

All students were given instruments to take home, but many students did not practice as much as the mentors instructed. This may have been due to any number of various factors. Some students were not able to bring their instruments home as a result of the physical inability to carry the instrument (on a bus, walking, carpooling, etc.) or the risk of having it stolen on the way to or from school. Students that depended on their parent(s) or guardian(s) to take their instrument home were sometimes unable to get their instrument back to school on the day GOGO met.

Even students that were consistently taking their instruments home had no guarantee of being able to practice. Both trumpet students complained that they weren't able to practice at home because their parents didn't want to hear the loud noise. Some students in GOGO had responsibilities to take care of their family or household that prevented them from having the time to practice. Two (related) students complained that they had no time to practice after their chores and schoolwork; they had to get up two to three hours before school to get ready, sharing a single bathroom between their two parents and five siblings. Another student had to stop taking his drum-pad and sticks home because his brother would steal or break them.

The other side of the equation is whether or not the mentors were effectively relaying the importance of practicing to their students. For some students the inspiration and passion came from within, manifesting in an addictive desire to play and improve. Four students learned every song that was taught on multiple instruments, staying after school to soak up every opportunity to play music. Those students were internally motivated, at least in part, similar to the mentors in the beginning phases of their musical paths. The challenge with the other students was inspiring them either by the material, the sense of accomplishment from personal progress, or their responsibility to the group. Simply asserting that "*these kids* are not motivated" fails them and the potential of the group.

For the mentors, another real challenge was presented in teaching these students of various levels (of interest and ability) in a group setting. Mentors expressed having difficulty managing their time between the students that were learning quickly and those that were not. The environment in which the program was operating compounded this

issue. All mentors agreed that being confined to one main classroom presented many challenges.

Typically, during instrument instruction the drums and drummers were housed in a large storage closet with heavy doors, and the trumpets rehearsed in a smaller A/V control room. The keyboardists, guitarists, rappers, and singers then all spread out to separate corners of the large classroom - this created havoc in terms of maintaining the focus of the students for 30 minutes. Aside from having to sonically compete with other instruments, the students' ability to behave was compromised with every additional group. Eventually, the vocalists and rappers ended up rehearsing outside of the classroom, in the hallway and the teacher parking lot, respectively. This achieved some isolation, which was helpful for all four groups, but limited the singers and vocalists in terms of utilizing classroom tools. Moving forward, the issue of group instrumental workspace needs to be resolved.

Anecdotal Support

The following section provides relevant anecdotal accounts of mentors. The three students presented had very consistent problems participating “appropriately” in GOGO. The unique issues and rewards that their stories present have helped shape the concept of the type of students that should be recruited for the GOGO program. Students' names have been changed to preserve anonymity.

“Jane”

During the initial abbreviated year of the pilot program we had a student we will call Jane. It quickly became very clear that this student had joined GOGO in an attempt to fit in with three of her peers. The issue was that her peers were genuinely interested in learning the instruments and Jane was not, in fact she became a distraction quickly. During the mentoring sessions Jane consistently tried to make others laugh, engaged in irrelevant conversation, refused to participate during the appropriate times, would have to be reminded of the question when called upon, and became embarrassed when asked to share in front of her peers.

Jane had chosen the guitar as her instrument. After two weeks she gave up, complaining that her fingers hurt when she played or tried to practice. Encouraged to stick with playing long enough to conquer the initial learning curve, Jane remained in the group but became increasingly distracting to her peers. I then asked Jane if she would like to leave the GOGO program and informed her that if she was going to continue obstructing other students' progress that her time would be spent better elsewhere. This seemed not to upset Jane; immediately she went to her three “friends” and asked them to leave with her. Her peers decided to stay. Unwilling to leave alone, Jane decided to stay.

We allowed Jane to change instruments. Over the next month she went from drums to piano to singing to rap, each time assuring us that playing *this* instrument would provide the inspiration she needed to stay focused and participate appropriately. At this point we were sure that Jane could not have been any less interested in music. She served her remaining time in GOGO as a rapper, under the tutelage of another mentor, promising me that she was working hard. I have to admit that I was skeptical but since there were

only two other students with that mentor (neither of which were her friends) and she seemed to be less of a distraction to her peers, I granted her request.

That first year culminated in a performance at the annual CIS gala, and the students were given the opportunity to perform in pairs (with either another student or their mentor). To our surprise, one of the three students that voluntarily signed up to perform was Jane. She wrote an original rap and asked to perform it on stage with her mentor. Jane was nervous about being on stage and was afraid to be laughed at by her peers, but with some encouragement she went for it with gusto. Jane demonstrated a confidence on stage that we had never seen from her and delivered a performance that impressed us all.

The identity Jane found through rapping and the reception from her peers was one of the most rewarding things I have experienced in my three years of the GOGO program. Since that first year, the program attracted a larger group of students who wanted to join GOGO in year 2; too many, in fact, for the program to handle effectively. During the audition day for GOGO, I now split up groups that come in together, informing the students that they would not have the opportunity to stay with their friends throughout the program, in an attempt to monitor any similarly counterproductive individual interest.

“John”

John was also involved in the first year of the pilot program. When he came to GOGO he appeared to be very vocal and somewhat of a class clown, constantly making other students laugh. Over time, we noticed that many of these laughs were often at

John's own expense and that he was teased relentlessly. John was a bit heftier than his peers and while the majority of the students were French-speaking of Haitian decent, John was born to Haitian parents but grew up in (French-speaking) Canada. Although John came across as very confident and unaffected by his peers' teasing, we noticed that everything became a joke, particularly during the mentoring activities.

John was also slower to grasp the techniques of his instrument. As he fell further behind his peers' progress, the jokes became more and more distracting and the effort he put forth playing and practicing diminished. John switched instruments and wound up rapping. Ironically, his closest friend in the program (and the student he most often exchanged insults with) also rapped in GOGO. John and his friend became very competitive with rapping and started trying to outdo each other.

The mentor in the group proctored the rap "battles" between the two impressively, but the banter between the two students seemed to be escalating during other parts of the program and the competitiveness was reaching a level of concern. One of the mentoring activities in the following weeks dealt with identifying common experiences faced by the students. For instance, many of the students had dealt with their family being split between Haiti and the United States, and many students shared the reality of living with an extended family member in the U.S. while their parents were still currently living in Haiti.

One of the questions prompted students to share if they had ever been in a car accident. John shared that he had been in a motorcycle accident in Haiti. Many of the students erupted in laughter, making the assumption that he was either joking or flat out lying. They teased him about how he was from Canada. John went on to explain that he

grew up in Canada but moved there from Haiti shortly after his brother was born. The kids didn't believe him again, accusing him of lying because they knew he didn't have a younger brother. Then John shared the rest of his story. While back in Haiti on a trip to see his grandparents, John's father was driving both he and his brother on a motorcycle when a car hit them. John's brother died in the accident.

The students and mentors were silenced; this was very obviously not a joke. We thanked John for sharing his story. The accident had happened almost ten years before he shared that story in GOGO and was something that he had learned to deal with his whole life. The other students, however, were experiencing a very raw and very unexpected reality. That experience was divinely serendipitous. As mentors, we do our best to instill a level of respect amongst the students from day one, but that experience tapped into an organic empathy that could not have otherwise been imbued. The value of group mentoring and sharing personal experiences had never been so clear.

“James”

Another student of particular interest is James. James has been in the GOGO program for two years. The first year was very difficult to handle James for several reasons. English is not his first language and he does not speak or understand on a fully functional level relative to his peers. James was born in Haiti and sent here by his parents to live with his aunt so he would be able to attend school in the United States. Living in a predominantly Haitian neighborhood and attending a predominantly Haitian school, James is required to speak very minimal English outside of his in-class participation, which is very limited (by his own choice). James speaks exclusively Haitian-Creole (and

some French) with his non-English-speaking aunt, his friends, and even the majority of his teachers.

During GOGO, it was apparent that James had a short attention span and would quickly stop listening. In the first month of the program, James' behavior regularly needed to be addressed. James also rarely looked the mentors in the eye when receiving instruction or even being greeted, and certainly never while being reprimanded. On several occasions James was warned that further disruption would result in his removal from the GOGO program.

The difficulties faced in dealing with James were mirrored in the reports from his teachers. His grades were poor, he was often not completing homework and he was failing tests. On multiple occasions teachers and adults working at the school saw James in the GOGO classroom and made a point to warn me that he was impossible to handle, that they had no idea what to do with him and that he was beyond being helped. One teacher actually looked at him standing next to me and right in front of him shook her head disapprovingly while saying, "Oh, *that* boy is in your program? Uh-uh..." He smiled out of embarrassment and put his head down as he walked away.

It appeared that James felt like the world had given up on him. The goal of the GOGO program is to identify kids that are struggling and in need of an outlet, kids that have a desire for learning how to play music and are in need of something to feel good about. It was hard to tell as time went on whether James' disruptive behavior was a result of being uninterested, impatient, his struggle with communicating or simply his way of dealing with the constant frustration from getting behind.

Despite the initial concerns, John always seemed excited at the prospect of learning an instrument. We also learned that the discomfort it seemed he had in talking to us is typical of Haitian children, many of which are taught to respect their elders by avoiding (prolonged) eye contact. I assumed that his level of engagement would change once we started teaching the instruments, music is after all a universal language and one that none of the kids could yet speak. Of all the keyboard students in GOGO, James was by far the most easily distracted and least focused. When James was not receiving attention directly he rarely followed instructions, and while working with him directly, he all but refused to practice the assignment in the way it was being taught.

During the program, James' attendance fluctuated and as he got further behind his peers (in learning the music) he became increasingly frustrated and disruptive to others. At a certain point it appeared that GOGO was not doing James any good and he was told to leave the program if he didn't enjoy it. Interestingly, James begged to stay. He was told that he needed to behave and start practicing regularly. James agreed.

Through CIS we were able to create a way for James to regularly take his keyboard home by getting a ride from a family member. Within weeks he seemed to have more interest in playing. He even told us that his Auntie enjoyed hearing him practice at home, and we were actually able to leverage his privilege of taking the keyboard home with requiring him to maintain appropriate behavior.

During a class shortly after, James asked how to play the "Happy Birthday" song. We had worked on this melody several weeks before in the method book when John was absent, but his Auntie had a birthday coming up and he wanted to play it for her. Due to James' lack of focus during the theory and instrument training, he had not memorized the

notes on the treble (or bass) clef staff, and was not confident with the notes on the keyboard. He asked for the names of the notes to be written out for him below the staff. Instead, he was shown the worksheets that went over naming the notes on the staff and the method book picture of the lettered keyboard.

Reluctantly, James sat down with the book and the keyboard on the other side of the room to figure it out. This was the first time James had actually engaged in learning for more than a couple minutes at a time. When checking on his progress several minutes later, I saw James writing the names of the notes on the keyboard keys with a pencil. I obviously wasn't happy about him marking the keyboard and would have preferred he had remembered the notes from the worksheets, but I was glad he was at least solving the problem creatively.

James wrote down the letters on the inside jacket of his piano workbook. He then copied the notes on a piece of paper, tore the notes out individually, and taped them on the corresponding keys of the keyboard. It took about twenty minutes, but eventually James was playing the whole melody and was able to hear when he played a wrong note. This was somewhat of a breakthrough. James still didn't enjoy practicing methodically, but his progress allowed him to understand that repeating the same musical passage slow enough to play it correctly was the repetitive process necessary to learn a song.

I left James to practice his new song. After each time he played the song correctly, he would come find me to watch him play it. Each time I watched he would get ahead of himself and make a mistake. At the end of the day I told him I wouldn't let him leave until he played it three times in a row correctly. We stayed for 40 minutes and were the only two left in the classroom but he eventually did it. I explained to him the

importance of the skills we had been learning up until this point and how those skills make playing something like “Happy Birthday” possible.

We also had a chance to talk one-on-one about why learning this song meant so much to him. It was the first time he told the story of his parents sending him to live in the U.S. with his Auntie while they stayed in Haiti so that he was able to go to a good school. He talked about how he missed his parents and how his Auntie is the one that does everything for him. He couldn’t wait to play “Happy Birthday” for her. He left with his keyboard and a smile.

The next week James came in beaming with pride, walked up to me with a huge smile, looked me right in the eye and said, “Mr. Chad, I did it!” Then he took out his keyboard and played “Happy Birthday” without any mistakes. From that point forward my relationship with James grew, and although his behavior was still far from consistently appropriate, he was more receptive when being told to stop misbehaving and to focus. I was now able to engage James more in the mentoring sessions.

Towards the end of the year James became more truant and less engaged in the program, resorting back to bad habits and once again becoming a distraction. At this point we were trying to prepare duets for the year-end CIS Gala. James had lost interest in learning the parts to the group song and got behind, constantly resorting to playing “Happy Birthday” instead of whatever he was supposed to be working on. When his behavior became increasingly disruptive to the other students he was told that he would not be able to attend the gala performance with the rest of the students. His reaction was surprising once again.

Instead of becoming despondent about the loss of a fun opportunity, he asked me if he could perform “Happy Birthday” at the gala. I found this very odd, first that he thought that his disruptive behavior would be rewarded with the privilege to perform, and second that he would want to perform “Happy Birthday” at the gala. This was two weeks before the performance; James had yet to be able to play his part to the group song accurately with two hands, and certainly did not have it memorized. I told James that his behavior and lack of preparation had left me no other choice but not include him and that he shouldn’t be surprised with this decision based on how many warnings he had already received.

Upon seeing James’ eyes start to well up with tears I walked him outside to further our conversation. I explained that I wasn’t trying to be cruel but that his behavior was unacceptable, disruptive, and disrespectful to the mentors and his peers. I asked James to look me in the eye and tell me what I should do, what he would do if he were in my situation. He reluctantly began to agree with me but started to cry, putting his head down to hide his face. Something didn’t feel right about leaving him behind when all of his peers were going to be attending the gala, and I was reminded of the other adults that had given up on him.

James and I made a deal. The deal was that he would be allowed to attend the gala with the rest of the students if he behaved appropriately and we (CIS and I) didn’t receive any reports of negative behavior, failed tests, or missing homework assignments from his teachers between that day and the gala in two weeks. He also had to be able to play his part to the group song from memory, in time, and without any mistakes. James promised me that he would get it. I was skeptical, but I figured if he could at least look

me in the eye, tell me he understood, and leave feeling like he had something to work towards that we had at least already accomplished something.

There was one more GOGO session before the CIS gala. James came to class and immediately wanted to show me that he could play his parts. I listened to him play and he was able to get through the parts. Although he was not at the level he needed to be to perform, it was clear that he had put in the work and tried his best. There were four more days until the gala. He promised me he would be ready. We had worked on the group song as well as the “Happy Birthday” duet.

The gala was held at a nearby hotel, and the students were bussed there with the CIS coordinator. They were given a room next to where the event was taking place to put all their equipment and warm up. They were excited about the treatment and enjoyed a nice buffet dinner. The boys were all wearing suits and ties and the girls were in nice dresses. I was amazed at how much pride they took in showing me how fancy they could look when they weren’t donning a school uniform.

Immediately upon seeing James he asked me to listen to him play. He had obviously worked hard on practicing the parts and played them from memory. At the very end he made a mistake, more out of nerves than anything, and immediately looked at me in fear that I wouldn’t let him perform. I told him that he had done good work and that he should be proud. His only response was, “Can I do “Happy Birthday” with you?”

There were five duets in addition to the group song: a singer who had written her own song accompanied by a mentor, a student guitar duo that wrote an original song, a rapper accompanied by a mentor, a student-mentor piano duet, and James. When I introduced James on stage I shared the story of his Auntie taking care of him and how he

learned the song to play for her on her birthday. The audience, all of whom were affiliated in some way with CIS and their fundraising efforts, was very moved. James performed the song very well and people applauded wildly when we finished. He was taken aback by the warm reception and was smiling ear to ear. We got off stage as the rest of the students finished their performances.

As the students went back to the room to pack up their instruments and get ready to take the bus back, I was still in the gala dealing with the sound system. As I walked to get a microphone cable from another room across the hall I saw the GOGO group walking toward the lobby of the hotel to leave. I went to congratulate them, thank them for a great year, and tell them I'd see them at the year-end party. After saying goodbye to everyone, James pulled me aside to talk to me in private. He wanted to know if he'd be allowed to be in the program again the next year. I told him I wasn't sure but that we could talk about it at the end of the year party. He wouldn't accept that as an answer and asked until I promised to let him in.

As this paper is being written, James is still a GOGO mentee, and still plays "Happy Birthday" almost every time he takes out his keyboard. This experience made it very apparent how profound an effect music is capable of having on even the most troubled students. I was not inclined to have another student like James in the program based on how disruptive he was to other students, but seeing just how much his experience in GOGO affected him was enlightening. When a true passion for music can be unleashed, amazing things can happen.

Chapter 6

IMPLICATIONS AND FUTURE CONSIDERATIONS

The cognitive and social benefits of music are now universally acknowledged by the research community and widely advocated by educators. Nonetheless, schools across the country have been cutting music and other arts programs at alarming rates over the last decade, in large part due to the unintended consequences of the 2001 No Child Left Behind Act. NCLB is aimed at making schools more accountable by using standardized math and reading tests to rate how well students are learning, and music and the arts are not included in most state assessments. At the same time, the United States is experiencing a growing high school dropout epidemic, fueled in large part by the growing number of “have-nots” in our increasingly polarized national wealth distribution. Through GOGO, a thoughtful bridge has been constructed between those “have-nots” most at-risk and those who are most capable of reaching and helping them.

As with any intervention, creating any kind of significant impact relies on measuring effectiveness. Traditionally, program efficacy is measured by the success and progress of the student. Clearly there is intrinsic value in these outcomes, but in order to have any meaningful effect, the right mentors are needed to reach those students most

susceptible. The mentors must therefore be properly trained, empowered and financially sustained.

Moving forward, the GOGO program needs to be able to more adequately measure and represent the power of both music and mentoring in terms of student impact. Through CIS, the students are evaluated using various metrics. These measurements are standardized and represent a way of assessing student outcomes in the many programs they offer. GOGO needs to be able to customize a system for measuring at-risk students relative to the unique way in which it utilizes the “musician as role-model” which is at the core of its mentoring approach.

Also, implicit in all of the data is the strong sense that the contemporary music genre that defines GOGO is a powerful draw for the demographic that dominates our pilot school and undoubtedly does so for many other inner-city schools across the US. Equally important is the fact that many of the musicians are not far removed from the types of streets where these kids live. In fact, one of the mentors actually attended the very middle school where GOGO began its pilot program. The result of this cultural connection is a “Pied Piper” effect that makes the students more likely to:

1. Take advantage of CIS’ ability to marshal local health, police, and other social services they may need to combat the risks they face daily.
2. Continue to pursue their musical activities.
3. Stay linked to their mentor until graduation.
4. Graduate and become productive vs. cost-incurring citizens.

Equally important to the program, therefore, is the need for a more specific metric for mentor selection. The donor/funding community may assess the overall value of the

GOGO program through student outcomes, but it remains clear that the real success of the program is contingent on the quality of the mentors.

Given the analysis of the program, what factors can be addressed to optimize future success for students in the GOGO program? The key factors can be grouped into five main categories: 1) mentoring considerations, 2) instrument training considerations, 3) ensemble training considerations, 4) student selection, and 5) other considerations. This chapter discusses future considerations for GOGO based on the research results as related to those five sections.

Mentoring Considerations

CIS has an effective method of mentoring, refined over thirty years of experience, and GOGO's basic mentor training reflects these methods. CIS's national prominence as the largest and most successful dropout prevention organization in the country derives from its core philosophy that the local public school is every community's "safe-house," and the public school becomes the clearinghouse through which it evaluates and helps deliver all the public and private health, public safety, and social services that community has to offer. GOGO represents a private service that compliments these other programs by acting as a type of S.W.A.T team to reach the most at-risk students, reduce their barriers to seeking help, and attempt to foster positive peer pressure to create sustainability. Having the mentors understand this important symbiotic partnership and sharing key experiences from prior years of the GOGO program is a key initiative in moving forward.

To accomplish this goal, meetings will be held at the midpoint and culmination of each year to identify effective mentoring strategies, discuss what has been modified (and why), and evaluate unexpected issues encountered while working with the mentees. The last GOGO session of each semester will include small group discussion with the students to reflect on the relevance of topics discussed, school and home-related issues addressed, any issues that still warranted further discussion, and any complaints the students may have. Based on past experiences, the key to making these discussions effective will be to encourage the students to take a sense of ownership in the program, explaining that by sharing their suggestions for improvement they can create a positive change in their own program.

Another strategy that would be beneficial in reaching this goal would be an annual review of the CIS mentoring handbook. This would allow the mentors to refresh and familiarize themselves with core mentoring concepts and provide an opportunity to revisit the experiences shared in the meeting at the culmination of the prior school year. Unveiling any situational experience from the GOGO mentoring sessions that may not be covered in the CIS mentor training would help to solidify a mentoring approach that is more specific to the GOGO program and possibly bring an awareness to CIS of any issues that may not have arisen in their other programs.

The CIS mentor packet has a “Challenges and FAQs” section. This is essentially a “how to” guide for common issues faced by a mentor (E.g., *What if my student does not want to try a new activity? What if my student is bored? What if my student constantly seems angry or sullen? Etc.*). The suggestions for combating these types of common issues are helpful, but the nature of GOGO presents a unique set of circumstances. An

addendum of “Challenges and FAQs” specific to GOGO has been created and will be added (appendix K).

The GOGO program will also implement a weekly plan of the mentor activities at the beginning of each semester. Currently, the CIS coordinator meets the GOGO mentors at the classroom after school and hands out the activity as the program commences (to both the students and the mentors). The mentors have no trouble understanding the activity or explaining it to their mentees, but knowing what the activity is ahead of time would allow the mentors to do several things.

First, more thought could be placed on introducing the subject matter to the students through personal experience. For instance, when we discussed ways to deal with getting teased for being different I would have loved to share a picture revealing how awkward I looked in middle school. Although I did my best to describe myself at their age, the kids either didn’t believe me or could only visualize what I looked like as an adult. I brought in pictures to a later class and the students had a good laugh, but at that point the opportunity to really make an impact had lapsed.

Secondly, different mentoring activities require different amounts of time; some take longer simply due to the nature of the activity, but some take longer because they touch on issues that the students regularly deal with. With more thoughtful and coordinated planning, the mentoring activities that warrant more time can be slotted into the weeks where we can afford to spend a few less minutes with the instruments. In contrast, time spent focusing on instrument training and ensemble instruction is extremely important in the weeks leading up to a performance. In the weeks immediately

following a performance, the students seem more interested in talking and spending the most time without the instruments in their hands.

Lastly, there were several specific issues faced by the students that emerged in the GOGO sessions. Bullying, parent relationships, and fighting were issues that came up in most sessions. Focusing more on these topics or stringing the activities that revolve around these topics into units of two to three weeks would be very beneficial.

One implementation that should be continued in future years is the “Situation Box.” Each mentee was encouraged to anonymously write down an issue they faced that challenged them or made them feel uncomfortable. These pieces of paper were then folded up put into a box. Each week following, mentor groups would pick one piece of paper and discuss way to deal with the situation that was on the paper. The solutions were recorded by a different mentee in the group each week and at the end of each mentoring session, the results were discussed with the whole group. We used this technique until all the situations had been discussed and a resolution had been reached for each one.

The most significant addition to the GOGO program will be the use of a succinct curriculum. Incorporating a curriculum will provide a goal-oriented approach to learning, increase productivity, and elevate student attitudes. In the GOGO program curriculum, the mentoring activity and musical goals should both be represented in order to balance times where more weight may need to be given to one or the other on a particular day.

Instrument Training

The instrument instruction portion of GOGO is the most unique aspect of the program. GOGO utilizes contemporary music as a way to engage and excite the students. The skills taught during the instrument training are paramount to the students' ability to execute the music. Therefore, a greater emphasis needs to be placed on the universal importance of basic music skills and theories for all students, regardless of their instrument. Several considerations concerning methods and materials can aid in more effective instrument training in the GOGO program.

The most challenging aspect of the instrument training is encouraging the students to work through the difficulties of learning an instrument and motivating them to practice basic skills. The students in the GOGO program already listen to music; they know how songs are supposed to sound. We therefore want to leverage the excitement of learning to play those songs they listen to most to overcome this resistance to practicing, which is most prominent during the initial stages of learning their instrument.

GOGO has used several techniques to teach students how to play an instrument; most came from beginner level method books, typically of the traditional realm. Combining these classical techniques with songs that are more relevant to the students helps excite the students to practice more effectively. For instance, once a trumpet student has worked in a method book and learned how to play the notes in "Twinkle, Twinkle Little Star," there is no reason that the same techniques cannot be applied to learning a familiar contemporary song heard on the radio. GOGO mentors use this technique when teaching the group songs but arrange them to be more accessible by

beginner students. This technique is powerful and each mentor needs to adapt these simplifying arrangements to his/her instrument.

For the program to be more goal-oriented, the songs on which performances will be based need to be chosen before the program commences. The songs will be arranged with respect to certain skills and concepts to be taught to the students. These concepts need to be incorporated into the weekly lesson plans and formulated into worksheets ahead of time. Implementing this would allow the concepts to be presented in a way that urges the students to work towards playing a song, not just towards learning a skill. In order for this to be effective, the curriculum needs to be administered with enough time for mentors to assess the skills necessary to teach.

Using a curriculum will also help alleviate some of the strain placed on mentors teaching students with varying skill levels. Students pick up concepts at different rates, and those who demonstrate more of a natural ability or have more musical experience tend to learn quicker. There are several ways to make certain lessons more involved for those students.

As an example, various parts of a song can be split up in the keyboard group. Over the course of several sessions, the group will be taught the bass line, the chords, and specific riffs (musical phrases) that are important to the identity of the song. In dealing with a more advanced student, several techniques can be utilized to create more of a challenge to what may be an easy part of a song. Where appropriate, a single-note line (such as a bass line or a riff) can be played in octaves in one hand, doubled with the other hand, or harmonized. Another possibility is to combine multiple roles into an individual performance. In this case, the advanced student can work on playing the bass line in the

left hand while using the right hand to play the chords, an important riff, or even the melody.

Additionally, students that are more advanced can be given a role of increased responsibility. By using a curriculum, students that get ahead of their peers can begin to work through the next unit(s) at their own pace. This not only satiates their desire to learn new material and keeps from getting bored, but also places them in a position to be able to help their peers in the future. Empowering a student to assume a leadership role in this way can be a very powerful tool, encouraging them to be more accountable for their own actions and attitude. Since most of the instrument groups have at least three students, mentors can utilize the most advanced student to reinforce or even teach some of the techniques to a peer who may be struggling, thus freeing the mentor to focus on an individual when necessary. This not only challenges the students to communicate effectively, but aids in building a stronger dynamic in terms of student relationships when the appropriate level of respect is maintained.

Ensemble Training

Similar techniques can be used in ensemble training. It is easy for a student to become reliant on their mentor for remembering song form, blending with the other instruments, and other such factors. Appointing student leaders within each section (of instruments) greatly improves the performance of the song and presents another opportunity for students to be placed in leadership roles. Instead of a mentor conducting or counting the keyboardists into the chorus of a song, students can be held accountable

for keeping the song's form. This forces the students to listen laterally to what's happening around them and keeps them from focusing solely on what they are doing.

In the future, a greater emphasis on performance techniques needs to be implemented into the ensemble training. The skills learned to be able to play songs are the foundation of the training, however those skills don't translate into performing the songs on stage. In general, the concept of "playing" is the ability to produce sound accurately enough to represent music (a song). "Performing" is a different discipline; performing is conveying that music to an audience. After the technique is learned, the emotional side of the music needs to be addressed. Performers need to be as comfortable and confident on stage as possible. Performance anxiety is normal and sometimes unavoidable, but there are issues that can be addressed to ensure that one is as prepared as possible to perform. In addition to practicing the music, students need the opportunity to practice performing.

Singers and rappers need to be taught microphone technique. Learning to use a microphone is paramount to performing with a band. Microphones need to be incorporated into rehearsals for the singers to achieve proper technique and to become comfortable with hearing their voices amplified. It is not easy or natural to maintain an audience's attention on stage. Issues like eye contact, posture, physical awareness, and presence all need to be addressed in preparation for performance. Video recording should be used in the future as a rehearsal tool to be able to discuss and critique certain aspects of performing.

Instrumentalists need to be comfortable with managing their volume and being considerate of blending to create a balanced group sound. This is a concept that is

foreign to beginning students at first. Recording group rehearsals in the future will allow the students to become aware of many issues concerning balance. Having several rehearsals on the stage prior to performances will help to alleviate some of these issues. On-stage rehearsals will be planned ahead of time and reflected in the curriculum weekly plan.

Student Selection

Selecting the students that will be in the program is very important. On the one hand, being able to recruit the students that are well-behaved, willing to work hard, are focused, and are respectful would create the easiest environment for both the students and the mentors. The issue then remains, *who is helping the students that are doing poorly, having trouble focusing, behaving inappropriately and causing problems?* The more challenging student may yield the greater return. Conversely, the more challenging student may require more attention, which is attention taken away from other students when working in a group. It is possible that all students can be helped, however there needs to be a threshold – if the student is not willing to show up and be receptive, and that student is unwilling to help themselves in a way that produces a positive experience in the program, then they must be given an ultimatum of shaping up or shipping out. As the program itself gains greater and greater favor, as evidenced toward the end of the first pilot year after the students performed both for their peers and at an outside venue, it became clear that the GOGO “brand” was gaining favor. As this continues, positive peer

pressure will become an increasingly effective aid in converting those “too cool” to toe the line.

The Future of GOGO

Funding

In order for GOGO to be sustainable and maximize effectiveness, a measurable positive impact will be needed to obtain resources necessary for securing the right mentors. GOGO will actively seek funding from local and national philanthropic organizations whose missions include improved education, artistic expression and/or crime reduction in disadvantaged neighborhoods. Funding will allow for a greater commitment from mentors and an increased budget for equipment and other program costs. More adequate funding will also open the doors to serve more schools, thereby serving more students. Materials will be put together to facilitate the acquisition of potential donors. Grant writing will also be an increased focus of the future.

Community

Several community opportunities need to be explored. Partnerships, performance opportunities, and local immersion are all areas that have the potential to enhance GOGO’s ability to serve the students. Awareness brought to the program is key to procuring community support. Preparations for media will ensure that the program can be adequately represented and that opportunities can be actualized to the maximum potential.

Relationships with organizations in the community that have the potential to help GOGO will be explored. These organizations may include local universities, music and instrument companies, and sports teams. Specifically, community sponsorships of equipment will be sought out to make CIS funds available for teaching materials and field trips. Additionally, funding and resources will be sought out to host relevant artists as guest lecturers and to attend relevant concerts.

Opportunities for performance in the community will be pursued. Local events will be reviewed and considered as well as larger-scale opportunities. Efforts expended will be done so with consideration as to opportunities that would excite and motivate the students (such as playing the national anthem at a sporting event).

Closing Thoughts

A great deal has been learned from this study. The research done to date was intended to provide an objective assessment of the GOGO program. Additionally, the desire for maximum program impact fostered the need to provide subjective commentary that will hopefully help fuel future research efforts to help better identify and support both the student most in need and the mentor most capable of delivering the musical focus and behavioral coping mechanisms unique to most inner-city, at-risk adolescents. This study also helps provide meaningful justification for potential donors of GOGO who have a duty to make sure their capital will positively change society by directly increasing the likelihood that those students most likely to incur vast direct and indirect social costs stay in school, graduate and become productive citizens.

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APPENDIX A

CIS STUDENT CONSENT FORM



CIS CONSENT FORM

I understand that as a student of North Miami Middle School, my child will be receiving services provided by or brokered in by Communities in Schools (CIS) of Miami. CIS is a private, non-profit organization that partners with Miami Dade County Public to champion the connection between needed community resources and school to help students successfully learn, stay in school and prepare for life.

CIS of Miami offers a range of services designed to increase school attendance, improve learning grades, encourage personal and social development, and increase employability. Among the services offered by CIS of Miami are tutoring, school-to-work mentor programs, campus tour, job shadow, counseling, health education, vision and social services, recreational and enrichment activities, community service opportunities, workshops, incentive fieldtrips.

As a CIS student, your child may also be photographed, taped and/or videotape during one or numerous activities brokered into the schools these may be used by CIS for public relation purposes.

I, _____, give permission for my child, _____ to Participate in Communities in schools of Miami activities. These activities may be done in partnership with the children's trust or other grant funders. I will continue to authorize field trip in accordance with Miami-Dade county public schools rules and procedures.

I authorize the grades, test score, attendance and other academic information may be provided to CIS personnel by the school or the school district. The CIS team will maintain this information in confidential manner.

In compliance with Federal confidentiality regulation.(42 CFR, part 2), access to individual student files is provided only to CIS team members and school staff directly involved in providing services to the student, and qualified personnel involved in audit or program evaluation activities.

Your signature below grants permission for your son/daughter to participate in CIS activities.

Signature of Parent/ Guardian

Date

APPENDIX B

CIS PHOTO/VIDEO RELEASE FORM



AUTHORIZATION FOR PHOTOGRAPHY/VIDEO

I, _____, the parent
guardian of _____ hereby authc
and give consent to service providers and the staff of The Children's Trust of Mia
Dade County as follows:

I hereby:

☐ consent and authorize or ☐ do not consent and authorize

the staff of The Children's Trust of Miami-Dade County to take/use
photographs, digital photographs, motion pictures, television transmission, an
videotaped recordings (hereinafter "Recordings") of me, my children, or my w
for educational, research, documentary, and public relations purposes.

Signature of Parent or Guardian

Signature of Witness

Date

Date

Any such Recordings may reveal your identity through the image itself without
compensation to you, your children or wards.

Any and all Recordings taken of you, your children or wards shall be the
property of The Children's Trust.

With regard to the use of any Recordings taken of you, your children or wards,
hereby waive any and all present and future claims you may have against
Children's Trust of Miami-Dade County, their staff, service providers, employ
agents, affiliates and Board members.

3150 SW 3rd Avenue, 8th Floor • Miami, FL 33129
(305) 571-5700 • Fax: (305) 860-2328
www.thechildrenstrust.org

APPENDIX C

CIS MENTOR APPLICATION



Communities
In Schools

Miami

CIS of Miami Mentor Program
Mentor Application

Welcome to the CIS of Miami Mentor Program. Please take 5-10 minutes to complete this CIS application. All information is kept confidential and in a locked filing cabinet, as required by our funders. Thank you for making a difference.

Mentor Name: _____ Male _____ Female _____
First Name Last Name

Business Mailing Address: _____

City: _____ State: _____ Zip Code: _____

Work Phone: _____ Email: _____

Cell Phone: _____ Other: _____

Current Position You Hold: _____

Place of Employment: _____

Do you belong to any organizations? (Fraternity, religious, civic or business)

Mentor Race/Ethnicity (choose one): _____ White _____ Black _____ Haitian _____ Hispanic
_____ Multiracial _____ Other (specify _____)

Languages spoken: _____ Date of Birth: _____

CIS conducts a State Background Check on all mentors to discover matters of public record regarding your background or history. All information is confidential and protected.

Social Security # Driver's License # Exp. Date State

Have you ever been convicted of a crime? _____ Yes _____ No If yes, please explain:

I consent to having my photo taken as part of the CIS Mentor Program, and agree that it may be used for CIS public relations purposes (ie, cards, newsletters, flyers). _____ Yes _____ No

I hereby give CIS permission to conduct a State Background Check on me so that I may participate as a mentor in the CIS of Miami Mentor Program. _____ Yes _____ No

Signature Date

In order to better match you with a student we would like to learn more about you. We ask our students similar questions and will match you based on your personal and professional interests.

I have ____ brothers and ____ sisters. I am the ____ oldest ____ youngest ____ middle child.

My favorite subjects in schools were _____ and _____.

I am a big fan of _____ (sports team/player) and I really like _____ (singer or group).

My favorite movie is _____.

I really liked the (book, magazine, comic) called _____.

If I could be or do anything I wanted to for one day, I would be/do _____.

Some interesting places I have visited are _____ and _____.

I would characterize myself as (check any that apply to you):

- ☐ Quiet ☐ Talkative ☐ Curious ☐ Moody ☐ Sensitive ☐ Adventurous
☐ Reliable ☐ Outgoing ☐ Fun-loving ☐ Cheerful ☐ Spiritual ☐ Intelligent
☐ Shy ☐ Friendly ☐ Confident ☐ Stubborn ☐ Thoughtful ☐ Athletic

Please check any activities or subjects below that you like or that interest you:

- ☐ Painting ☐ Computers ☐ Basketball ☐ Rollerblading ☐ Shopping ☐ Bicycling
☐ Reading ☐ Singing ☐ Running ☐ Cooking ☐ Track ☐ Volleyball
☐ Movies ☐ Swimming ☐ Baseball ☐ Soccer ☐ Wrestling ☐ Music
☐ Football ☐ Skating ☐ Martial Arts ☐ Dancing ☐ Writing ☐ Art or Crafts
☐ Technology ☐ Sewing ☐ Collecting ☐ Gardening ☐ Electronics ☐ Video Games
☐ Aviation ☐ Skiing ☐ Museums ☐ Photography ☐ Board Games ☐ Scuba diving
☐ Baking ☐ Fishing ☐ Tennis ☐ Writing songs ☐ Theatre ☐ Chess

☐ Special skills or volunteer experiences: _____

Can you commit to meeting with your student mentee once a month for 6-7 months during the school year, and for a 3-4 hour time period with minimal schedule conflicts? ____Y ____N

Would you be able to contact your mentee at least once a week via telephone, email or text?
 ____Y ____N

I prefer my student to be: ____ Male ____ Female ____ No preference

APPENDIX D

CIS MENTOR CONTRACT



Mentor Contract

I, _____, have chosen to be a mentor to a Communities In Schools (CIS) student for this school year. As a mentor, I fully accept the following responsibilities:

- I will participate in a CIS of Miami Mentor Orientation.
- I will be consistent in my CIS student's life by communicating with my student on a regular basis and meeting my student once a week or month (program dependent).
- I will expose my student to other areas, people and positions within my workplace.
- I will communicate with the CIS of Miami Mentor Program Coordinator about my progress with my student or any serious problems my student might be facing.
- I will provide lunch for my student if lunch is not provided by my organization during the site visit.
- I will always inform the Mentor Program Coordinator in advance and no later than the morning of the visit, if I am unable to meet with my student for any reason.
- I will serve as a role model for my student towards developing a positive attitude, responsible behavior, and setting and achieving goals.
- I will maintain healthy and professional boundaries with my student at all times.
- I will not at any time let my CIS student be unsupervised while they are at my place of employment.
- I will actively engage my mentee in activities suggested in the Mentor Handbook and or other activities suggested by the Lead Mentor or CIS Mentor Program Coordinator.
- I will provide my feedback about the CIS Mentor Program to the Mentor Program Coordinator and fill out an evaluation at the end of my student's school year.


I gladly accept these responsibilities as a CIS of Miami mentor. I understand that the CIS Mentor Program is not obligated to assign or actively seek to assign me to a CIS student. As part of the CIS matching process for this program, additional personal information may be elicited from me. The CIS Mentor Program has permission to contact the references I have provided and to conduct background checks with the Florida Department of Law Enforcement. CIS reserves the right at all times to terminate any match between any mentor and CIS student, for whatever cause. I declare that all the statements made in the application are true, complete and correct to the best of my knowledge.

Applicant's Signature

Date

APPENDIX E

ACCOPE SURVEY



Family Stress, Coping and Health Project
 School of Human Ecology
 1300 Linden Drift
 University of Wisconsin-Madison
 Madison, WI 63706

A-COPE

ADOLESCENT-COPING ORIENTATION FOR PROBLEM EXPERIENCES[®]

Joan M. Patterson
Hamilton I. McCubbin

Purpose
 A-COPE is designed to record the behaviors adolescents find helpful to them in managing problems or difficult situations which happen to them or members of their families.

Coping is defined as individual or group behavior used to manage the hardships and relieve the discomfort associated with life changes or difficult life events.

Directions

- Read each of the statements below which describes a behavior for coping with problems.
- Decide how often you do each of the described behaviors when you face difficulties or feel tense. Even though you may do some of these things just for fun, please indicate only how often you do each behavior as a way to cope with problems.
- Circle one of the following responses for each statement:
 1 – NEVER 2 – HARDLY EVER 3 – SOMETIMES 4 – OFTEN 5 – MOST OF THE TIME
- Please be sure and circle a response for each statement.

<i>When you face difficulties or feel tense, how often do you:</i>	Never	Hardly Ever	Sometimes	Often	Most of the Time
1. Go along with parents' requests and rules	1	2	3	4	5
2. Read	1	2	3	4	5
3. Try to be funny and make light of it all	1	2	3	4	5
4. Apologize to people	1	2	3	4	5
5. Listen to music-stereo, radio, etc.	1	2	3	4	5
6. Talk to a teacher or counselor at school about what bothers you	1	2	3	4	5
7. Eat food	1	2	3	4	5
8. Try to stay away from home as much as possible	1	2	3	4	5
9. Use drugs prescribed by a doctor	1	2	3	4	5

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Please continue on other side

	Never	Hardly Ever	Sometimes	Often	Most of the Time
<i>When you face difficulties or feel tense, how often do you:</i>					
10. Get more involved in activities at school	1	2	3	4	5
11. Go shopping; buy things you like	1	2	3	4	5
12. Try to reason with parents and talk things out; compromise	1	2	3	4	5
13. Try to improve yourself (get body in shape, get better grades, etc.)	1	2	3	4	5
14. Cry	1	2	3	4	5
15. Try to think of the good things in your life	1	2	3	4	5
16. Be with a boyfriend or girlfriend	1	2	3	4	5
17. Ride around in the car	1	2	3	4	5
18. Say nice things to others	1	2	3	4	5
19. Get angry and yell at people	1	2	3	4	5
20. Joke and keep a sense of humor	1	2	3	4	5
21. Talk to a minister/priest/rabbi	1	2	3	4	5
22. Let off steam by complaining to family members	1	2	3	4	5
23. Go to church	1	2	3	4	5
24. Use drugs (not prescribed by doctor)	1	2	3	4	5
25. Organize your life and what you have to do	1	2	3	4	5
26. Swear	1	2	3	4	5
27. Work hard on schoolwork or other school projects	1	2	3	4	5
28. Blame others for what's going wrong	1	2	3	4	5
29. Be close with someone you care about	1	2	3	4	5
30. Try to help other people solve their problems	1	2	3	4	5
31. Talk to you mother about what bothers you	1	2	3	4	5
32. Try, on your own, to figure out how to deal with your problems or tension	1	2	3	4	5

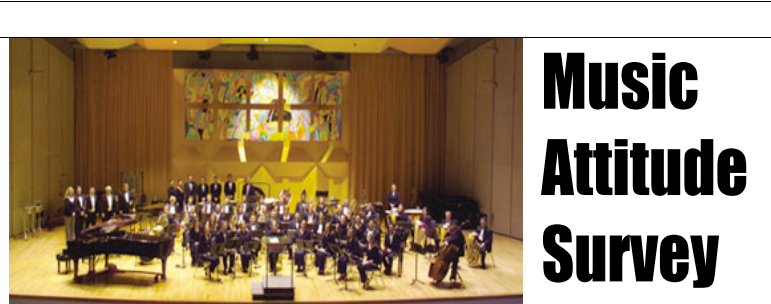
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	Never	Hardly Ever	Sometimes	Often	Most of the Time
<i>When you face difficulties or feel tense, how often do you:</i>					
33. Work on a hobby you have (sewing, model building, etc.)	1	2	3	4	5
34. Get professional counseling (not from a school teacher or school counselor)	1	2	3	4	5
35. Try to keep up friendships or make new friends	1	2	3	4	5
36. Tell yourself the problem is not important	1	2	3	4	5
37. Go to a movie	1	2	3	4	5
38. Daydream about how you would like things to be	1	2	3	4	5
39. Talk to a brother or sister about how you feel	1	2	3	4	5
40. Get a job or work harder at one	1	2	3	4	5
41. Do things with your family	1	2	3	4	5
42. Smoke	1	2	3	4	5
43. Watch T.V.	1	2	3	4	5
44. Pray	1	2	3	4	5
45. Try to see the good things in a difficult situation	1	2	3	4	5
46. Drink beer, wine, liquor	1	2	3	4	5
47. Try to make your own decisions	1	2	3	4	5
48. Sleep	1	2	3	4	5
49. Say mean things to people; be sarcastic	1	2	3	4	5
50. Talk to your father about what bothers you	1	2	3	4	5
51. Let off steam by complaining to your friends	1	2	3	4	5
52. Talk to a friend about how you feel	1	2	3	4	5
53. Play video games (Space Invaders, Pac-Man) pool, pinball, etc.	1	2	3	4	5
54. Do a strenuous physical activity (jogging, biking, etc.)	1	2	3	4	5

APPENDIX F

MUSIC ATTITUDE SURVEY BLUEPRINT



Purpose:	<ul style="list-style-type: none"> • Conduct a program assessment. • Assess student attitudes regarding the instrument, class, instructor, material, environment, behavior, and practice habits.
Specific Objectives:	<ul style="list-style-type: none"> • Assess student attitudes and interests regarding: <ol style="list-style-type: none"> 1. Instrumental study and performance. 2. Course content. 3. Instructor. • Assess student values regarding: <ol style="list-style-type: none"> 1. Practice habits. 2. Mutual respect.
Proportions:	Affective 100%
Number:	20 questions
Conditions, directions, and scoring:	Data for each item will be entered to assess frequency of response. Reliability: Cronbach's Alpha = .80

APPENDIX G

MUSIC ATTITUDE SURVEY

Music Attitude Survey

Directions: Respond to the following items by circling what you feel is the most appropriate answer.

- | | | | | |
|--|----|---|---|----|
| 1. I enjoy playing my instrument. | SD | D | A | SA |
| 2. I enjoy musical challenges. | SD | D | A | SA |
| 3. I give a maximum amount of effort in music class. | SD | D | A | SA |
| 4. I look forward to music performances. | SD | D | A | SA |
| 5. I enjoy performing in music concerts. | SD | D | A | SA |
| 6. Practicing is essential for success on my instrument. | SD | D | A | SA |
| 7. I practice my instrument at home. | SD | D | A | SA |
| 8. The instructor is interested in my success. | SD | D | A | SA |
| 9. The instructor keeps music class interesting. | SD | D | A | SA |
| 10. The instructor is knowledgeable about my instrument. | SD | D | A | SA |
| 11. I feel comfortable asking the instructor for help. | SD | D | A | SA |
| 12. I pay attention in music class. | SD | D | A | SA |
| 13. The instructor respects me as a person. | SD | D | A | SA |
| 14. I respect the instructor. | SD | D | A | SA |
| 15. My classmates pay attention in music class. | SD | D | A | SA |
| 16. I enjoy music class. | SD | D | A | SA |
| 17. This class helps me improve my performance. | SD | D | A | SA |
| 18. I enjoy the music studied in class. | SD | D | A | SA |
| 19. I feel successful in this class. | SD | D | A | SA |
| 20. This class is simple. | SD | D | A | SA |

APPENDIX H

INFORMED CONSENT FORM

Music Mentoring for At-Risk Youth Through the GOGO Program

By Frank Chadwyck Bernstein

INFORMED CONSENT FORM

PURPOSE:

The goal of this research is to assess the effectiveness of the GOGO Program in terms of student success academically, behaviorally, and in using appropriate coping strategies for problem experiences.

Responses to the questionnaire by GOGO mentors are intended to provide insight into the effectiveness of the program's three main focuses: mentoring, instrument training, and ensemble training. The questionnaire is intended to facilitate a systematic introspection of the program from the various mentors' points of view and offer suggestions for future improvement.

PROCEDURE:

The informed consent form and questionnaire will be sent in an email (recruitment letter) to the participants. All participants are asked to voluntarily answer the questionnaire regarding the GOGO program.

The participants will be asked to include in their email response whether they consent to their names being published or not. Each participant acknowledges through his/her email response that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the co-investigator's doctoral essay. Through responding to the questionnaire and editing it as the participant wishes it to appear in the document, each participant also agrees that his/her responses will be published in the essay.

RISKS:

No foreseeable risks or discomfort are anticipated for you by participating. Because this research is being conducted through email, security of your correspondence cannot be guaranteed.

BENEFITS:

Although no benefits can be promised to you by participating in this study, the information gathered and distributed later is intended to help improve the GOGO program and develop a scalable curriculum-based approach to music mentoring.

ALTERNATIVES:

You have the alternative to not participate in this study. You may stop participating any time or you can skip any question you do not want to answer. There is no penalty incurred should you choose to halt participation.

COSTS:

No costs are anticipated for you to participate in this study.

PAYMENT TO PARTICIPATE:

No monetary payment will be awarded due to participation in this study.

CONFIDENTIALITY:

The participants' names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring 2012 and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

RIGHT TO WITHDRAW:

Your participation is voluntary you have the right to withdraw from the study.

OTHER PERTINENT INFORMATION:

The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Chad Bernstein co-investigator, at 847-420-6327 or chadbernstein.music@gmail.com, or Professor Rachel Lebon, at 305-284-5813 or RLLebon@aol.com. If you have any questions about your rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.

Please print a copy of this consent documentation for your records.

APPENDIX I
GOGO MENTOR QUESTIONNAIRE

GOGO Mentor Questionnaire:

Mentoring:

1. What activities or approaches seemed to work successfully in working with your mentees? Which did not?
2. Did the structure of the program allow you to develop a close mentoring relationship with your mentees?
3. What consistent issues or difficulties, if any, emerged that had to be addressed?
4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?
5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?
6. Do you feel you had an impact on the students you worked with and, if so, how?

Instrument training:

7. What difficulties did you encounter in teaching your instrument?
8. Did you use any instructional materials to teach your instrument? If so, what materials?

9. What were your goals in teaching your students, and were they met? If not, please explain.

Ensemble training:

10. How do you feel about the songs chosen to perform?
11. What surprised you about the rehearsals or the performances?
12. How do you feel the ensemble training can be improved?

General:

13. How would you justify the inclusion of GOGO as an afterschool program?
14. How do you feel about the time allotted for the various parts of the program?
15. How do think your time could be more effectively utilized in the GOGO program?
16. Do you have any additional comments or suggestions for improvement?

APPENDIX J

GOGO MENTOR SURVEY RESPONSES

AMIN DEJESUS (GOGO MENTOR: RAP) – INTERVIEW

Via Email – March 23, 2012

Mentoring:

- 1. What activities or approaches seemed to work successfully in working with your mentees? Which did not?**

I found my kids were more into the musical portion of the time we spent together by far. They rushed to finish the "mentor portions" and were often really deterred by the questioning and didn't connect with some of the verbiage in the exercises (as was I) however it was very revealing to their individual character, I just think it could be better executed.

- 2. Did the structure of the program allow you to develop a close mentoring relationship with your mentees?**

Yeah very much so, my roster has changed a few times this year but having a group of 3-4 allowed me to get close enough to do my job well.

- 3. What consistent issues or difficulties, if any, emerged that had to be addressed?**

Issues with bullying, self worth, and general lethargy. I found most of them (with the exception [two students] at the beginning of the year) wouldn't practice at home unless they thought there was a concert upon the imminent horizon, even though they have no instrument to carry and can practice quietly at home.

- 4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?**

Yeah. [One student] admitted that he considered attempting suicide and that he comes from an abusive home. [Another student] "fell in love" and I associate that with his general lack of interest in the program. After all, very little can compare to your first girlfriend.

- 5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?**

Yes I feel I did. I think perhaps more [experience] is the only thing that could enhance my ability to be a better mentor.

- 6. Do you feel you had an impact on the students you worked with and, if so, how?**

Yes. I feel I impacted their confidence as was able to reach them on a "big brother" level when pertaining to serious issues like bullying, confidence, and fighting.

Instrument training:

7. What difficulties did you encounter in teaching your instrument?

Aside from the lack of time, just the noisiness in the room. I wish they had microphones and I was able to play them beats they could practice on. So much of rhyming involves hours of writing. If they don't practice at home it only leaves the one hour a week we spend together.

8. Did you use any instructional materials to teach your instrument? If so, what materials?

YouTube, for reference of instrumentals and lyrics. In the future I'd like to expand this and be able to use percussive toys to help them keep rhythm.

9. What were your goals in teaching your students, and were they met? If not, please explain.

I tried to work on a bullet system where I set a different goal every week. They were not met. Perhaps I asked too much of them. When I was their age I was

working on raps everywhere I went. They do not share that same level of dedication to the craft, which led to some disappointments.

Ensemble training:

10. How do you feel about the songs chosen to perform?

They are good, with the exception of "Hey Ya", due to its abstract rhythmic break. They weren't having trouble with 4/4, but when they tried "Hey Ya" their own frustration began to turn them against the craft and some of them wanted to give up.

11. What surprised you about the rehearsals or the performances?

The singers. They really held it down. My own team surprised me with just how little they practiced outside of GOGO.

12. How do you feel the ensemble training can be improved?

I believe if we up the ante and give them a goal (a show of some sort) say every month, they will feel the pressure to do their homework. Right now it's my belief that they think they'll be working on the same tune all year, so why hustle?

General:

13. How would you justify the inclusion of GOGO as an afterschool program?

Music and Math are both universal languages. One needs no more justification than the other. GOGO allows kids who aren't ready for band a chance to experiment musically and find what they might be into, as opposed to getting stuck with clarinet for the whole year. Not to mention the "keep 'em out of trouble factor". Kids need positive things to do.

14. How do you feel about the time allotted for the various parts of the program?

We need more time.

15. How do think your time could be more effectively utilized in the GOGO program?

Perhaps Monday's can be scheduled for the mentoring section and wed can be solely about the music? Maybe we can have a different team of musicians come in on a different day?

16. Do you have any additional comments or suggestions for improvement?

Nope. Thanks for putting this together. At first, I did it for the kids to give back to the community and all that jazz. But now, it's become a part of me and every time I miss a class, I really miss it. Thanks for letting me be a part of it.

ERIC ESCANES (GOGO MENTOR: GUITAR) – INTERVIEW

Via Email – March 23, 2012

Mentoring:

1. **What activities or approaches seemed to work successfully in working with your mentees? Which did not?**

The approach to include everyone in the group activities seems to work very well. Also the approach to open discussion with the mentor activities seems to function well. Some of the topics in the mentor discussion sometimes did not seem to captivate the mentees (so maybe some of the topics did not work).

2. **Did the structure of the program allow you to develop a close mentoring relationship with your mentees?**

Yes indeed it did.

3. **What consistent issues or difficulties, if any, emerged that had to be addressed?**

Participation, absences from some mentees, and behavior in class.

- 4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?**

During the sessions some home and family issues seemed to surface, which felt more pressing than others. One of the mentees in my group did start crying due to some of these issues, it did leave me a tad uncomfortable.

- 5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?**

Some of the training I believe needed would be to deal and understand unprivileged children and how to approach the situation with them (way of talking and things you can say). I do believe that I did not receive this type of training.

- 6. Do you feel you had an impact on the students you worked with and, if so, how?**

I do believe that I had an impact on these students. I believe with inspiration to play the instrument and ways of conducting yourself in the world/society.

Instrument training:

7. What difficulties did you encounter in teaching your instrument?

The difficulties I encountered while teaching my instrument were that some of my students have different levels and are at different stages on their instrument. So it is harder to concentrate on one person as well as it is harder to work with them in groups because their levels are so different.

8. Did you use any instructional materials to teach your instrument? If so, what materials?

Yes I did... I used guitar beginner books as well as online song reference.

9. What were your goals in teaching your students, and were they met? If not, please explain.

The goals in teaching my students were constant progress on their instrument and also the knowledge and ability to play and listen in a band context. I do believe these goals were met.

Ensemble training:

10. How do you feel about the songs chosen to perform?

I believe the songs chosen reflect the music of our era and what are youth listens to today. I am ok with the songs chosen even though they are not always in my preferred musical taste.

11. What surprised you about the rehearsals or the performances?

What surprised me in the rehearsals was the students' ability to learn songs at fast pace at some times. And how enthusiastic they get while learning. I was also surprised at their confidence in the performances (shows, TV interviews)

12. How do you feel the ensemble training can be improved?

The ensemble training can be improved by maybe having more isolated areas for each instrument section to practice without hearing the others practice at the same time.

General:

13. How would you justify the inclusion of GOGO as an afterschool program?

It helps the students stay focused in school and out of trouble. It stimulates our youth to learn and discover the aspects of music and all that it involves.

14. How do you feel about the time allotted for the various parts of the program?

I feel that time allotted is done in the right way. Even though I feel sometimes we should focus more time on the instruments and musical aspect of the program.

15. How do think your time could be more effectively utilized in the GOGO program?

Maybe by working more with the students one on one.

16. Do you have any additional comments or suggestions for improvement?

I believe this program to be very effective, and I am very proud to be part of it!

JOSE JAVIER FREIRE (GOGO MENTOR: DRUMS)– INTERVIEW

Via Email – March 24, 2012

Mentoring:

- 1. What activities or approaches seemed to work successfully in working with your mentees? Which did not?**

Keeping them active and occupied with an exercise. Sometimes they are able to work together, sometimes they distract each other when paired for an activity.

- 2. Did the structure of the program allow you to develop a close mentoring relationship with your mentees?**

Yes. The relationship depends a lot on their personalities. Everyone is treated equally but some mentees take longer developing trust.

- 3. What consistent issues or difficulties, if any, emerged that had to be addressed?**

Distractions are addressed every now and then. They often support each other but sometimes like to play games and make fun of each other.

- 4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?**

One of my mentees is younger than the boys, confident but very shy. Through drumming she has been able to express herself more, letting the boys know that she is strong and up for the challenge.

- 5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?**

I believe that intuition and imagination are as important as the training. We have to remember we were that age. I was a hyperactive kid so I can relate, patience is very important. The materials I need for the kids, sticks and practice pads, were provided.

- 6. Do you feel you had an impact on the students you worked with and, if so, how?**

Yes, although our time with them is limited, they learn important things like social skills from the mentors while having a good time playing music. They can see how we relate to each other as friends and musicians, there is respect and

support, crucial to a solid friendship. They have an impact on us too because we also learn from them.

Instrument training:

7. What difficulties did you encounter in teaching your instrument?

There are distractions every now and then because only one student can sit on the drum set at a time, the others have to wait around for their turn but I keep them busy with exercises.

8. Did you use any instructional materials to teach your instrument? If so, what materials?

I gave the students some patterns from The Updated Realistic Rock Drum Method by Carmine Appice. Also, we worked on simple notation exercises where they learn how to write notes and distinguish the difference between quarter, eighth and sixteenth notes.

9. What were your goals in teaching your students, and were they met? If not, please explain.

My goal is to teach them that they can accomplish whatever they set their mind to as long as they work on it and acknowledge that sometimes things take longer to

achieve but in the end the reward is fulfilling. Also, having fun is important. Every now and then they have to be pushed to perform or reminded that music, and life in general, requires patience and determination. Hopefully, in the near future we will know if they have learned and apply the teachings.

Ensemble training:

10. How do you feel about the songs chosen to perform?

Not crazy about LMFAO but the students chose it. Hopefully I'll learn something from it. All the other songs are great.

11. What surprised you about the rehearsals or the performances?

Even though our time is limited, when the students play together it sounds like they have more experience than they actually do. They follow their instincts and perform well under pressure.

12. How do you feel the ensemble training can be improved?

Good question. I'll get back to you on that.

General:

13. How would you justify the inclusion of GOGO as an afterschool program?

Music has been proven to improve development in the brain by optimizing neurological connections that relate to physical and mental functions like better social skills, behavior, reflexes, IQ, and many others. Simpler than that, GOGO is a great alternative to kids doing stupid things after school.

14. How do you feel about the time allotted for the various parts of the program?

I personally would like to spend more time doing music and listening more to their stories and what they want to accomplish in the short and long term.

15. How do think your time could be more effectively utilized in the GOGO program?

The activities before the music are important, the students get to know us better through our ideas and experience. Even though I think the program is balanced, I want to dedicate more time to the music part. Some of the students show more interest in the music.

16. Do you have any additional comments or suggestions for improvement?

Thank you for the opportunity of being part of GOGO, it makes me think, laugh, reminds me to be humble, grateful, and inspires me immensely.

MICHELLE FORMAN (GOGO MENTOR: VOICE) – INTERVIEW

Via Email – March 24, 2012

Mentoring:

1. What activities or approaches seemed to work successfully in working with your mentees? Which did not?

Friendship, empathy, comedy, equality, genuine concern, engaging conversations, unification, and honesty, created a safe environment for mentees to open up and share freely with very little reservation including intimate details of their life, hence, creating a special bond between myself and the mentees. I also provided my telephone number to insure they understand the relationship between us is real and does not end when class is over. It is the only approach I used. Regarding activities, everyone in my individual group participates; taking turns reading, answering questions, and discussing topics. Mentees understand their individual perspectives are just as valid as anyone else in the room or elsewhere.

2. Did the structure of the program allow you to develop a close mentoring relationship with your mentees?

Yes.

- 3. What consistent issues or difficulties, if any, emerged that had to be addressed?**

Absence. [One girl in particular] cannot always attend due to tutoring scheduling conflicts. It is my assessment that [this student] is capable of going down the wrong path if she is not guided down a healthy one. She is also learning negative behavior from specific family members. I strongly believe she needs this program in her life and we have developed a close bond.

- 4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?**

The mentees confided they were treated harshly by their parents when they didn't understand something. It was pretty tough to ingest. I learned their parents reprimand with a heavy hand and have very little tolerance for lack of understanding on behalf of the child. My observation is that this is probably cultural since each of the mentees in my group told the same story. And although this harsh treatment may not be malicious, hearing about it made me uncomfortable and extremely concerned.

- 5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?**

Providing an atmosphere that is very natural, comfortable, and genuine has a positive effect on the mentees, thus allowing much room to create a reciprocal, nonthreatening, nonjudgmental relationship between mentor and mentee. In my opinion, Mr. Bernstein created a necessary foundation to accomplish and encourage unification between mentor and mentee as well as the group as a whole.

6. Do you feel you had an impact on the students you worked with and, if so, how?

Yes I do feel I have impacted their lives in a large way based on how engaged they are and based on the love they have shown me. The mentees have also impacted my life in a large way so in the end, we realize that we need each other and vulnerability goes right out the window.

Instrument training:

7. What difficulties did you encounter in teaching your instrument?

Difficulties with pitch, projection, natural ear for harmonies

8. Did you use any instructional materials to teach your instrument? If so, what materials?

Somewhat. We have recently implemented vocal warm up activities, we also pull up music/lyrics on our cellphones or iPods when necessary, we are usually accompanied by a piano and or we print out lyrics as a reference.

9. What were your goals in teaching your students, and were they met? If not, please explain.

My personal goal is to reach the students on a personal level, which I'm confident I have accomplished. As for teaching them... I did not have specific teaching goals in mind when entering the GOGO program. However some of the students in my group have trouble hearing harmonies and/or maintaining pitch and I would like for them to achieve this ability by the end of this year's program.

Ensemble training:

10. How do you feel about the songs chosen to perform?

As long as the kids are comfortable and passionate about the song choice, I am supportive. I think its important to make sure they want to sing/play a specific tune because if not, it will reflect in their performance and level of confidence.

11. What surprised you about the rehearsals or the performances?

I'm pleasantly surprised at how quickly this group of mentees retains information compared to last year. It truly makes a huge difference, resulting in productive rehearsals and advancement.

12. How do you feel the ensemble training can be improved?

Practicing as an ensemble more often and more group activities. Also, it is difficult to focus on an individual instrument when we are all practicing in the same space. It is extremely distracting. Singers should practice with amplification as well. We need more [microphones].

General:

13. How would you justify the inclusion of GOGO as an afterschool program?

In a time where budget cuts involve removing the arts and or music from schools, I think programs like this are extremely important! Kids need an artistic outlet, not to mention these programs keep children out of trouble, they enhance personal growth, awareness, provide direction, and a sense of purpose. (I am not done answering this question...)

14. How do you feel about the time allotted for the various parts of the program?

There are moments more time is needed to finish a discussion. Otherwise, I think the time allotted is reasonable.

15. How do think your time could be more effectively utilized in the GOGO program?

With improved curriculum

16. Do you have any additional comments or suggestions for improvement?

The only suggestion I have at this time is already being implemented (curriculum).

SHERRINE MOSTIN (UM OUTREACH STUDENT: VOICE)

Via email – March 23, 2012

Mentoring:

1. What activities or approaches seemed to work successfully in working with your mentees? Which did not?

With the students, the best way to get the message of the mentoring activity across is to keep their attention. The way I try to do this is by giving a lot of examples and analogies as well as using personal stories. Abstract descriptions of concepts like “what is a wise person” are harder for the students to grasp without examples. However, it is important to give them a chance to talk about their own personal lives and express the problems/ situations they deal with at school or home on a daily basis.

2. Did the structure of the program allow you to develop a close mentoring relationship with your mentees?

Yes, the 30 minutes spent on mentoring before rehearsing with instruments allows the mentors to develop a close relationship with the students. Part of the reason the development of relationships is possible is because the students are split up into small groups ranging from a ratio of about 3-5 students to one mentor.

- 3. What consistent issues or difficulties, if any, emerged that had to be addressed?**

Almost every week the issue of bullying comes up during the mentoring activity.

The students consistently talk about the bullying problems they have at school and how they struggle with handling situations like that. They say that if they don't resort to physical violence, the bullies will not stop.

- 4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?**

One of the more surprising issues is that the students feel that using words instead of violence will not affect bullying in any way. Another difficult situation presented was that one of the students' fathers was in jail and they have trouble at home because of his absence.

- 5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?**

I feel that life experience has a lot to do with being an effective mentor, as well as being able to treat the students with respect and hold them to a high standard. An effective mentor believes in the students more than the students believe in

themselves. I feel that the leadership displayed by mentors during GOGO is a good guide: authoritative but fair and always with an awareness and understanding of the students' wellbeing.

6. Do you feel you had an impact on the students you worked with and, if so, how?

I feel that the students look up to the mentors a lot and I also feel that they have begun to make certain decisions differently than they would have because we talk about issues that pertain to their everyday life. The GOGO mentors have created a supportive, safe environment where adolescents can feel comfortable enough to talk about personal issues. This allows the mentors to offer advice and the students to gain a different perspective on issues they face in school and at home.

Instrument training:

7. What difficulties did you encounter in teaching your instrument?

The biggest difficulties teaching voice are the attention span of the singers and the negative attitudes. The students have negative attitudes about what they can and cannot do. Many times they say things like "I can't do this" or "my voice doesn't go that high," when, in fact, all they need is some training. The self-deprecating attitude of "I can't do this" and "I'm not good enough" is the thing that most gets in the way of the students training.

- 8. Did you use any instructional materials to teach your instrument? If so, what materials?**

The materials we use to teach voice are lyric sheets and audio recordings.

- 9. What were your goals in teaching your students, and were they met? If not, please explain.**

My goals for the students are to keep them passionate about the music they are performing, and to find joy in music. My goal is also to have them perform comfortably in front of an audience and sing with healthy vocal technique and accurate pitch. The students continue to improve every week and continue to practice with a positive attitude, although they are still trying to master and perfect these goals.

Ensemble training:

- 10. How do you feel about the songs chosen to perform?**

I feel the songs chosen to perform are relevant for the generation today and that every kind of music has teachable material in it, from Beyoncé to Debussy. The students are passionate about the music we choose to learn, and that greatly aids

in the learning process as well as in their desire to take it upon themselves to practice.

11. What surprised you about the rehearsals or the performances?

The thing that surprised me most about the performances was that the students seemed to freeze up. We talked about “practicing performance” in our rehearsals and when it came time to perform there were a lot of frozen smiles, silly mistakes, and less joy and passion that I have seen during rehearsals.

12. How do you feel the ensemble training can be improved?

Ensemble training may be improved with a more consistent use of piano during rehearsal. This will help the singers learn to listen to other parts while they sing as well as tune to the instruments they play with.

General:

13. How would you justify the inclusion of GOGO as an afterschool program?

GOGO should be an afterschool program in schools because it is a positive and nurturing environment for students to express themselves emotionally and creatively. GOGO also offers after-school tutoring for any gaps in academic

proficiency. GOGO also teaches students discipline, perseverance, and how to work as a team and be a part of a collective creative effort.

14. How do you feel about the time allotted for the various parts of the program?

I think that 30 minutes for the mentor activity and the rest of the time is allotted for instrumental practice is a good method. However, I think it would be beneficial for the students to play together (what they can do so far) for 5-10 minutes at the end of every session. This will give the students more time to practice performing with each other, as well as get them used to hearing the other parts of the ensemble. This will also give them a short-term goal to reach at the end of every session and could possibly keep them more focused.

15. How do think your time could be more effectively utilized in the GOGO program?

I think the division of time between mentoring activities and practicing the instruments is effective. However, I think the instruction and practice would be more effective if each section in the ensemble had their own space to practice in without the distraction of hearing other sections practicing in the same room.

16. Do you have any additional comments or suggestions for improvement?

I think the incorporation of “circle songs” to the program could possibly be a great builder for ear training, ensemble unity, as well as an instant outlet for creativity. I also think that the students should rehearse as a full “ensemble” more often so they can learn to listen to other parts and get more comfortable performing as a unit. I think GOGO should continue having the students anonymously write down something they struggle with and discuss it as a group. It is a great idea because it gives the students a chance to ask or talk about the things they are most embarrassed, ashamed, or confused about and receive positive, encouraging, and helpful feedback.

TED ZIMMERMAN (GOGO MENTOR: TRUMPET)

Via Email – March 25, 2012

Mentoring:

1. What activities or approaches seemed to work successfully in working with your mentees? Which did not?

I thought that some of the exercises (worksheets) used were not the most effective in reaching the mentees. Many of them did not really pertain to issues that the students were going through in their personal lives, and some were a little hard for the mentees to take seriously. When this was the case I thought the most successful resolution was to just talk to them about what has been happening in their lives, not really focusing on the prompt given. I think a good solution would be to come up with a list of prompts or situations that more closely relate to the problems these students may currently be facing.

2. Did the structure of the program allow you to develop a close mentoring relationship with your mentees?

I think it did. I feel like through the course of the program this year the mentees have opened up and started to express real problems and difficulties they have been facing.

- 3. What consistent issues or difficulties, if any, emerged that had to be addressed?**

There were frequent issues of bullying and fighting that were mentioned by the mentees. I think more focus on dealing with these issues and how to overcome them would be good things to look at for future meetings.

- 4. Were there any issues that emerged during the sessions that surprised you or that were more pressing (obvious, demanding) than others? Or that left you feeling uncomfortable?**

Dealing with family issues was very challenging. The mentees have very different family/living arrangements from one another and it seemed somewhat difficult for them to express family situations around their peers.

- 5. What kind of training or support do you feel you need to be an effective mentor? Did you feel you received this?**

Some sort of training could definitely be a positive thing.

- 6. Do you feel you had an impact on the students you worked with and, if so, how?**

I definitely feel like I had an impact on the students I worked with, and that was reciprocal. I really believe the students now feel much more comfortable and confident expressing their feelings and opening up about their problems when they have them.

Instrument training:

7. What difficulties did you encounter in teaching your instrument?

Teaching trumpet in this setting has been a very difficult thing. Having no way to enforce the mentees' practice habits and with only one day a week to monitor their progress, it was hard to gain any momentum. With the nature of the trumpet, one day a week of playing time is insufficient to ensure any amount of success by the end of the year.

8. Did you use any instructional materials to teach your instrument? If so, what materials?

I used the Yamaha trumpet method book #1.

9. What were your goals in teaching your students, and were they met? If not, please explain.

My goals for the students were somewhat unrealistic, mostly because of the lack of practice by the students. There was fleeting progress made on some occasions,

but it was very difficult to maintain any momentum based on the fact that each week was usually nothing more than a review/re-learning of materials presented the prior week. Again, emphasis on practice habits and the ability to give assignments would positively affect the progress made by the students.

Ensemble training:

10. How do you feel about the songs chosen to perform?

Having the students perform songs that they have selected seems to be a good idea, provided the songs are at a level appropriate for their abilities. It might be an interesting idea to write music specifically for the program, so each part could be custom tailored to each student's individual ability level.

11. What surprised you about the rehearsals or the performances?

It was amazing how much the students stepped up for the performances. It seemed like playing together was something that really encouraged them and it was useful having upcoming performances as a tool for motivating them to work harder and practice.

12. How do you feel the ensemble training can be improved?

I think more time for the ensemble training would be positive. That seemed to be the part the students enjoyed the most.

General:**13. How would you justify the inclusion of GOGO as an afterschool program?**

I think the program has matured significantly since it's inception and has become much more cohesive. I see a lot of potential for this to be a great addition to any school, especially those with weak/nonexistent music programs

14. How do you feel about the time allotted for the various parts of the program?

More time for playing together would be beneficial for the program, as this is something that proved to be something that the students got a lot out of. Also, I think more time spent with the mentors playing FOR the students would be motivational for them. It would be nice to figure out a way to have the mentors/mentees spend more time playing together. This would be very encouraging for the mentees, and potentially give them something they could aspire to musically.

15. How do think your time could be more effectively utilized in the GOGO program?

If there was a better way to ensure that the students were practicing on their own time, the weekly sessions could be far more productive. This was a major

challenge for me this year, and I feel that implementing some type of finite curriculum and potentially some sort of practice guidelines would make the time I spent weekly far more constructive.

16. Do you have any additional comments or suggestions for improvement?

Some sort of curriculum/timeline for achieving performance goals would be a good idea.

APPENDIX K
CHALLENGES & FAQs:
CIS OF MIAMI MENTOR PROGRAM
GOGO ADDENDUM

What do I do if...

1. What if my student does not want to participate in the mentor activity?

- Urge the student to try and offer your help.
- Start the activity with the student or demonstrate it first.
- Make the task manageable by breaking it down.

2. What if my student isn't practicing?

- Find the reason why. Fear of failure often prevents students from taking risks. Reassure the student.
- Explain the importance of practice.
- Offer tips on how practice can be more enjoyable.
- Set a challenge for the student to meet a goal and even offer up something fun in return if they complete it. *If you learn this part by next week I will...*

3. What if my student loses interest in his or her instrument?

- Encourage the student to focus on being successful first, then re-evaluating the way they feel
- Set a benchmark goal to reach before taking any action.
- If all else fails, find a way to inspire the student to learn a different instrument.

4. What if my student doesn't like the song we are learning?

- Explain that learning the skills is more important than learning the song.
- Convey the importance of the student to the group's ability to play the song.
- Offer to let the student choose another song once the target skills are learned.

5. What if my student gets frustrated?

- Remind the student of what they've already accomplished.
- Explain how important it is to be patient and do things the right way.
- Relate that frustration to a similar situation where the student prevailed.

VITA

Chad Bernstein was born in Philadelphia, PA where he learned to play piano and was introduced to trombone in elementary school. He later moved to the Chicago suburb of Wilmette, IL where he began working in various jazz bands in Chicago as a young teenager. Earning 4-year scholarships to a number of prestigious music schools, he chose the internationally renowned University of Miami Frost School of Music to further explore his affinity for Latin music and jazz. He completed his Bachelors in 2006 and was given another full scholarship to complete his Masters degree (2009) and serve as a graduate assistant at UM. Chad continued his career at UM upon being invited into the DMA program on another full scholarship. While pursuing his music career in and out of the academic realm, Chad and his father Bob Bernstein, a highly successful Chicago businessman, co-founded a 501c3 not-for-profit foundation aimed at providing highly “at-risk” adolescents a musical alternative to their neighborhood gangs and violence, helping them to stay in school and graduate. Guitars Over Guns Organization (GOGO) aims to provide musicians with a more fulfilling and (in the future) financially sustainable career to complement their typical late-night performing schedules.

Chad has repeatedly been the featured soloist of the award winning Frost Salsa Orchestra and played lead trombone with the Frost Concert Jazz Band, currently considered the "Best College Jazz Big Band" by *Downbeat* magazine, for the better part of a decade. During his tenure at the university, Chad has performed and worked with such greats as Maria Schneider, Chris Potter, Dave Holland, Dave Liebman, Brian

Lynch, Randy Brecker, Dave Douglas, Sam Rivers, Steve Miller, Bruce Hornsby, Patti Austin, Gloria Gaynor, Phil Ramone, Pharrell, Gary Burton, and the Beach Boys to name a few.

Since arriving in The Magic City in 2002, Chad has earned a reputation as one of South Florida's premier Latin, jazz, and funk artists, playing and recording trombone, conch shells, sousaphone, and keyboards with multiple bands, most prominently with the Latin Grammy-nominated Spam Allstars, with whom he has toured throughout Europe and the US, and the highly popular Miami-based Latin-funk band, ¡Suénalo!, the inspiration for GOGO. Chad has also been touring since 2011 with the group, "*Still Black, Still Proud: An African Tribute to James Brown*" created by Brown's former musical director and legendary saxophonist, Pee Wee Ellis.

Following his graduation Chad will be finishing his record, *Suite for 2nd Lieutenant*, an original body of work he wrote in dedication of his brother, now 1st Lt. Max Bernstein, upon his deployment to Afghanistan in 2011. He also plans to finish two records he has been writing for – one inspired by his immersion in Cuban music living in Miami, and one with his pet project, Red Rocket, an all-star cast of musicians from various groups around the country.

Chad has played with and/or recorded for Shakira, Pitbull, Calle 13, Poncho Sanchez, Tiempo Libre, Daddy Yankee, Pee Wee Ellis, Fred Wesley, Vusi Mahlasela, Jennifer Hudson, the Temptations, Natalie Cole, Wayne Bergeron, Freddy Cole, Victor Lewis, Kevin Mahogany, Arturo Sandoval, John Fedchock, Paul Anka, Charlie Callelo, Bucky Pizzarelli, Shelly Berg, Charles Tolliver, Melton Mustafa, Bobby Thomas Jr., Greg Gisbert, Jason Carder, Charles McNeal, and Phish's Page McConnell. Notably,

among his many TV appearances, Chad has performed on the *Tonight Show with Conan O'Brien*, the *Ellen Show*, MTV's *\$2 Bill*, Robert Klein's HBO comedy special *Unfair & Unbalanced*, the “*ALMA Awards*”, and the *Tom Green Show*.