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# What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

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#### Introduction

##### ***Focus of the Study***

Music educators are constantly looking to create ways to increase learning, retention, and the overall excellence of their programs. “Recruiting students is one thing, but keeping them in a chorus, orchestra, or band is another” (Poliniak, 2012). A few years ago the researcher was faced with a typical problem. He was beginning to rebuild a music program by raising its’ standards of excellence in music as well growing its population. The researcher was the only full time music faculty employed at the school. “It is often difficult for teachers alone to meet the needs of each individual child in a classroom” (Gensemer, 2000). It was quickly realized that there was going to be a need for a plan for helping all the students in their development that stepped outside the normal process of teaching them in class and individual instruction. A senior brass player was employed to begin mentoring/teaching the brass players that needed help on a regular basis, and thus began the peer-mentoring program. “The implementation of mentoring programs may enable teachers to become facilitators to oversee their students’ mastery of the necessary concepts and skill and guide them on the road to independent learning”

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(Gensemer, 2000). Over the years, the mentoring program has been expanded to include small group leadership, one on one lessons and program leadership. In essence, the teacher has implemented a version of a cross-age mentoring program (CAMP).

This study will focus on the overall effect that the mentoring program is having on the music program. This topic developed from the desire to know what affect the mentoring program is having on the mentors and mentees in regards to their overall learning and development. The desire is to either further develop the mentoring program to increase its effectiveness, or move in another direction if it is not being productive.

This study was based on the following question: What effect does a peer-mentoring program have on the learning, morale, commitment and overall achievement of students in a secondary music program?

### ***Purpose of the Study***

The purpose of this study is to review the current literature regarding the effects of peer mentoring programs, and investigate its affect on the students' overall attitude, achievement, education and commitment when implemented into a high school music program. The possible results of this research could provide secondary music educators with a valuable tool in helping build, sustain and grow their programs.

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### ***Review of the Literature***

A database search on the terms “peer-mentoring” and “music” through ERIC produced two articles of which one was relevant (Goodrich, 2007). The same search through Education Research Complete yielded 187 articles. When the term “secondary” was added, it reduced the results to 94. The majority of studies are focused on the mentoring of new teachers (Draves & Koops, 2011) or of students with disabilities (VanWeelden, 2011) and (Dopp & Block, 2004). There is also a good deal of research on the concept of peer mentoring of the young student (Gensemer, 2000; Herrera et al., 2008; M. J. Karcher, Davidson, Rhodes, & Herrera, 2010; Leyton-Armakan, Lawrence, Deutsch, Williams, & Henneberger, 2012).

After examining the articles the researcher found a limited number of studies, mostly discussing general peer mentoring in the high school and elementary setting. The peer-mentoring program is a program where older high school students serve as mentors to younger high school or elementary school students. Through his investigations, the researcher found that there is substantial research supporting the positive effects peer-mentoring programs have on both the mentor and mentee.

### ***The Mentee***

“Mentoring is one means by which to pass on values and instill students’ hope in the future. Children need positive role models and interpersonal

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connections to help shape their identity development” (Karcher, 2008). The effect of a positive role model on younger students is endless. Teachers and parents alike know that their children’s peers in many cases have more influence than they do themselves. “Although no large-scale randomized studies of the effects of CAMPs on mentees have been reported in the literature to date, small, single-site, randomized studies have consistently revealed positive findings” (Karcher, 2009). Sometimes younger students have a harder time connecting to the teacher as a result of the large gap from the beginning learner to the knowledgeable teacher. For instance, the musical example that a band director can play for his beginning trumpet player may seem unattainable and discouraging because of the level of achievement of the teacher. The use of an older peer mentor provides an example of what is possible for the mentee to achieve on a level more attainable than the professional level of the teacher. In the study “Mentoring in the art classroom”, the researcher addresses this exact scenario. “Older students are great sources of inspiration for the younger children. Not only do the younger students view the older counterparts as leaders, but also see them as real life artists, who produce artworks today” (Green, Mitchell, & Taylor, 2011). The research also shows that along with inspiring the mentee academically and creatively; a mentor with a positive attitude can have a significant effect on the relationship between the mentee and the teacher. Karcher discusses this subject in depth in his research article titled “Pygmalion in the Program: The Role of Teenage Peer Mentors’ Attitudes in Shaping Their Mentees’ Outcomes”. He states, “Further, disconnected mentees paired with positive mentors reported

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significantly better teacher-relationship quality than did disconnected controls” (M. J. Karcher et al., 2010).

### ***The Mentor***

Research shows that peer mentoring not only has a positive effect on the mentee, but has a considerable effect on the mentor as well. When a mentor is properly trained, they can develop important leadership and social skills. “The Mentors are given essential ongoing training in how to provide empathy, praise and attention within a clear, consistent structure” (M. J. Karcher, 2008). Another benefit to the mentor is the educational achievement obtained as a result of teaching younger students. Having to teach and provide an example to a younger student forces the mentor to achieve a more complete mastery and ownership of their subject. Green et al. (2011) states, “The study has also revealed that the high school students have accepted the task as worthwhile and have acquired ownership of the project”. Another research study on the effect the cross-age mentoring program has on the mentor says “This positive impact of CAMPs on mentors reveals the double advantage of such programs being able to promote positive youth development among mentees *and* mentors” (M. Karcher, 2009).

### ***Peer Mentoring Programs***

Implementing a cross-age mentoring program is not a new concept. The literature suggests that it is revisited periodically with new methods for

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improvement. However, there is little research available on the effect peer mentoring has within a high school music program. There was one research study which was the best example of a comprehensive study on a peer mentoring program and its effects on a high school music program. The setting of the study was a high school jazz band in the suburbs of a large metropolitan area in the Southwest. The study shows substantial evidence that the mentoring program was having a positive effect on the members of the jazz band as well as the jazz band as a whole.

“Mentoring in the Eisenhower Jazz Band I was diverse and complex, and it helped to establish high expectations, to continue the evolution of the ensemble, and to serve as a valuable tool for educating the students” (Goodrich, 2007). The study also revealed that the mentoring program was crucial to its success as a result of the assistance it provided to the teacher. “Peer mentoring contributed to the success of this ensemble by aiding in a heightened musical development rate of the students, making rehearsal time more efficient for the director, and by enhancing the social growth of the students” (Goodrich, 2007).

While the researcher clearly found substantial research on the effects of peer mentoring programs, the evidence on their effects on secondary music programs is grossly insufficient. While Goodrich’s study in 2007 was a great study to lay the groundwork for further research, it is clear that there is a desperate need for more research on the use of peer mentors in music. Peer mentoring in music could be an untapped potential tool for music teachers. The results of this study could not only



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support the abundant evidence of peer mentoring that exists, but help further develop support for the use of peer mentoring in the music classroom.

### ***Definition of Terms***

For the purpose of this study the definition of peer mentoring is: older, experienced students helping younger inexperienced students learn, develop and mature.

Mentor- an influential senior sponsor or supporter.

Mentee- a person who is guided by a mentor.

CAMP - Cross-Age Mentoring Program

Action Research Study- Systematic inquiry conducted by educators with vested interest in the teaching-learning process or environment for purposes of gathering information about how their school operates, how they teach, and how their students learn (Mertler, 2014).

Likert Scale- a type of rating scale that begins with a statement and then asks individuals to respond on an agree/disagree continuum. The Likert scale typically ranges from strongly agree to strongly disagree (Mertler, 2014).

### ***Delimitations***

This study was conducted on a private high school campus in Georgia. The school population was 260 students. This study was done on one music program of 46 students. Eight students were chosen by the researcher to examine more detailed evidence. Four were mentors and four were mentees. Twenty-two

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members of the class participated as general members of the group. A randomly selected faculty focus group also participated in the study.

### ***Limitations***

Although this study had multiple strengths including the use of both qualitative and quantitative data, it should be mentioned that there were some limitations to the study as well. The main limitation was time. The action portion of the research took place over the period of 10 weeks. While this time period was substantial to collect data that was valid, a longer period of study would have allowed for deeper, more supported evidence.

### ***Objectives***

-Investigate the effect peer mentoring has on the education of both the mentor and mentee.

-Investigate the effect peer mentoring has on the morale of the mentor and mentee.

-Investigate the effect peer mentoring has on the commitment of the mentor and mentee to the music program.

-Investigate the effect peer mentoring has on the overall achievement of the mentor and mentee.

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### ***Research Design***

The research design being used for this study is an Exploratory Mixed-Methods Design. The researcher first collected the qualitative data and then collected the quantitative data sequentially. The researcher first collected the qualitative data to explore what effects the peer-mentoring program may be having on the mentors and mentees in the program. The results of the qualitative data formed the questions for the quantitative instrument. The quantitative instrument was given to the entire population. The goal was to explore whether the phenomenon is affecting just the mentor/mentees, or spreading to the whole class. The credibility of this design is that the quantitative instrument stems from the results that the participants shared and not what the researcher believed (Mertler, 2014). The instruments were designed to investigate the specific phenomenon asked by the research question.

### ***Population and Sample***

This study used a private high school Worship in Music Class of 22 students of mixed gender and mixed ethnicity. Ethnicities included 50 percent White, 20 percent African American, 10 percent Spanish American, 5 percent Mexican American, 5 percent Korean American and 10 percent Mixed. The age range was from 13-18 years old. The students came from a middle class background with a varying level of music knowledge and experience. There was also a faculty focus

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group. This focus group was picked at random from a base population of faculty members who are administrators or teachers who have worked at the school at least two years.

### ***Methodology***

The design of this study was in the form of an action research study. This study used a mixed-method design, using both qualitative and quantitative measures for support. This study sought to discover the effectiveness of peer mentoring on high school students within a specific music program. This study used three instruments to collect the desired data.

### ***Qualitative Design***

The first instrument was the use of student journals. A blank version of both the mentor and mentee journal can be found in the Appendix. The researcher chose four mentors and four mentees to participate in this portion of the study. The mentors were four upper classmen praise team leaders. All mentors have participated in leadership training through the program and have been chosen based on the number of years in the program and the development of their leadership skills. Mentors are continually being observed and assessed. The mentees were four freshmen in their first year of the program. Each freshman was chosen based on potential fit with the mentor. The mentor/mentee relationship is the most concrete relationship within the program and should yield personal

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evidence of the effectiveness they are having on each other. The journals were researcher guided and had open-ended questions regarding learning, morale, community and overall achievement. The journals were collected at the end of each week for the length of 10 weeks and reviewed by the researcher. The researcher did collect, analyze and record the evidences that each participant gives.

The second instrument was three focus groups. A Mentor, Mentee, and Faculty focus group was included in the study. A blank version of each of the questionnaires can be found in the Appendix. The mentors and mentees were asked a set of questions seeking to support the purpose of the study. The faculty focus group was a randomly selected member group. This group was asked to discuss the effect that the peer-mentoring program may be having on the school environment in general. Each focus group was asked a set of questions directed toward realizing the intention of this study. The interviews were video recorded by the researcher and transcribed by a trained associate. The training for the associate included tutoring and transcribing from video. The data was collected and analyzed by the researcher. All the data was read and studied by the researcher, then subdivided into categories of similar trends. After all the data was explored, the results were organized in line with the questions that this study was seeking to answer. All data was be member checked in order to ensure the quality of the study.

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### ***Quantitative Design***

The third instrument was the quantitative portion of the study. The entire population of the program was asked to fill out a Likert scale using the recommended 5-point scale, with the 5 points defined as follows:

1= strongly disagree

2= disagree

3= no opinion

4= agree

5= strongly agree

The Likert scale was then collected, recorded, and analyzed using Measures of central tendency. The Likert scale can be found in the Appendix. By finding the mean of each question, the researcher was able to describe the collective opinion of the population. The questions were created based on the responses received in the student journals and focus group interviews. The questions were aimed at uncovering the population's opinions on the variables stated in the purpose question of this study, the learning, morale, commitment and overall achievement of the students. The purpose of this instrument is to provide data on the broader effect that the peer-mentoring program may be having on the music program as a whole, not just the individual mentor/mentee relationship.

***Ethics***

The main risk of this study was whether or not the students felt confident enough to give honest feedback. There was always the possibility that they might feel like their grade or relationship within the program could have been affected by the answers they give. In order to circumvent this potential risk, all instruments are totally anonymous. The participants were assured both verbally and in writing that their answers had no way affected any aspect of their grade, relationship or any aspect of their schooling whatsoever. The students' participation was totally voluntary and they were able to withdraw from the study at any point without penalty. All permissions were obtained prior to the use of any data collected and can be found in the Appendix. All data was kept locked in a file cabinet in the closet of the researcher's office.

***Timeline and Budget***

This study began the second week of school. The first instrument began at the end of the second week and ran through the end of the tenth week. The second instrument happened during the eighth week of the study and consisted of three interviews. The final instrument was given at the end of the tenth week of the study, and was a Likert scale given to the whole population. The estimated budget for this study was 1000 dollars. This budget consisted of payment of assistants collecting data and the cost of supplies to complete the instruments.

## ***Results***

### ***Mentee Results: Music Education***

Peer mentoring occurred in this Worship in Music Class during the course of this study. From the Mentee perspective, the music education portion was the smallest aspect of the mentoring program, however, all four of the mentees involved in the journal and interview portion of this study reported some level of music education received from their mentors. The areas of music education most effected were general arranging of music, and vocal performance. One student said, "I feel like my mentor has helped me a lot with my musical ability. She's always helping me find a better harmony, making things interesting and changing things up, instead of staying with the boring harmonies. I think she has helped me a lot." This was a very common theme throughout the journals of the mentees as well as in the group interview. Another mentee reported that her mentors "taught me how to come in and out of beats, and how to stop for acapella." This is the general arranging of music at its basic level for high school students. The students of this program were involved in working together to help each other grow musically on the most basic level. While they were not teaching each other concepts of music theory, they were teaching some basic musical ability and education beyond the classroom education. The Worship in Music Class in general supported this trend as 68 percent of the



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class participants felt like the mentoring program had a positive effect on their musical development and skill level.

### ***Morale/Self-Confidence***

There was strong evidence supporting peer mentoring in the Worship In Music Class in regards to its effect on the mentee's morale and self-confidence. All four of the mentees strongly agreed that the mentors had a great affect on their morale within the group they were a part of. One student stated, "My mentors are SO encouraging! They always want/wish the best for me." Another student said "She listened to me when I had questions, and kept telling the whole group how good we sounded." The older students definitely made it easier for the younger students to ease their way in to a comfort level within their group. The mentors also made it easier for the mentees to be part of the performance groups by being a sort of safety net for the younger students. One mentee stated "I feel more confident and comfortable, because I don't feel as much pressure. I don't have to be in charge, or take the initiative with the group, I feel like I don't have to tell people stuff, which is good." Another mentee said it this way, "They're having a positive effect, mostly because they just know what they're doing, so its easier for me to just go along with what they're doing because, they already know, and so we just add on to what they're doing." Another way the mentors were helping the mentees was with their confidence on stage. It was made clear by the mentees that their mentors definitely supported them and gave them the self-confidence to get on stage and be

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comfortable enough to be themselves. The impression of the mentees was that having the mentors with them, their experience and wisdom, made it easier for them to relax and perform under pressure. There was definitely a strong positive effect on the self-confidence when it came to performance and stage presence from mentor to mentee. In fact, 77 percent of the class participants said that the mentor program had increased their confidence to be up front on stage.

### ***Commitment***

There was again strong evidence supporting the positive effect that the mentoring program was having on the overall commitment to the Worship In Music Class. Beyond the commitment to the class, there was also a positive effect indicated on leadership and spirituality. The mentees stated that the mentors all had a positive influence on their desire to develop the leadership skills of the mentors. One student said, "She guides me to be a better leader, I want to have her leadership abilities." There was a clear indication toward the positive example the mentors had involving their commitment to the class, their bands, and Christ. This student best summed it up, "Being in this praise class has made me want to play music, so much more because when I went to a different school last year, I didn't really want to go to church, but since joining praise band its made me want to go to church just for the music. The music that we sing in praise band, like the way that we sing it makes me want to be more involved. Like when we do vespers, and its our group to do it I get really excited, because all of them are excited to get on stage and worship

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God. And so, it makes me excited and now I actually want to go to church, it's so exciting." This is further supported by the class participants' response to the questions on the Likert-scale. When asked the questions regarding personal spiritual growth and leadership, 86 percent of the class participants said that the mentoring program had a positive affect them.

### ***Overall Achievement***

The overall achievement of the mentees is possibly the strongest affect that the mentoring program is having in this class. All the mentees stated that having a mentor to lead, educate, demonstrate and collaborate with had definitely had a strong positive effect on their overall achievement within the program. The younger students are put into groups with experienced juniors or seniors. This allows the younger students to hitch onto the moving vehicle and learn at a pace that makes sense to them, while putting them out there at the same time. One mentee said, "I think it really help because you always look up to the older people. By looking up to them it really helps you grow, because you know that one-day you're going to be in that spot. And when we can look at them we can see how they act, it's kind of like copycat, but a good copycat cause they're teaching you how to be a leader." Another student said, "they helped give me a jumpstart so; I know what's happening, so I am ready to follow their footsteps." This is evidence that the mentor program in this class is having a strong impact on the overall achievement and success of its participants.

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### ***Mentor Results: Music Education***

Similar to the mentee report, the mentors reported a generally positive effect on their own music education as a result of being a mentor. The reasoning behind this is, in order for one to teach or mentor another, they must know the topic they are teaching or mentoring on. The Mentors all agreed that they had to better prepare and make sure they knew what they were doing musically before trying to explain anything to the younger students. One mentor said, "Trying to help someone else and explaining different musical terms helps you, because it makes you realize how you can even help yourself, like maybe rethinking this certain technique or a certain thing to do." It was made clear that the mentors were able to see their growth as a result of the program. They were able to see their progression from mentee to mentor and acknowledge the positive effect the entire program had on that growth. A student said, "It helps me realize how far I've come since my sophomore year. I was a lot like my mentee, like the way I played. Now looking back I see how much I've improved and how much the program has helped me improve." These statements indicate that the mentor program is having a profound effect on not only the mentees', but the mentors' education as well.

### ***Morale/Self-Confidence***

The mentors reported a positive effect in terms of morale and self-confidence on multiple levels. The first was that of a proud teacher. Many of the

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mentors reported that they felt great satisfaction when they witnessed their mentees being successful both on and off the stage. They spoke of how the direct education of the younger students made them feel. One mentor reported the excitement of hearing her mentee singing the harmony that she was taught, "Hearing the harmonies made me feel successful." That is a direct correlation between the success of the mentee and the success of the mentor. Another effect that the mentoring program had on the mentors was the renewed commitment to answering God's call for each of us. Mentors reported that mentoring the younger students gave them a sense of what God's calling might be for them, "It makes me feel like I'm actually doing what God is leading me to do." Another student explained it this way, "Having the younger ones be so into it and excited made me feel even more excited to play and show God's love to everyone through music. They inspire me." This is strong evidence to support the positive effect the mentoring program is having on its participants.

### ***Commitment***

The report from the mentors regarding the effect the mentoring program had on their own commitment to the class was mixed. While they said that they were committed to being in the program because of their love for the music and desire to serve God, they also mentioned that they did receive benefits from seeing the success of their groups as well as developing their leadership abilities. None of the mentors reported the program having an increased effect on their commitment to

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the music or their groups. For the most part, the mentoring program increased their commitment on a more personal level to their peers. They wanted to be successful so that their mentees, peers, and group as a whole could also be successful. One mentor said, "I know for me when I make a request of suggestion for a song like a pause after a certain thing so it just silences out the song and we do it for a performance and it sounds good, it makes me want to do more stuff like this. And then we get to praise God in a fun way." This is more of a development in leadership that the mentor program is having on the mentors themselves. They are working on their leadership skills while doing something they love and helping younger students follow along the same path.

### ***Overall Achievement***

The reported effect that the mentor program is having on the overall achievement of the mentors is very strong. All the mentors stated that they had achieved higher levels musically, in leadership, and spiritually as a result of being a part of the program. The mentors felt like the class became more than just a class that they were required to take for credit, and became something that they cared for and strived for excellence in as a result of being a leader. Taking responsibility for the students in their group, and the direction, drive and success of their groups propelled them further than if they had just been a student in a performing group. One mentor stated, "If I was just in the band it would be like just another class I had to go to where I am listening to someone telling me what to do. Whereas, being a

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leader gives me responsibility and I like having the responsibility of having to talk to everyone and arrange stuff.” Mentors also stated that they had grown musically as a result of being in the mentor program. They became more proficient at ear training, arranging, singing parts and individually at their main instruments. All of the mentees reported evidence of increased achievement as a result of being in the mentor program.

### ***Faculty Results***

The faculty group reported strong evidence of the mentor program having a positive effect on the school itself. They felt very strongly that the program had a big influence on the maturity of the students involved, as well as the leadership of those who have gone through the program. The faculty focus group also reported seeing a major influence that the program had on the spiritual atmosphere of the general student body. They felt like the student leaders in the program were not only influencing their mentees, but was influencing the general population as a result of their leadership in worship. One faculty member said, “ One of the students that is in the mentor program has begun helping me lead in my advisory group and I have seen an amazing transformation in her life.” Another faculty member said, “If you look at specific kids who have had a certain attitude towards church and worship and then they have become involved and the attitude has shifted, and that’s I think a result of the whole program as well as the mentoring part of the program. I have observed the mentoring part of it casually. I observed in the hallway, one of

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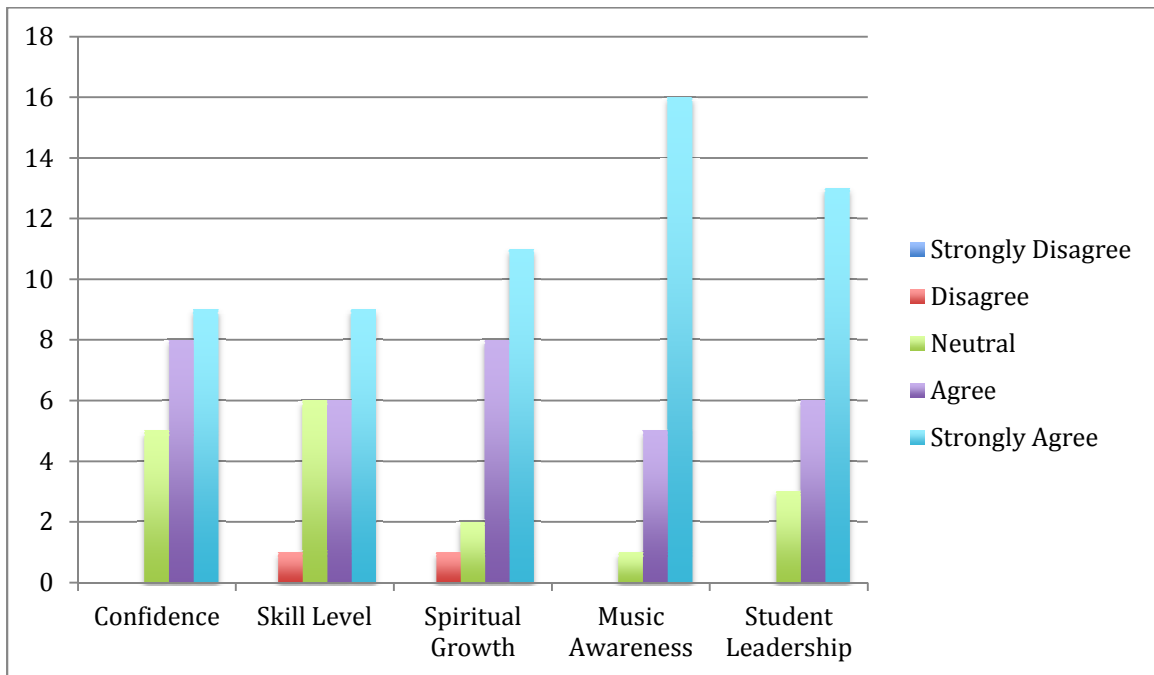
the leaders was talking in a forceful manner to a younger kid about practice and responsibility and there were things being communicated that if you had just seen the transcript you would assume it was a teacher talking to another student, because you have a student taking responsibility and then communicate that to a younger student saying "I need you to be part of being responsible," and I have seen that when they are practicing, as well in casual conversation." This is clear evidence that the mentor program is having a positive effect beyond the class itself, and influencing the social and spiritual state of the student body. The results from the faculty focus group were startling. There was no expectation or assumption that the mentor program was having such a profound effect on the spiritual growth of the school. This faculty member best summed it up, " this had a similar impact to when we use to talk about how the components of spiritual growth are study, prayer and sharing. The sharing part was always "you have to go do a revelation seminar or you go door to door." Well this is sharing, this leading in worship music, being a part of it, working together in groups is all the exercising it part that is the outreach. You may not be out on the street or down at the mall, it is also the sharing part because it is one kid influencing the group of kids. And it is relevant to their lives and they like it." That is a pretty powerful statement about the effect the mentor program is having on the class and in turn on the student body.



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### *Quantitative Results*

The quantitative results directly supported the qualitative results of this study. The survey was given to 22 members of the class. The questions were directly related to the answers given by the mentors/mentees in an effort to explore the results on a wider scale. There were five questions on the scale with the options of answering from strongly disagree to strongly agree. The questions were asked based on the trends discovered in the quantitative portion of this study. This chart below shows the results of each question answered by the class.



The results of the class overwhelmingly agree with the results of the individual mentors and mentees. The mentoring program is having a very powerful effect in all of the areas that have been explored. These results indicate that the mentoring

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program is having a much wider effect on the class than initially expected. The full survey and results are in the Appendix of this study.

### ***Conclusion***

The data collected indicated that there was a strong positive effect on all of the areas examined during this study. The mentors, mentees and faculty focus groups all showed evidence that this mentoring program is influencing not just the individuals in the program, but the general student body itself. The findings from this study have confirmed the decision to use this mentor program in the class. It has also promoted the further use, refinement and development on the mentor program to take advantage of all of its benefits for not just the music program, but the participants as well.

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What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

4. Briefly explain what effect if any, the interaction with your mentee this week had on your overall achievement in this music program.

5. Are there any other observations about this program you would like to make?



What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

4. Briefly explain what effect if any, the interaction with your mentor this week had on your overall achievement in this music program.

5. Are there any other observations about this program you would like to make?



## Appendix C

### Mentor Focus Group Questions

1. Do you feel like being a mentor in this program is having a positive effect on you?
2. How?
3. Has being a mentor helped you in your own music education?
4. Has being a mentor had any effect on your self-confidence as a musician?
5. Does being a mentor have any effect of your ownership of the music program?
6. How does this program effect your overall achievement within this class?

## Appendix D

### Mentee Focus Group Questions

1. Do you feel like the peer-mentoring program is having a positive effect on you?
2. How?
3. Has having a mentor helped you in your own music education?
4. Has having a mentor had any effect on your self-confidence as a musician?
5. Does having a mentor have any effect of your ownership of the music program?
6. How does this program effect your overall achievement within this class?

Appendix E

Faculty Focus Group Questions

Have you observed any effects of the peer-mentoring program at the school?

What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

Appendix F

Worship In Music Class Survey

1. The student leadership program has increased your confidence to be up front.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

2. The student leadership program has increased musical skill level.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

3. The student leadership program has had an impact on your spiritual growth.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

4. The student leadership program has raised your awareness on the power of music in worship.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

5. The student leadership program has made me want to become or continue to be a student leader on campus.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

## What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

### Appendix G

#### Worship in Music Class Survey Results

#### Likert Scale

1. The student leadership program has increased your confidence to be up front.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		23%	36%	41%

2. The student leadership program has increased musical skill level

1	2	3	4	5
Strongly Disagree	Dis agree	Neutral	Agree	Strongly Agree
	5%	27%	27%	41%

3. The student leadership program has had an impact on your spiritual growth.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
	5%	9%	36%	50%

What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

4. The student leadership program has raised your awareness on the power of music in worship.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		24%	27%	59%

5. The student leadership program has made me want to become or continue to be a student leader on campus.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		14%	27%	59%

## Appendix H

### Parental Consent Form

June 15, 2014

Dear (Parent)\_\_\_\_\_

My name is Mark Torsney. I am a teacher at Georgia Cumberland Academy.

I am conducting a research study to examine the effects a peer-mentoring program has on a secondary music program. Specifically, I am interested in how the peer-mentoring program affects the learning, morale, commitment and overall achievement of the students in the Worship In Music Program. I plan on using three instruments to collect data from the students on their observations about the program.

Your child's participation may involve filling out a weekly journal, being part of a smaller focus group interview, or filling out a survey at the end of the 10 week data collection portion of this study. The students will be asked questions regarding what interactions and effects the peer-mentoring program is having on them. Their feedback will be very meaningful in the examination of the effects of this program.

If you or your child chooses not to participate, there will be no penalty. It will not affect your child's grade, treatment, services rendered, and so forth, to which you or your child may otherwise be entitled. Your child's participation is voluntary and he/she is free to withdraw from participation at any



What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

time without suffering and ramifications. The results of the research study may be published, but your child's name will not be used. Data collected will be kept confidential and will not be shared with anyone. I will destroy all data within one year of completing the study.

If you have any questions concerning this study or your child's participation in this study, please feel free to contact me at 706-629-4591 ext. 4026 or [matorsne@gcasda.org](mailto:matorsne@gcasda.org).

Sincerely,

Mark Torsney

Instrumental Music Director

Georgia Cumberland Academy

By Signing below, I give consent for my child to participate in the above-referenced study.

Parents Name: \_\_\_\_\_ Child's Name: \_\_\_\_\_

Parents Signature: \_\_\_\_\_

## Appendix I

### Student Assent Form

June 15, 2014

Dear (Student)\_\_\_\_\_

My name is Mark Torsney. I am a teacher at Georgia Cumberland Academy.

I am conducting a research study to examine the effects a peer-mentoring program has on a secondary music program. Specifically, I am interested in how the peer-mentoring program affects the learning, morale, commitment and overall achievement of the students in the Worship In Music Program. I plan on using three instruments to collect data from the students on their observations about the program.

Your participation may involve filling out a weekly journal, being part of a smaller focus group interview, or filling out a survey at the end of the 10 weeks data collection portion of this study. You will be asked questions regarding what interactions and effects the peer-mentoring program is having on them. Your feedback will be very meaningful in the examination of the effects of this program.

If you choose not to participate, there will be no penalty. It will not affect your grade, treatment, services rendered, and so forth, to which you may otherwise be entitled. Your participation is voluntary and you are free to withdraw from participation at any time without suffering and ramifications. The results of the

What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

research study may be published, but your name will not be used. Data collected will be kept confidential and will not be shared with anyone. I will destroy all data within one year of completing the study.

If you have any questions concerning this study or your participation in this study, please feel free to contact me at 706-629-4591 ext. 4026 or [matorsne@gcasda.org](mailto:matorsne@gcasda.org).

Sincerely,

Mark Torsney

Instrumental Music Director

Georgia Cumberland Academy

YES. I want to be in the study. I understand the study will be done during class time. I understand that, even if I check "yes" now, I can change my mind later.

NO. I do not want to be in the study.

Your Name: \_\_\_\_\_ Signature: \_\_\_\_\_

Appendix J

**Faculty Consent Form**

**Principal Investigator (PI):** Mark Torsney

**Phone:** 706-629-4591 ext. 4026

**Project Title:** What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

You are invited to participate with no obligation in a research study, which has its main purpose the investigation of the effectiveness of the peer-mentoring program being used in the Worship In Music class.

If you choose to participate in this research study, I would like you to be part of a focus group. This focus group will meet one time and be interviewed. Your feedback will be very meaningful in the results of this study. I will be recording the interview and transcribing it for data purposes. The results of the research study may be published, but your name will not be used. Data collected will be kept confidential and will not be shared with anyone. I will destroy all data within one year of completing the study.

What Self-Reported Effect Does Peer Mentoring Have on a Secondary Music Program?

If you have any questions concerning this study or your participation in this study, please feel free to contact me at 706-629-4591 ext. 4026 or [matorsne@gcasda.org](mailto:matorsne@gcasda.org).

Sincerely,

Mark Torsney

Instrumental Music Director

Georgia Cumberland Academy

By Signing below, I am agreeing to participate in the above-referenced study.

Participant' Name (Please Print): \_\_\_\_\_ Date: \_\_\_\_\_

Participant's Signature: \_\_\_\_\_

Appendix K

Principle Permission To Conduct Research

Dear Dr. Gerard,

I am requesting permission to conduct an action research project with the Worship In Music class at Georgia Cumberland Academy. The study will begin in August of this coming school year and run through the end of the semester. The purpose of the research is to examine what effect the peer-mentoring program used in this class is having on the music program.

I appreciate your time and consideration. Please feel free to contact me for further information.

Sincerely,

Mark Torsney

Appendix L

School Board Permissions to Conduct Research

Dear GCA School Board Members,

I am requesting permission to conduct an action research project with the Worship In Music class at Georgia Cumberland Academy. The study will begin in August of this coming school year and run through the end of the semester. The purpose of the research is to examine what effect the peer mentoring program used in this class is having on the music program.

I appreciate your time and consideration. Please feel free to contact me for further information.

Sincerely,

Mark Torsney