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BECOMING CULTURALLY RESPONSIVE: A GUIDE FOR MUSIC EDUCATORS

By

Bailey Haynes

B.S. in Music Education, Florida Agricultural and Mechanical University, 2020

A Thesis

Submitted to the Faculty of the  
School of Music at the University of Louisville  
in partial fulfillment of the Requirements for the Degree of

Master of Music Education

Department of Music Education  
University of Louisville  
Louisville, KY

December 2021



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B.S. in Music Education, Florida Agricultural and Mechanical University, 2020

A Thesis Approved on

December 10<sup>th</sup>, 2021

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## ABSTRACT

### BECOMING CULTURALLY RESPONSIVE: A GUIDE FOR MUSIC EDUCATORS

Bailey Haynes

December 14th, 2021

As America sees an increase in minority groups, providing an education that is beneficial and responsive to all cultures is a growing focus in the education system. One of the many roles of a music educator is to expose students to *all* music and music that is most meaningful to the students. Music educators are charged with providing students with musical instruction that is well rounded, and that will aid in the personal and educational growth of learners. Through culturally responsive teaching, defined as “a research-based approach towards teaching that connects students’ cultures, languages, and life experiences with that they learn in school” students are given an individualized instruction as well as the opportunity to learn more about their heritage and cultures outside of their own.<sup>i</sup> This approach towards teaching requires an in-depth understanding of the relationship between human culture and music, how culture influences one's learning, as well as knowing culturally responsive teaching extends far beyond the classroom. This is achieved first by developing an understanding of the cultures of students and then implementing this knowledge in the curriculum. This thesis offers a

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<sup>i</sup> Understood at Understood, Educators Team at. “What Is Culturally Responsive Teaching?” *Understood*, Understood, 28 May 2021, <https://www.understood.org/articles/en/what-is-culturally-responsive-teaching>.

framework for designing a music classroom that includes African American culture. Included are interviews of three teachers who have been recognized for successfully creating a music classroom that reflects and respects diverse groups and various ideas that can be used to improve the music classroom. Examples of culturally responsive lessons are offered.

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## CHAPTER 1: INTRODUCTION

For centuries, Western European music has served as the foundation for music education curriculum in America.<sup>2</sup> Though this is the standard for most music programs in America, now that classrooms better represent the cultural diversity of the United States, there is a higher necessity for an inclusive instruction.<sup>3</sup> Educators now reflect on the diversity of the United States and are refocusing their efforts on its acceptance of immigrants. Prior to the turn of the century the American education system often did not acknowledge the diversity of our country. Despite the rhetoric of American equality, the school experiences of African American and other “minority” students in the United States continue to be substantially separate and unequal.<sup>4</sup>

According to the U.S. census bureau, as of 2019 African Americans accounted for 13.4% of the American population and 16% of the public-school population. In 2018, out of the 50.7 million students enrolled in public schools, 7.7million of those students were identified as African American. Although African Americans are one of the largest

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<sup>2</sup> Boyer, R. (2020, November). *Celebrating Diversity in the Music Classroom*. TMEA. Retrieved September 18, 2021, from

<sup>3</sup> Boyer, R. (2020, November). *Celebrating Diversity in the Music Classroom*. TMEA. Retrieved September 18, 2021, from [https://www.tmea.org/wp-content/uploads/Southwestern\\_Musician/Articles/CelebratingDiversity-Nov2020.pdf](https://www.tmea.org/wp-content/uploads/Southwestern_Musician/Articles/CelebratingDiversity-Nov2020.pdf).

<sup>4</sup>Smedley, Brian D. “Inequality in Teaching and Schooling: How Opportunity Is Rationed to Students of Color in America.” *The Right Thing to Do, The Smart Thing to Do: Enhancing Diversity in the Health Professions: Summary of the Symposium on Diversity in Health Professions in Honor of Herbert W.Nickens, M.D.*, U.S. National Library of Medicine, 1 Jan. 1970, <https://www.ncbi.nlm.nih.gov/books/NBK223640/>.

minority groups in America, instructional materials for music courses are not reflective of this diversity. For African Americans and other minority students, the education provided reflects the “unequal access to key educational resources, including skilled teachers and quality curriculum”.<sup>5</sup>

In a study examining the issues of participation of minority students in music programs, researcher Patricia Wheelhouse discovered the following:

“At the middle school level, 30.6% of enrollment of bands are minority students. For middle school orchestra, 46.2% of students are minorities. There are 38% minority students in middle school choruses of districts surveyed. High school bands comprise 22.8% minorities. Orchestras at this level are 30.6% minorities, and choruses have 28.6% minority students.”<sup>6</sup>

According to this data in this study, as students continued to participate in music at the high school level, the enrollment of minority students in traditional music ensembles began to decrease. Wheelhouse discovered that enrollment in Gospel choirs and other authentic ensembles rose in popularity, possibly because of the “culturally reflective literature that is used in Gospel choirs”.<sup>7</sup> According to Stephanie Shonekan, classrooms that include African Americans but concentrate on European music are one of the main reasons for low levels of participation from African American students. Shonekan also explains that classrooms with a high population of African American students may

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<sup>5</sup> Darling-Hammond, Linda. “Unequal Opportunity: Race and Education.” *Brookings*, Brookings, 28 July 2016, <https://www.brookings.edu/articles/unequal-opportunity-race-and-education/>.

<sup>6</sup> Wheelhouse, Patricia A. "A Survey of Minority Student Participation in Music Programs of the Minority Student Achievement Network." Order No. 3361068 University of Rochester, Eastman School of Music, 2009. Ann Arbor: *ProQuest*. Web. 10 Nov. 2021.

<sup>7</sup> Wheelhouse, Patricia A. "A Survey of Minority Student Participation in Music Programs of the Minority Student Achievement Network." Order No. 3361068 University of Rochester, Eastman School of Music, 2009. Ann Arbor: *ProQuest*. Web. 10 Nov. 2021.

include individuals who are great musicians in musical genres outside of Western European music.

“These are students or potential students that are incredible performers in a certain aesthetic. And if that aesthetic is not valued in our discipline, then that becomes a problem.”<sup>8</sup>

With a 37% increase of minority students (from 2009-2018) in American schools, many teachers have begun to feel obligated to redesign their curriculum to better represent and acknowledge the variety of cultures found within their classroom.<sup>9</sup> An inclusive classroom provides students with a sense of validity in that their culture has been recognized and deserves to be explored within the classroom. When creating a curriculum in hopes of enhancing the educational experience of African American and other minority students, teachers must commit to the process of understanding the customs, traditions, and values in African American culture. Including the music of this culture in curricula allows teachers to teach the rich history of African American culture through music while exposing students to music they may be unfamiliar with.

Teachers who are unaccustomed to traditions and musical practices outside of their own face difficulty when preparing for instruction. Some teachers face the questions of if their curriculums should be created around the demographics of their school, interest of their students, past encounters with musical pieces, or simply the National State

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<sup>8</sup> Missouri , University of. “The Racial Diversity Problem in Music Schools at Universities in the United States.” *The Journal of Blacks in Higher Education*, The Journal of Blacks in Higher Education , 21 Jan. 2021, <https://www.jbhe.com/2021/01/the-racial-diversity-problem-in-music-schools-at-universities-in-the-united-states/>.

<sup>9</sup>Sciences, Institute of Education. “Racial/Ethnic Enrollment in Public Schools.” *Coe - Racial/Ethnic Enrollment in Public Schools*, May 2021, <https://nces.ed.gov/programs/coe/indicator/cge>.

Standards for Music Education.<sup>10</sup> Although many wish there was a simple answer to this question, the reality is, becoming a culturally responsive teacher is a process that takes time, commitment, and patience and is mostly navigated through simple trial and error.<sup>11</sup> Teachers must be committed to broadening their musical knowledge by studying the music of various cultures and determining what are the most effective learning methods for their students in valid ways.

This project is important because students deserve an instruction that acknowledges their culture and its values. Because of the materials used in music lessons, teachers can aid in the development of a student's racial and ethnic pride.

#### LIMITATIONS

This study was limited by the responses of three experienced teachers, rather than a larger pool of respondents. Only teachers from inner city schools from two cities were included in this study, rather than schoolteachers from several states. Further, the select resources given by these teachers limited the depth and breadth of the findings in this project.

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<sup>10</sup> Abril, Carlos R. "Music That Represents Culture: Selecting Music with Integrity." *Music Educators Journal*, vol. 93, no. 1, [Sage Publications, Inc., MENC: The National Association for Music Education], 2006, pp. 38–45, <https://doi.org/10.2307/3693429>.

<sup>11</sup> Lind, Vicki R., and Constance L. McKoy. "Culture and Education." *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Routledge, New York, NY, 2016, pp. 84.

## CHAPTER 2: LITERATURE REVIEW

### MUSIC AND HUMAN CULTURE

Since animals do not possess the skills to make what researchers define as “music”, music has been labeled a “human phenomenon” primarily seen within human culture.<sup>12</sup> Culture serves as the “transmission of customs, rituals and the knowledge behind everything it bears”.<sup>13</sup> Culture can also be thought of as “one vast body of shared knowledge that includes a common language for communication, ways of subsistence, ways of governing, and so forth”.<sup>14</sup> In many cultures, music has become its own language used for communication, emotional expression, and personal fulfillment. According to Schulkin and Raglan, “music is a core human experience and generative processes reflect cognitive capabilities”.<sup>15</sup> Because music has become second nature in human behavior, individuals unconsciously involve themselves with music by humming a tune, tapping to the beat, or by any variety of music making. Around the world, music is used to celebrate cultural traditions often with the accompaniment of singing and/or dance. At an early age most individuals are exposed to music either through listening or performing. The

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<sup>12</sup> Schulkin, Jay, and Greta B. Raglan. “The Evolution of Music and Human Social Capability.” *Frontiers, Frontiers i Neuroscience*, 1 Jan. 1AD, <https://www.frontiersin.org/articles/10.3389/fnins.2014.00292/full>.

<sup>13</sup> “EBooksheir.org.” *EBook*, <https://sheir.org/edu/functions-of-culture/>.

<sup>14</sup> Such, David G. “How Music and Culture Work Together.” *Lecture 2: How Music and Culture Work Together: MUSC&105 1829 - S17 - MUSIC APPREC*, <https://ccs.instructure.com/courses/1428878/pages/lecture-2-how-music-and-culture-work-together>.

<sup>15</sup> Schulkin, Jay, and Greta B. Raglan. “The Evolution of Music and Human Social Capability.” *Frontiers, Frontiers i Neuroscience*, 1 Jan. 1AD, <https://www.frontiersin.org/articles/10.3389/fnins.2014.00292/full>.

intimacy music possesses, gives individuals a way to express emotions as well as help with self-identity

## SIGNIFICANCE OF AFRICAN AMERICAN MUSIC IN AFRICAN AMERICAN CULTURE

For African Americans, music serves as a time capsule for Black culture. In the African American culture, music is used to “tell a story, express emotion, and share ideas with a society”<sup>16</sup>; a society that had rejected their individuality for centuries. Stripped of their humanity and forced to work in a strange land African slaves preserved their culture through musical practices.<sup>17</sup> In an interview discussing the influence African American music has had on American culture, National Public Radio (NPR) reporter wrote:

“There would be no American history without Black people in it. The fabric of what American society is socially, economically, industrially — it wouldn't be what it is without Black people. And you can see that especially when it comes to music.”<sup>18</sup>

Though recently recognized as being one of the sole influencers of American music, the representation of African American music within the American Education system, appears to have fallen short. Because of African culture, American music was introduced to musical elements such as call and response, “blue notes”/pentatonic scale, and syncopation; all in which are elements commonly found in various genres of American music. Considering, all in which the African American culture has contributed to

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<sup>16</sup> Davis, B. (2021, April 30). *Why is Music Important to culture?* MVOrganizing. Retrieved October 19, 2021, from <https://www.mvorganizing.org/why-is-music-important-to-culture/>.

<sup>17</sup> Southern, Eileen. “Song in a Strange Land.” *The Music of Black Americans: A History*, W. W. Norton & Company, 2006, pp. 1–1.

<sup>18</sup> Eaglin, Maya. “The Soundtrack of History: How Black Music Has Shaped American Culture through Time.” *NBCNews.com*, NBCUniversal News Group, 21 Feb. 2021, <https://www.nbcnews.com/news/nbcblk/soundtrack-history-how-black-music-has-shaped-american-culture-through-n1258474>.

American music, the members of this culture and their music deserves to be included within the education provided to them.

“The music of African Americans is one of the most poetic and inescapable examples of the importance of the African American experience to the cultural heritage of all Americans, regardless of race or origin”.<sup>19</sup>

## CULTURE AND EDUCATION

Building an inclusive curriculum is a multi-step process that requires extensive planning. Though the process of education varies depending on the perspective of the instructor (sociological, psychological, anthropological, etc.,) it is generally agreed that education “is mediated by cultural influences and no learning situation is culturally neutral”.<sup>20</sup> Historically, the United States Western European culture has been forced upon individuals with the intention of changing the cultural practices of minority groups through the transference of Western European practices.<sup>21</sup> In this setting, education involves the processes of both enculturation, as well as acculturation. Enculturation is defined as the process of “(re)socializing and maintaining the norms of the indigenous culture”.<sup>22</sup> The process of *acculturation* refers to changes that occur due to contact with culturally dissimilar people, groups, and social influences.<sup>23</sup> Through both processes’

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<sup>19</sup> Lewis , S. (2018, December 15). *Musical crossroads: African American influence on American Music*. Smithsonian Music. Retrieved October 19, 2021, from <https://music.si.edu/story/musical-crossroads>.

<sup>20</sup> Lind, Vicki R., and Constance L. McKoy. “Culture and Education.” *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Routledge, New York, NY, 2016, pp. 9–10.

<sup>21</sup> Rogoff, Ucsf Foundation Professor of Psychology Barbara, and Rogoff, Barbara. *The Cultural Nature of Human Development*. United Kingdom, Oxford University Press, USA, 2003.

<sup>22</sup> Kim, B.S.K & Abreu,J.M (2001). Acculturation measurement: Theory, current instruments and future directions. In J.G. Ponterotto, J.M. Casas, L.A. Suzuki, & C.M. Alexander (Eds.), *Handbook of multicultural counseling* (2nd ed., pp. 394-424). Thousand Oak, CA: Sage

<sup>23</sup>Kim, B.S.K & Abreu,J.M (2001). Acculturation measurement: Theory, current instruments and future directions. In J.G. Ponterotto, J.M. Casas, L.A. Suzuki, & C.M. Alexander (Eds.), *Handbook of multicultural counseling* (2nd ed., pp. 394-424). Thousand Oak, CA: Sage

individuals develop skills that allow them to become a fully functional member of a culture.<sup>24</sup>

In education, *schooling* represents a formal method used to transfer knowledge of various cultural practices. In schools, curriculums tend to focus on customs of the dominant culture and disregard the values and norms of minority groups which promotes individualism within classrooms instead of creating a communal setting.

“To the extent that a school curriculum reflects the cultural themes of its learners, it serves to enculturate them by continuing the process of “within culture” knowledge transfer that the learners have experienced from birth. If however a curriculum does not reflect or support the cultural knowledge base learners have acquired, then the educational process is more similar to acculturation, where learners have to adjust the culturally based skills and competencies they have learned and align them with the expectations of the larger culture”<sup>25</sup>

Because education combines both social and cultural factors, a curriculum that does not support the culture of students or their learning method(s) presents challenges. Examining cultures in the classroom directly links to the success of students as well advances the learning process of students. Understanding the racial, economical, and social backgrounds of students and the relationship between their culture and learning is essential to culturally responsive teaching.

#### DEVELOPMENT OF CULTURALLY RESPONSIVE TEACHING

Early developments of Culturally Responsive Teaching (CRT) can be found during the Civil Rights era in cases such as *Brown v. Board of Education*, which questioned the equality of the American education system in regard to African American

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<sup>24</sup>Gavelek J.R., Kong A. (2012) Learning: A Process of Enculturation. In: Seel N.M. (eds) Encyclopedia of the Sciences of Learning. Springer, Boston, MA. [https://doi.org/10.1007/978-1-4419-1428-6\\_868](https://doi.org/10.1007/978-1-4419-1428-6_868)

<sup>25</sup>Lind, Vicki R., and Constance L. McKoy. “Culture and Education.” *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Routledge, New York, NY, 2016, pp. 10-11.



students and eventually led to the desegregation of American public schools. Though this case primarily focuses on general education, the earliest forms of culturally responsive music teaching can be found during the Civil Rights movement as well. Although music education in America has predominantly focused on European traditions, the inclusion of Spirituals in schools with African American students began as a result of the desegregation of schools. In the 1950s, jazz bands and other popular music were implemented in schools, but Western European Classical music remained the focus in American music education.

By the 1960s, music educators began to see the need to broaden the curriculum of music education.<sup>26</sup> In a speech delivered by Egon Kraus at the International Society for music education (ISME), Kraus argued that approaching music education from one side is no longer appropriate for the reason that it does not prepare students to be open minded and does not reflect the diversity within music. To ignite the reconstruction of music education, Kraus suggested the following modifications be made:

- a. proper regard for foreign musical cultures in music teaching at all education levels
- b. Methodological realization of the music of foreign cultures, past and present
- c. Renewal of ear training, rhythmic training, and music theory with a view to inclusion of the music of foreign cultures
- d. Reviewing of school music textbooks and study materials (also with regard to prejudice and national and racial resentments)
- e. Preparation of pedagogically suitable works on the music of foreign cultures with special attention to authentic sound recording

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<sup>26</sup> Volk, Terese M. "The History and Development of Multicultural Music Education as Evidenced in the 'Music Educators Journal,' 1967-1992." *Journal of Research in Music Education*, vol. 41, no. 2, [MENC: The National Association for Music Education, Sage Publications, Inc.], 1993, pp. 137-55, <https://doi.org/10.2307/3345404>.

Werner, Robert J. "A Review of the 1963 Yale Seminar." *College Music Symposium*, vol. 49/50, College Music Society, 2009, pp. 101-04, <http://www.jstor.org/stable/41225236>.

- f. Establishment of international seminars in which musicians, music instructors, musicologists, psychologists, and sociologists investigate the bases for the necessary new orientation of music education in the above sense<sup>27</sup>

Additionally, to shift music education into being more inclusive, events such as the Yale Seminar and Tanglewood Symposium were held. At the Yale Seminar, musicians, scholars, and teachers gathered to discuss the disconnect between music educators and musicologists. Participants of the seminar viewed music in schools as “appalling in quality, representing little of the heritage of significant music”.<sup>28</sup> With the purpose of improving music programs in the American school system, a final report was published suggesting programs focus on the following within their program:

1. Musicality - the development of which is the primary aim of music education K-12th
2. Repertory -- the present repertory of school music should be brought in line with contemporary composition and advances in musicology, while being strengthened in its coverage of the standard concert literature
3. Music as Literature -- Guided listening as a means to understanding and acquaintance with the monuments of music literature, past and present, deserves a larger place than it occupies today in the elementary and secondary schools
4. Performing Activities - activities such as the marching band and stage band are not to be discouraged, since they can lead students to greater participation, but they should not be ends in themselves. Instruction in vocal and instrumental performance should always be supplemented with classes in basic musicianship and theory
5. Courses for advanced students
6. Musicians in Residence
7. Community Resources
8. National Resources
9. Audio visual Aides
10. Teacher Training and Retraining<sup>29</sup>

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<sup>27</sup> Kraus, Egon. “The Contribution of Music Education to the Understanding of Foreign Cultures, Past and Present.” *Music Educators Journal*, vol. 53, no. 5, [Sage Publications, Inc., MENC: The National Association for Music Education], 1967, pp. 30–91, <https://doi.org/10.2307/3390869>.

<sup>28</sup> Lind, Vicki R., and Constance L. McKoy. “Culture and Education.” *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Routledge, New York, NY, 2016, pp. 10-11.

<sup>29</sup> Werner, Robert J. “A Review of the 1963 Yale Seminar.” *College Music Symposium*, vol. 49/50, College Music Society, 2009, pp. 101–04, <http://www.jstor.org/stable/41225236>.

Following the Yale Seminar, in 1967 The Tanglewood Symposium was held to reconstruct music education in American society because of rapid economic, social, and cultural changes, attendees of the symposium felt the dire need to improve music education within America. Within the Symposium committees were formed, each to discuss a different concern of music education. One committee that focused on *Cultural Issues* concluded that to provide students with adequate instruction “education programs should consider the special skills and attitudes required for music teachers working in inner cities”.<sup>30</sup> Teachers should have to undergo training in “real community situations” to be prepared for teaching in inner city schools. Because a key component of being culturally responsive requires educators to have knowledge of other cultures, the need for training in multicultural settings grew in importance.

“Educators cannot teach what they themselves do not understand. Schools of higher education must make multicultural music education a part of the training of teachers to prepare them to deal with the Black aesthetic experience along with other cultural experiences”<sup>31</sup>

After extensive discussion on the role of music and education in American society, attendees of the Tanglewood Symposium formulated the Tanglewood Declaration. The declaration demanded that music be a part of the school's core curriculum and support the idea that the arts have the capability to connect with humans “social, psychological, and physiological roots”.<sup>32</sup> When addressing the role of an educator the declaration reads as follows:

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<sup>30</sup> Lind, Vicki R., and Constance L. McKoy. “Culture and Education.” *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Routledge, New York, NY, 2016, pp. 15.

<sup>31</sup> Curtis, Marvin V. “Understanding the Black Aesthetic Experience.” *Music Educators Journal*, vol. 75, no. 2, [Sage Publications, Inc., MENC: The National Association for Music Education], 1988, pp. 23–26, <https://doi.org/10.2307/3398055>.

<sup>32</sup> Choate, Robert A., et al. “The Tanglewood Symposium: Music in American Society.” *Music Educators Journal*, vol. 54, no. 3, [Sage Publications, Inc., MENC: The National Association for Music Education], 1967, pp. 49–80, <https://doi.org/10.2307/3391187>.

“Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure”.<sup>33</sup>

After the Tanglewood Symposium and Yale seminar, music educators saw an increase in musical resources. Textbooks became more inclusive of world music and articles discussing multicultural music education became more accessible for educators. However, as materials became accessible, educators noticed that many teachers lacked knowledge of music from other cultures. To resolve this issue, the Society of Ethnomusicology, the Smithsonian Institution’s Office of Folklife Programs, and Music Educators National Conference (MENC) Society for General Music joined forces with the MENC and produced the *Multicultural Symposium*. This symposium focused on the music of four ethnic groups which included African American, Asian American, Hispanic-American, and Native American music. Performances of music from these cultures were presented to audiences in hopes of developing a better understanding of people and their traditions. Keynote speakers emphasized that studying the music of various cultures begins the process of becoming more understanding of people and their cultural beliefs.<sup>34</sup> At the close of the symposium a resolution for future actions and directions that should be taken was adopted by participants of the Symposium. The

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<sup>33</sup> Choate, Robert A., et al. “The Tanglewood Symposium: Music in American Society.” *Music Educators Journal*, vol. 54, no. 3, [Sage Publications, Inc., MENC: The National Association for Music Education], 1967, pp. 49–80, <https://doi.org/10.2307/3391187>

<sup>34</sup> Volk, Terese M. “The History and Development of Multicultural Music Education as Evidenced in the ‘Music Educators Journal,’ 1967-1992.” *Journal of Research in Music Education*, vol. 41, no. 2, [MENC: The National Association for Music Education, Sage Publications, Inc.], 1993, pp. 137–55, <https://doi.org/10.2307/3345404>.

resolution presented below includes a statement that participating members felt should be adopted by all music educators.

“Be it resolved that:

We will seek to ensure that multicultural approaches to teaching music will be incorporated into every elementary and secondary school music curriculum  
Multicultural approaches to teaching music will be incorporated into all phases of teacher education in music

Music teachers will seek to assist students in understanding that there are many different but equally valid forms of musical expression

Instruction will include not only the study of other musics but the relationship of those musics to their respective cultures; further that meaning of music within each culture be sought for its own value

MENC will encourage national and regional accrediting groups to *require* broad, multicultural perspectives for all education programs, particularly those in music”<sup>35</sup>

#### CHARACTERISTICS OF CULTURALLY RESPONSIVE TEACHING

Culturally responsive teaching (CRT) requires individuals to use “cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them”.<sup>36</sup>

Unlike traditional teaching, CRT is student centered, making the students and their learning style the focal point. Of the different learning styles (spatial, auditory, linguistic, kinesthetic, mathematical, interpersonal, intrapersonal) the most frequently discussed learning styles are visual, auditory, and kinesthetic. For visual learners it is suggested that these individuals best understand information when taught through pictures, diagrams, observing/demonstrations, and various uses of one's sight; auditory learners by oral instruction and directions; and kinesthetic learners by touching, moving, and physical

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<sup>35</sup> Volk, Terese M. “The History and Development of Multicultural Music Education as Evidenced in the ‘Music Educators Journal,’ 1967-1992.” *Journal of Research in Music Education*, vol. 41, no. 2, [MENC: The National Association for Music Education, Sage Publications, Inc.], 1993, pp. 137–55, <https://doi.org/10.2307/3345404>.

<sup>36</sup> Gay, Geneva. *Culturally Responsive Teaching: Theory, Research, and Practice*. Teachers College Press, 2000.

activities.<sup>37</sup> In addition to incorporating activities to accompany these learning styles, educators use Howard Gardner's method of teaching through multiple intelligences which allows multiple pathways for individuals to learn throughout the world.

According to Professor Geneva Gay, six features that characterize culturally responsive teaching are:

1. Validating
2. Comprehensive
3. Multidimensional
4. Empowering
5. Transformative
6. Emancipatory

(1) Validation is achieved through acknowledging the cultural heritages of groups through content of the curriculum and by recognizing how the respective cultures influence the attitudes/mindsets of learners. Because CRT requires materials for instruction to be gathered from various resources, students are left with the feeling that their culture is worthy of exploration.

(2) The comprehensive nature of culturally responsive teaching “focuses on learning as a comprehensive or all-encompassing process, not limited merely to the acquisition of new and decontextualized information”.<sup>38</sup> Unlike other traditional approaches towards teaching, CRT focuses on the *whole* child. Knowledge and skills are taught together and used to enhance the connection between oneself and their cultural identity. In traditional forms of education, memorization and recitation techniques are the primary methods of

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<sup>37</sup> Campbell, Patricia Shehan. “Theories of Learning and Teaching.” *Musician and Teacher*, W.W. NORTON AND Company, New York, NY, 2008, pp. 118–120.

<sup>38</sup>Lind, Vicki R., and Constance L. McKoy. “Culture and Education.” *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Routledge, New York, NY, 2016, pp. 15.

teaching.<sup>39</sup> Contrary to a traditional teaching approach, CRT goes beyond the surface of memorization and promotes learning through experiences and cultural knowledge such as field trips, hands on activities, interactive software's, etc.,

(3) The multidimensionality of CRT is displayed in areas outside of the curriculum such as the “classroom climate, student -teacher relationships, instructional techniques, classroom management, and performance assessments.”<sup>40</sup>

(4) In addition, an education that empowers students supplies learners with the knowledge, skills, and values needed to improve the world.<sup>41</sup> The goal of an empowering education is to:

“relate personal growth to public life, to develop strong skills, academic knowledge habits of inquiry, and critical curiosity about society, power inequality, and change”<sup>42</sup>

The transformative characteristic of CRT can be found in both the curriculum being used as well as in the learner. According to Lind, CRT transforms the curriculum by challenging “traditional educational practices with respect to learners of color”.<sup>43</sup> In traditional educational settings the curriculum most often reflects a “cultural hegemony” which has proven to negatively impact the learning of minority students.<sup>44</sup> Because of the

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<sup>39</sup> Shahid, Rabeya. “Traditional versus Modern Methods of Effective Teaching - Rabeya Shahid ICT E-Portfolio.” *Google Sites*, 2021, <https://sites.google.com/site/rabeyashahidicteportfolio/grade-level/eportfolio/traditional-versus-modern-methods-of-effective-teaching>.

<sup>40</sup> Gay, Geneva. *Culturally Responsive Teaching: Theory, Research, and Practice*. Teachers College Press, 2000.

<sup>41</sup> Director, Claudia Montecinos Associate, et al. “Education That Empowers.” *Center for American Progress*, 8 Oct. 2014, <https://www.americanprogress.org/article/education-that-empowers/#:~:text=Education%20empowers%20people%20with%20the,to%20build%20a%20better%20world.&text=The%20belief%20that%20quality%20education,vital%20to%20protecting%20human%20dignity>.

<sup>42</sup> Shor, Ira. *Empowering Education: Critical Teaching for Social Change*. University of Chicago Press, 1992.

<sup>43</sup> Lind, and McKoy “Culture and Education.” pp. 19.

<sup>44</sup> Lind, and McKoy “Culture and Education.” pp. 19.

exposure CRT provides its students, this approach to teaching improves the personal success of individuals which can be beneficial to their communities and larger society.<sup>45</sup>

According to Banks, the transformative aspect of CRT helps students “to develop the knowledge, skills, and values needed to become social critics who can make reflective decisions and implement their decisions in effective, personal, social, political, and economic action”.<sup>46</sup>

Finally, Gay characterizes CRT as being emancipatory. For educators, this can be the hardest characteristic to grasp because it requires teachers to accept the idea that there is no “exclusive source of all authoritative knowledge in that discipline”.<sup>47</sup> With culturally responsive teaching being emancipatory, the idea is that there are multiple effective ways to give instruction and expand one's knowledge.

In addition to providing students with a creative instruction and practical experiences for learning, the following have been recognized as benefits of the culturally responsive approach towards teaching.

- Getting students personally involved in their own learning
- Using varied formats, multiple perspectives, and novelty in teaching
- Responding to multiple learning styles
- Modeling in teaching and learning
- Using cooperation and collaboration among students to achieve common learning outcomes
- Learning by doing
- Incorporating different types of skill development (e.g., intellectual, social, emotional, oral) in teaching and learning experiences
- Transferring knowledge from one form or context to another
- Combining knowledge, concepts, and theory with practice (i.e., engaging in praxis)
- Having students reflect critically on their knowledge, beliefs, thoughts and actions

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<sup>45</sup> Lind and McKoy “Culture and Education.” pp. 19.

<sup>46</sup> Banks, James A. *Teaching Strategies for Ethnic Studies*. Allyn and Bacon, 1991.

<sup>47</sup> Lind, and McKoy. “Culture and Education”. pp. 19



- Building capacity, confidence, and efficacy in students as agents of pedagogical, intellectual, moral, and social justice changes related to cultural diversity <sup>48</sup>

The ability to understand how culture influences the way in which people learn is the beginning of becoming a culturally responsive music educator. To be culturally sensitive means you are “aware of cultural differences and similarities between people, that exist without assigning them a value – positive or negative, better or worse, right or wrong”.<sup>49</sup> Through this awareness, a culturally responsive educator uses diversity to “validate students’ varied experiences, and to teach to and through their strengths”.<sup>50</sup> To successfully execute this style of instruction, teachers have to view this style not as another approach to teaching but as a mindset.

#### DIVERSIFYING CURRICULUM

The effectiveness of programs for African Americans have been categorized into three broad categories—“those designed to remediate or accelerate without attending to the students social or cultural needs; those designed to re-socialize African American students to mainstream behaviors, values, and attitudes at the same time that they teach basic skills; and those designed to facilitate student learning by capitalizing on the students' own social and cultural backgrounds”.<sup>51</sup> Of the three categories, programs that acknowledge and respect the sociocultural environment of their students have been

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<sup>48</sup> Gay, Geneva. *Culturally Responsive Teaching: Theory, Research, and Practice*. Teachers College Press, 2000.

<sup>49</sup> NYC. “Cultural Sensitivity - New York City.” *NYC Human Resources*, 2021, [https://www1.nyc.gov/assets/ochia/downloads/pdf/cultural\\_sensitivity\\_wkshp.pdf](https://www1.nyc.gov/assets/ochia/downloads/pdf/cultural_sensitivity_wkshp.pdf).

<sup>50</sup> Bond, Vanessa L. “Culturally Responsive Education in Music Education: A Literature Review.” *Contributions to Music Education*, vol. 42, Ohio Music Education Association, 2017, pp. 153–80, <https://www.jstor.org/stable/26367441>.

<sup>51</sup> Ladson-Billings, Gloria. 1994. *The dream keepers: Successful teachers of African American children*. San Francisco: Jossey-

proven to be the most successful for African American students. Some research has concluded that African Americans who attempt to be successful in schools where they are not a priority, are successful at a “psychic” cost due to equating exemplary academic performance with “acting white” ...” *thus they purposely learn how not to learn*”.<sup>52</sup> Contrary to other schools, schools that consist of predominantly African American students are given the fair opportunity to be academically, socially, and culturally successful.<sup>53</sup>

Although African American music is considered “the most powerful force in contemporary global music-making” the contributions this music has made to American music has not received the recognition it deserves in music education.<sup>54</sup> For those that support music education, there appears to be two opinions on diversifying *music programs*. Some supporters feel that music programs should serve as a reflection of the diverse musical traditions that are in America, while others feel that this diverse instruction promotes an individualistic schooling instead of a common schooling.<sup>55</sup> In *music education*, two approaches towards diversity are separated into two categories: (a) multicultural music education, the intensive study of one or more cultures outside the mainstream, with attention to music as an expression of cultural beliefs and values, and (b) world music education, the study of musical components as they are treated in various musical styles across the world.<sup>56</sup> Regardless of the perspectives on whether programs

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<sup>52</sup> Lundquist, Barbara R., and Winston T. Sims. “African-American Music Education: Reflections on an Experience.” *Black Music Research Journal*, vol. 16, no. 2, University of Illinois Press, 1996, pp. 311–36, <https://doi.org/10.2307/779334>.

<sup>53</sup> Lundquist and Winston “African-American Music Education pp. 311–36

<sup>54</sup> Lundquist and Winston “African-American Music Education 311–36

<sup>55</sup> Ravitch, Diane. 1990. Multiculturalism: E pluribus plures. *American Scholar* 59, no. 3:337-354.

<sup>56</sup> Campbell, Patricia Shehan. “Diverse Learners and Learning Styles.” *Musician and Teacher*, W.W. NORTON AND Company, New York, NY, 2008, pp. 218–219.

should have diverse instruction and how the music should be taught, when teaching from a culturally responsive approach requires authenticity. To ensure music is authentic, the following should be considered: (1) music - the formal properties of sound, (2) meaning-its surrounding context, and (3) behaviors - the means by which music is taught, learned and performed.<sup>57</sup>

In music education the music is considered “the nucleus of the curriculum”.<sup>58</sup> When determining repertoire and other materials for instruction educators use a variety of strategies such as “counting on the advice of trusted colleagues or mentors; past encounters with a piece, while others assess the music on their own merit”.<sup>59</sup> Finding music that is authentic and appealing to minority students including African American students can be challenging for music educators. In Carlos Abril’s *Music That Represents Culture: Selecting Music with Integrity*, selecting multicultural music has been categorized into three domains: “cultural validity, bias, and practicality”.<sup>60</sup>

**Cultural Validity:** When selecting music and other materials, educators should resort to using music from publishers and other companies that have a reputation of being reliable and producing authentic music. Educators should research the arrangers, transcribers, etc., of music selected to determine if the individual(s) is knowledgeable in the music and culture of the music that they are publishing.<sup>61</sup> Music notated in different languages should be accompanied by a translation in the native language of students which will allow students to better understand the meaning of the song. Other ways to

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<sup>57</sup> Abril “Music That Represents Culture pp. 38–45

<sup>58</sup> Abril “Music That Represents Culture pp. 38–45

<sup>59</sup> Abril “Music That Represents Culture pp. 38–45

<sup>60</sup> Abril “Music That Represents Culture pp. 38–45

<sup>61</sup> Abril “Music That Represents Culture pp. 38–45

help learners best understand material would be for teachers to provide “illustrations, photographs, interactive computer programs, or video recordings”.<sup>62</sup> Because standard notation does not always capture the stylistic nuances that should be applied towards the music, music selected with the intent of performing, should be presented with proper materials that demonstrate and explain how the music is traditionally performed. **Bias:** Materials used for instruction should not conform to any biases (gender, racial, etc.). Before presenting songs that may have been in circulation for decades, it is best to research lyrics and original uses of songs. According to Abril, music educators are the “gatekeepers of culture” meaning, it is the responsibility of the educator to “remain keenly aware of the messages music conveys”.<sup>63</sup> **Practicality:** Lastly, although practicality should not be an excuse for excluding multicultural music, CRT requires a certain level of practicality. Songs and of materials used for instruction should be appropriate for the age of students. Teachers should gauge possible range, fingering, and reading restrictions present within the classroom. For choral groups, the voice range of students should be taken into consideration and instrumentation for band/orchestral ensembles. The communal sensibilities (e.g.: religious beliefs) should be considered prior to introducing the materials to students to prevent any offensive presentation.

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<sup>62</sup>Abril, “Music That Represents Culture pp. 38–45

<sup>63</sup>Abril, “Music That Represents Culture pp. 38–45

## SUMMARY

Because humans are naturally indulged in music through their culture, the music classroom is in a position to provide students with a greater knowledge on cultures outside of their own. For minority students, an education that distinctly acknowledges the value of their own cultural background enhances their learning experience while also providing them with an education relevant to their culture. To begin the process of music education programs becoming more culturally aware, music educators must carefully design their curricula to include lessons that acknowledge various cultures. Although it is understood that music from the Western European tradition is of great importance, as a country that has a growing minority population, the customs and values of these students deserve to be recognized in the education system.

After reviewing literature that focuses on diversifying curriculums, and best steps to becoming culturally responsive, it was concluded that educators must accept that all cultures are valued and deserve to be explored within instruction as the first step to becoming culturally responsive. According to educators who have dedicated their research towards the characteristics of culturally responsive teaching, this approach towards teaching must be internalized by the educator in order for it to be useful. For educators, by creating a curriculum that acknowledges the values, traditions, and customs of diverse cultures students are provided the opportunity to become culturally relevant.

## CHAPTER 3: METHODOLOGY

For this study elementary school teachers who currently work or have previously worked in school settings with African American students were asked a series of questions to help begin to understand steps that are taken to demonstrate a culturally responsive pedagogy. The three teachers used for this study work in schools where African American students serve as the largest minority group within the school or where African Americans are the dominant ethnicity.

### SUBJECTS

#### **Teacher 1**

Teacher 1 is a minority educator who teaches predominantly from the Orff Schulwerk methodology. With certifications in Orff and Robotics, teacher 1 has over 10 years of experience in teaching elementary students. Teacher 1 who teaches at a school in a metropolitan area has been able to find several ways to accumulate multicultural materials. As a minority educator, with approximately 40% of students who are minority students, Teacher 1 acknowledged that in order to be culturally responsive, one must use materials that will best appeal to students. For teachers seeking to find activities and music that may be appealing to all learners, teacher 1 recommended for educators to attend workshops throughout summer breaks and other scheduled school break

#### **Teacher 2**

Teacher 2 is a Caucasian male who currently works as a high school teacher. Prior to the 2021-2022 academic school year, teacher 2 taught elementary music for 18 years.

Although teacher 2 is not a minority, he has only worked in schools that are predominantly African American. Prior to the hiring of teacher 2, there was no music class or musical instruments owned by the school. As a culturally responsive educator, teacher 2 informed the interviewer that before introducing material to students, it is important to get to know students and gain a better understanding of the culture that your students come from.

### **Teacher 3**

Teacher 3 is *not* a minority educator and identifies as a Caucasian woman. Teacher 3 is currently a music educator who teaches predominantly African American students in a metropolitan area. As a new music educator, teacher 3 relies mostly on the teachings of Orff Schulwerk and has also committed to being culturally responsive. With the incorporation of literature, and other general education subjects, teacher 3 is able to appeal to students of diverse learning styles. As a Caucasian woman, teacher 3 believes that there is no way to quickly build relationships with students. As a new teacher at a new school, Teacher 3 has dedicated her teachings to earning the trust and respect of students.

## DISCUSSION

As part of this study, the following questions were asked:

1. Is music mandatory for students at your school?
2. Does your program have any prerequisites in order to be in your music class? Do prerequisites limit the diversity of students in your program?
3. How do you get to know your students? Is this an essential step to being culturally responsive? Does getting to know your students enhance the students' learning environment?
4. How do you keep your students open to learning music of other cultures?
5. What cultures are represented in your curriculum?
6. How do you determine your curriculum? Standards? Demographics of school? Interest of students?

From these questions, it appears that the following themes emerged....

## **Programming**

At each school, music is mandatory for all students and does not require students to have any prior musical knowledge to participate. In the three different programs it was discovered that many students enjoy singing although they may be reserved when required to sing in front of peers. Because of this discovery, the three teachers have designed their programs to be more reflective of choir classes but still incorporate musical instruments throughout lessons.

“My students love to sing so that's what I let them do. We sing songs in Spanish, Swahili, Xhosa, etc, and my kids love it.” - Teacher 1

## **Curriculum**

The three teachers all agreed that the demographics of the classroom should influence the music used for instruction. As a new teacher at an inner-city school, teacher 3 disclosed that most of the materials chosen for instruction this school year was determined by the musical interest of her students. Unlike teacher 3, teachers 1 and 2 have been at their schools longer and have a more developed program. Because of this, teachers 1 and 2 explained that their curriculums are loosely designed around the demographics of their classroom and focus more on all styles of music from around the world. When discussing how to choose repertoire for students, teacher 2 explained that though music used for lessons should be reflective of the cultures in the classroom, teachers must make sure that they are not limiting their students to one or two styles of music.



“Building a curriculum off of demographics is a good place to start but should not be the only method used. When I pick my music I take many things into consideration, but most importantly I use music that sounds cool from as many cultures as possible.” - Teacher 2

## **Community**

The three teachers all agreed that building a community within the classroom is necessary for effective instruction. They explained that in order to receive full participation from students, learners must feel like their thoughts, opinions, and traditions are accepted. As a non-minority educator at a predominantly African American school, teacher 3 stressed the importance of building trust within the classroom and gaining the respect of students. To best achieve this culturally sensitive environment the three teachers agreed that because respect is earned and not given, the educator must take extra steps to make students feel accepted within the classroom. When asked how this is achieved in the classroom teacher 3 gave the following statement

“As a new teacher I am currently working on building a safe space. I have to teach my students that their reaction to music is okay and help them build their own identity as a musician. This starts by decolonizing the classroom and having activities that will represent students' voices.” - Teacher 3

## CONCLUSION

As the minority population continues to grow in America, teachers must commit to creating a multicultural curriculum so that it reflects the diversity of their students. Music education has the ability to provide learners with an experience that will allow everyone to become more culturally aware, in a society where the values and traditions of minorities are often overlooked. As an educator, one has committed to the ongoing responsibility of providing students with an education that will best prepare them for the future. As a teacher one must understand that in addition to being learners, students bring uniqueness to the classroom. Because of the materials used in the music education curriculum, the music classroom is the ideal setting for Culturally Responsive Teaching to be practiced.

Taken together, it appears that teachers who practice culturally responsive teaching must be able to build a sense of community within the classroom for students to feel appreciated and accepted. By being culturally sensitive, teachers used for this study have been able to leave students with the feeling of validation which has directly enhanced the musical experience of learners. From this study it was concluded that to design a curriculum that will be inclusive of all students, teachers must first commit to understanding the different backgrounds in which students come from. Though this will require an extensive amount of work outside of the classroom, these are the measures educators who are recognized as being culturally responsive are following. In addition to getting to know students, the following teachers have incorporated music that is valued

by the learners into the curriculum. Through surveys, Q&As, and other tactics, teachers were able to collect information on the preferred music of students and explore this music within the classroom.

Though one can follow the provided steps and ideas of CRT that have been discussed in this project, to truly accomplish being culturally responsive, one must understand that this approach is an attitude that must be internalized by teachers. Though there are many strategies that can be followed to become a Culturally Responsive Teacher, it is standard for the first step to this approach to teaching is to understand the backgrounds of one's students

## AREAS FOR FURTHER RESEARCH

1. For future studies on CRT, researchers should consider the following to add and improve this study. With the study only using three teachers as subjects, this only offers a glimpse of how teachers navigate working with diverse populations. Using more teachers might yield different responses.
2. While two of the teachers were from the same school district, the third teacher was from a different part of the country. Researchers should consider that the difference in location could cause different results. One may consider exploring if there are similar responses with teachers from different parts of the country.
3. For future studies it could be beneficial to include subjects with a more diverse musical background. For this study no vocalists were used which could have influenced the results of this study.
4. Only one of the respondents in the study was from a minority group. In future studies, researchers should consider using subjects from a more diverse socio-cultural background. This may contribute to how teachers approach their curricular planning and should be further explored.

For future research on CRT, one may want to eventually explore, if CRT at a younger age directly influences if students continue to pursue music in higher education

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# Appendix/Lessons

## **Lesson Plan 1:**

**Overview**

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This unit combines performing, listening and composition activities to explore the structures and key characteristics of West African music and its instruments. Teaching and learning are illustrated through video clips and clearly described drumming workshop activities that explore musical cycles, signals and rhythmic and melodic improvisation. Listening is integral to the work and pieces to study include a traditional rhythm from Guinea.

Literacy Focus**Writing**

Self and peer assessment of performances. Writing exercise to provide feedback and suggested areas for improvement on student performances.

**Reading**

Reading of books and worksheets to provide context to the different music of different countries within West Africa.

**Speaking & Listening**

Providing verbal feedback during rehearsals to other students within the group and after whole group performances to the class. Listening skills are tested through musical listening analysis of pre-recorded material.

Numeracy Focus**Number**

Use of fractions to decode rhythmic notation. e.g. ta = quarter note, ti ti = eighth note. Time signatures to help students understand how many beats are in a bar.

Rhythm grids are used to help students understand how the pulse is divided up and on which beat they should be playing.

**Shape and Space**

Use of graphic score to suggest tempo, dynamic and rhythmic pulse.

Habits of Mind Focus

**Inquisitive** - Wondering & questioning, Exploring possibilities, Challenging assumptions

**Collaborative** - Co-operating appropriately, Giving & receiving feedback, Sharing the product

**Persistent** - Sticking with difficulty, Daring to be different, Tolerating uncertainty

**Disciplined** - Crafting & improving, Reflecting critically, Developing techniques

**Imaginative** - Using intuition, Making connections, Playing with possibilities

Key Concepts and Processes**Integration of Practice:**

Developing knowledge, skills and understanding/ participating, collaborating and working with others as musicians.

**Cultural Understanding:**

Understanding musical traditions

Expectations and Assessment Objectives

**We will** be able to identify musical cycles within the music of West Africa and be able to understand that cycles within music are created by repeated musical ideas or patterns. They will be able to recognise these patterns aurally and be able to mimic them and use them within their own performance or composition. Students will work in small groups to create fully formed compositions using their own rhythmic cycles as a basis.

Cross-curricular and inter-disciplinary links

Identity and cultural diversity.

Creativity and critical thinking.

Global dimension and sustainable development.

Geographical knowledge of West Africa and the countries within it.

<p>and the part music plays in national and global culture and in personal identity. Exploring how ideas, experiences and emotions are conveyed in a range of music from different times and cultures.</p> <p><b>Critical Understanding:</b> Engaging with and analysing music, developing views and justifying opinions. Drawing on experience of a wide range of musical contexts and styles to inform judgments</p> <p><b>Creativity:</b> Exploring ways music can be combined with other art forms and other subject disciplines.</p> <p><b>Communication:</b> Exploring how thoughts, feelings, ideas and emotions can be expressed through music.</p> <p><b>Performing, Composing &amp; Listening:2.1a-2.1g</b> Sing in solo or group contexts, developing vocal techniques and musical expression. Perform with control of instrument-specific techniques and musical expression. Practice, rehearse and perform with awareness of different parts, the roles and contributions of different members of the group, the audience and venue. Create, develop and extend musical ideas by selecting and combining resources within musical structures,</p>	<p><b>Most will</b> be able to identify and understand the structural elements of musical cycles within the music of West Africa and be able to demonstrate that cycles within music are created by repeated musical ideas or patterns. They will be able to recognise these patterns aurally and be able to use them as a basis for their own performance or composition. Students will work in small groups to create fully formed compositions using their own rhythmic cycles as a basis. By the end of the unit they will have learnt how to play several different polyrhythms on drums and on the keyboard and will have sung and learnt how to play a traditional West African song on the keyboard.</p> <p><b>Some will</b> be able to identify and understand the structural elements of musical cycles within the music of West Africa and be able to demonstrate that cycles within music are created by repeated musical ideas or patterns. They will be able to recognise these patterns aurally and be able to use them as a basis for their own performance or composition. Students at this level will be able to improvise on either their voice or any chosen instrument within a given structure. Students will act as leaders ("Master Drummers") within small groups to create fully formed compositions using their own rhythmic cycles and improvisations as a basis. By the end of the unit they will have learnt how to play several different polyrhythms on drums and on the keyboard and will have sung and learnt how to play a traditional West African song on the keyboard. They will also learn integral leadership and communication skills during group work for a performance of a drum piece from Guinea.</p>	
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<p>styles, genres and traditions          Improvise, explore and develop musical ideas when performing          Listen with discrimination and internalize and recall sounds.          Identify the expressive use of musical elements, devices, tonalities and structures.</p> <p><b>Reviewing &amp; Evaluating:</b>          Analyse, review, evaluate and compare pieces of music.          Identify conventions and contextual influences in music of different styles, genres and traditions          Communicate ideas and feelings about music, using expressive language and musical vocabulary to justify their opinions. Adapt their own musical ideas and refine and improve their own and others' work.</p>		
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	<b>Learning Objectives</b> including literacy, numeracy and habits of mind (as appropriate)	<b>Differentiated teaching</b> pints/activities including stretch and challenge	<b>Suggested resources</b>	<b>Suggested AfL activities and formal assessment</b> (when appropriate)	<b>Extended enquiry</b>
Week 1	<b>RHYTHMIC SKILLS</b> <ul style="list-style-type: none"> <li>· Learn to copy rhythm patterns accurately;</li> <li>· Learn to invent four-beat rhythm patterns;</li> <li>· Learn to create their own cyclic patterns;</li> </ul>	<ul style="list-style-type: none"> <li>· <b>All</b> – will know that Guinea is a West African country with a rich musical culture. Have knowledge of some of the names of traditional West African instruments such as the Djembé. Be able to identify a musical cycle within a repeated rhythm. Be able to copy a 4 beat cyclic pattern as taught by the teacher.</li> <li>· <b>Most</b> – will be able to identify 2 or more countries within West Africa, including Senegal. Have knowledge of</li> </ul>	Youtube videos  Audio CD tracks  Video clips 1-5  Claves and other hand-held percussion (not drums at this stage)	Informal assessment at this stage to measure pupil ability to learn different rhythms by ear.  Formative assessment -	

	<ul style="list-style-type: none"> <li>Learn a set of traditional dunun cyclic patterns.</li> </ul>	<p>several different types of traditional West African instruments. Be able to copy and perform 4 and 8 beat cyclic patterns and to have learnt to play a rhythmic pattern.</p> <ul style="list-style-type: none"> <li><b>Some</b> – will be able to identify many different countries within the West African region and describe the geographical and cultural nature of the region. They will be able to learn and perform by ear different 4 and 8 beat cyclic patterns on either percussion or through 'body beat'. They will be able to read a rhythm grid and start to sight read different rhythm cyclic patterns for their drum piece.</li> </ul>		<p>student performances as a class and in pairs.</p>	
Week 2	<p><b>SIGNALS AND POLYRHYTHMS</b></p> <ul style="list-style-type: none"> <li>Learn about musical signals;</li> <li>Consolidate understanding of cyclic patterns;</li> <li>Learn the djembé parts for their drum piece.</li> </ul>	<ul style="list-style-type: none"> <li><b>All</b> – will understand the term 'musical signal' and that this is given by the 'Master Drummer'. Students will be able to play one of the drum rhythms and start and stop to a given musical signal.</li> <li><b>Most</b> – will be able to recognise and respond to a musical signal given by the Master Drummer. They will be able to play a range of cyclic patterns using voices and drums. They will begin to improvise 8 beat rhythmic phrases.</li> <li><b>Some</b> – will be able to recognise and respond in time with the Master Drummer's signal and to also try the Master Drummer role themselves. They will be able to play both djembé cyclic patterns and be able to teach these to other students.</li> </ul>	<p>Printouts</p> <p>Audio tracks Video clips</p> <p>Cowbell, claves and shakers. Variety of drums tuned to high, middle and low pitches.</p> <p>Beaters for bells.</p>	<p>Formative assessment - student performances as a class and in pairs.</p> <p>"What went well? and even better if?"</p>	
Week 3	<p><b>MELODY AND SONG</b></p>	<ul style="list-style-type: none"> <li><b>All</b> – will be able to recognise that call &amp; response is an important</li> </ul>		<p>Formative</p>	

	<ul style="list-style-type: none"> <li>Learn about melodic improvisation in a West African piece of music;</li> <li>Learn the musical concept of 'call &amp; response'.</li> </ul>	<p>feature of many West African songs. They will be able to demonstrate their understanding of this through singing the 'response' to 'Lailaiko', a song from Sierra Leone.</p> <ul style="list-style-type: none"> <li><b>Most</b> – will be able to identify call &amp; response within a song as a 'question and answer'; a musical conversation between two voices. They will be able to demonstrate their understanding of this through singing the 'response' the song "Take Time in Life". They will explore different call and response rhythms in pairs.</li> <li><b>Some</b> – will be able to identify and improvise call &amp; response melodically and rhythmically. They will be able to perform both the response and the call section to "Take Time in Life". They may also provide the accompaniment to the song on drums.</li> </ul>	<p>Printouts Video clip</p> <p>Audio tracks</p> <p>Cowbell, claves and shakers. Variety of drums tuned to high, middle and low pitches.</p> <p>Beaters for bells.</p> <p>Electronic Keyboards (optional)</p>	<p>assessment at the end of the class - student performances.</p> <p>Questioning of meaning of keywords: <b>Call &amp; response</b> <b>Improvisation</b> <b>Pentatonic scale.</b></p>	
Week 4	<p><b>STARTING TO COMPOSE</b></p> <ul style="list-style-type: none"> <li>Learn develop an understanding of composing within a given framework inspired by traditional West African structures;</li> <li>Begin to explore ways of notating and evaluating your own work.</li> </ul>	<ul style="list-style-type: none"> <li><b>All</b> – will have created a dunun cyclic pattern starting point (at least 4 bar) as a basis for their composition. They will be able to perform this to the class with a regular pulse. They will be able to offer basic feedback to other students on what they thought went well with their performance. They understand that a basic structure is needed in a composition.</li> <li><b>Most</b> – will create two different dunun cyclic patterns from a musical starting point. They will be able to perform their patterns to the class, gradually being able to play them both to a pulse to create polyrhythm. They will be able to understand what different sections can be used in a composition</li> </ul>	<p>Cowbell, claves and shakers. Variety of drums tuned to high, middle and low pitches.</p> <p>Beaters for bells.</p>	<p>Formative assessment at the end of the class - student performances.</p>	

		<p>to keep it interesting. They will be able to offer feedback (www and ebi) to their own work and the work of others.</p> <ul style="list-style-type: none"> <li>· <b>Some</b> – will be able to improvise and create two or both cyclic patterns in order to create Polyrhythm. They will be able to suggest ideas such as the use of Master Drummer, Signals and Call &amp; Response in order to make their composition interesting by way of a given structure. They will offer well thought out suggestions for improvement for their own work and the work of others.</li> </ul>			
Week 5	<p><b>DEVELOPING AND REHEARSING</b></p> <ul style="list-style-type: none"> <li>· Learn to improve and develop own composition or performance;</li> <li>· Learn to plan the way in which the performance or composition should be performed;</li> <li>· Learn to notate and record own work.</li> </ul>	<ul style="list-style-type: none"> <li>· <b>All</b> – will be able to use the writing grid ('Writing Ideas Down' worksheet) in order to revise and plan the structure for their composition. They will be able to decide how the piece starts and finishes by following musical signals by the master drummer in their group.</li> <li>· <b>Most</b> – will be able to use the writing grid to formulate a structure using previously learnt elements of Musical Cycles to enhance their composition. (Signal, cyclic patterns, break, call &amp; response, improvisation, ending).</li> <li>· <b>Some</b> – will be able to plan the structure of their composition either with or without the aid of the writing grid, using Musical Cycles elements to enhance their composition. They will take a leading role in directing their group during rehearsals, maintaining good communication throughout. They will instruct the group to any changes of dynamics or tempo.</li> </ul>	<p>Cowbell, claves and shakers. Variety of drums tuned to high, middle and low pitches.</p> <p>Beaters for bells.</p>	<p>Formative assessment at the end of the class - student performances.</p>	

Week 6	<p><b>BRINGING IT ALL TOGETHER</b></p> <ul style="list-style-type: none"> <li>· Learn to perform their own composition to the rest of the class.</li> <li>· Learn how to appraise their own work and the work of others.</li> </ul>	<ul style="list-style-type: none"> <li>· <b>All</b> – will be able to perform their part within the composition or performance of the drum piece to the class either using voice or percussion. They will be able to offer verbal feedback to other students in regards to their work using a given criteria.</li> <li>· <b>Most</b> – will be able to perform their part within the group's composition or performance of their drum piece, responding in time to musical signals and communication by the Master Drummer. They will be able to give formative and summative feedback to other students based on a given criteria.</li> <li>· <b>Some</b> – will be able to take a leading role in the performance of their composition, acting as either the Master Drummer or director of the group. They will play a leading and supportive role by issuing musical signals and maintaining eye contact and good communication with the other musicians in the group. They will make use of changes of dynamics and tempo to make the piece interesting. They will be able to provide extensive feedback to other students using given criteria and be able to offer suggestions to improve in the future which are relevant and well thought out.</li> </ul>	<p>Cowbell, claves and shakers. Variety of drums tuned to high, middle and low pitches.</p> <p>Beaters for bells.</p>	<p>Formative and summative self and peer-assessment at the end of the class - student performances.</p> <p>Students use grading criteria to peer assess the work of the class.</p>	



## **Lesson Plan 2:**

## Core Music Lesson Plan 2017/2018

**Grade:** PreK-4 Grade

**Week of:** November 13-17, 2017 (Q2 Week 12)

**Subject:** General Music

**Lesson Goals:**

*PreK-4 General Music: Continue to rehearse and refine organized concepts in music when reading **standard notation, correct rhythm, Solfeggio (hand signs), and lyrics** now with mallet instruments. Practice methods learned from KLP and KLI resources. Work on Holiday/Christmas program music.*

*PreK-4 Mallets: Use mallets for Kodaly lesson and have students start playing mallets with correct hand position (PreK – 2<sup>nd</sup>)*

*3-4 Recorders: Rehearse and Refine how to play the recorder and start with lesson 1 – Learning B<A<G fingering and correct hand position. Each recorder will be individually marked and stored in music classroom*

*3-4 Piano:*

*3-4 Journals: Topic-“Different ways to remember EGBDF and FACE” (revisit)*

**2016 Illinois Music Anchor Domains:** Creating, Performing, Responding, Connecting

**Music Anchor Domain: CREATING and Performing**

**Anchor Standard:** Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work. Revise, refine, and complete artistic work. Select, Analyze, and interpret artistic work for presentation.

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. Musicians’ creative choices are influenced by their expertise, context, and expressive intent. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of the appropriate criteria. Performers’ interest in and knowledge of music works, context for performance, and understanding of their own musicianship influence the selection of repertoire.

**Illinois Music Standard(s):** MU:Cr1.1.PK-4

**MU:Cr2.1.PKa-4ab**

**MU:Cr3.1.PKab-4ab**

**MU: Pr4.1.PKabc-4abcd**

**Essential Question(s):**

*(Imagine, Select, Interpret, Plan and Make, Rehearse, Evaluate, and Refine, Present, Analyze, Evaluate)*

**How do musicians generate creative ideas?**

**How do musicians make creative decisions?**

**How do musicians improve the quality of their creative work and decide when it's ready to share?**

**How do performers select, analyze, and interpret musical works?**

**Resources/Supplemental Materials:** *(also see below under 'Other Materials')*

Kodaly in the Classroom Primary (KCP) by Rann

Kodaly in the Classroom Intermediate (KCI) by Rann

Old Town School of Folk Music Songbook (OTF) by Miles

First Steps in Music (FSM) by Feierabend

Fun with Composers (FWC) by Ziolkoski

Yamaha Recorder Student (YRS) by Feldstein

Recorder Classroom Method (RCM) by Clements, Lavender, and Manghini

Prep Course for the Young Beginner (PC) Technic and Theory Level A/B by Palmer, Manus, and Lethco

Christmas Showstoppers (CS) by Warner brothers Pub.

Preschool Prodigies (PP): <https://www.preschoolprodigies.com>

YouTube music education videos and lectures

-Teachers knowledge and experience in music performance and education

**Key Vocabulary:** Notation - (Quarter, Half, Dotted Half, Whole, Eight, Sixteenth notes and rests), "Ta, TiTi," Measure, Bar Line, Double Bar Line, Repeat, Time Signature, EGBDF and FACE. Solfeggio – Do Re Mi Fa Sol La Ti Do, C Major Cord, Intervals (scale), Ascending, Descending, Retrograde, Pitch, Measure, Key Signature, Left Hand on top, Right Hand on bottom, First finger B, Second finger A, Third finger G, Body of instrument, Mouth piece, Mallet position,

**Instructional Method(s):**

Guided Instruction

Independent Work

Cooperative Learning

Practice Sheet

Think/Pair/Share

**Supporting Rigor:**

**Three P's (Practice, Practice, Practice)**

The more the student rehearses, evaluate, and refine the mastery level will increase! Reflecting on and assessing quality of own and others' work. Includes teacher. (Recorders, Mallets, Singing)

Revising and reworking responses based on input and new information (Recorders, Mallets, Singing)

Written responses that require justification and explanation through essays (3-5 Journals)

**Bloom's Taxonomy:** (*Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation*):

Remembering: Remembering or recalling previous information

Creating: Generating new products of previous materials, ideas or ways of doing things

Analyzing: Breaking down and differentiation of information

Understanding: Explaining ideas or concepts

Performing: After mastery of material, present material in an ensemble or solo

Evaluation: self-assessment and teacher assessment of musical activities

**Assessment(s):**

**Informal:** Teacher observes student progress and makes suggestions to help the student master the goals and objectives of the music curriculum.

**Formal:** Teacher will grade from the VOCAL RUDRIC, RECORDER RUDRIC, JOURNAL RUDRIC, and MALLET RUDRIC on a 10 pts system. (10=A, 8=B, 6=C, 4=D, and 2=F). Level 1 = 4pts, Level 2 = 6pts, Level 4 = 8pts, and Level 4 = 10pts. Students are to be assessed individually and within an ensemble.

**Success for All:** (*How will you ensure all students have access to and are able to engage appropriately in the lesson activities*)?

Student(s) with IEP's will be adhered to. Visually impaired student(s) will sit near the instructing area.

Cognitively delayed student(s) will have an assigned peer mentor. For 3-5 grade students with IEP's that are mainstreamed with the regular general music students; are placed together in the class seating arrangement and closest to the SmartBoard so the teacher or Para-professionals can assist the student(s) during written work. Teacher or Para-professional will help group/individual activities where the students may need extra help mastering the lesson. During singing and/or recorder activities the student(s) will be placed with a peer mentor to assist and teacher or Para-professional will monitor student(s) progress. For Prek-2 grade students with IEP's/ECHO, the teacher will place students closest to instruction area and monitor student(s) progress and assist to help the student(s) master the lesson.

**Homework:** Recall Solfeggio and listen to the radio/music player to notate rhythms created by an African American artist. Be able to recall correct fingering when playing the recorder and correct hand position when playing the Mallets.

**Lesson Plan Reflection:** I have individual 30 classes, 600+ students, and 2 locations. It is a challenge to provide the best music education. I see one select class once a week and it will be hard for the student to retain information. The consistency is not present. Given the situation, I need to select, modify, and present information to streamline music education in the classroom. I got this! Challenge Accepted!

**\*For students who did not buy a Recorder/Journal, a rental Recorder/Journal will be provided/donated.**

## Lesson Objectives

What the teacher will do:	What the students will do:
<p><b>Beginning class procedures (all):</b> When students get settled in/by their assigned seats/area, first 5 minutes of class the TEACHER will see if class is secure, account for all scheduled students, and start modeling the warm-up/focus exercises (sound ball, rhythmic patterns, Solfeggio, etc...). Lessons 25 minutes:</p> <p><b>PreK:</b> Prepare Kodaly music example #10 “Michael Finnegan” from KCP (pg 22&amp;23) and demonstrate. Explain musical concepts and direct order of reading standard notation. Explore prior knowledge and guide new musical ideas. Use Mallets to reinforce Solfeggio on KLP #8. Learn proper hand position when holding mallets</p> <p><b>K Grade:</b> Prepare Kodaly music example #10 “Michael Finnegan” from KCP (pg 22&amp;23) and demonstrate. Explain musical concepts and direct order of reading standard notation. Explore prior knowledge and guide new musical ideas. Use Mallets to reinforce Solfeggio on KLP #9. Learn proper hand position when holding mallets</p> <p><b>1<sup>st</sup> Grade:</b> Prepare Kodaly music example #10 “Michael Finnegan” from KCP (pg 22&amp;23) and demonstrate. Explain musical concepts and direct order of reading standard notation. Explore prior knowledge and guide new musical ideas. Use Mallets to reinforce Solfeggio on KLP #9. Learn proper hand position when holding mallets</p> <p><b>2<sup>nd</sup> Grade:</b> Prepare Kodaly music example #10 “Michael Finnegan” from KCP (pg 22&amp;23) and demonstrate. Explain musical concepts and direct order of reading standard notation. Explore prior knowledge and guide new musical ideas. Use Mallets to reinforce Solfeggio on KLP #9. Learn proper hand position when holding mallets</p>	<p><b>Beginning class procedures (all):</b> When students get settled in/by their assigned seat, first 5 minutes of class the STUDENTS will follow the instructions of music teacher for warm-up/focus exercises (sound ball, rhythmic patterns, Solfeggio, etc...). Lessons 25 minutes:</p> <p><b>PreK:</b> Model instructor on Kodaly music example #10 from KCP. Explore prior knowledge and develop new musical ideas. Students review and refine Notation worksheet and video for assessment.</p> <p><b>K:</b> Model instructor on Kodaly music example #10 from KCP. Explore prior knowledge and develop new musical ideas. Students review and refine Notation worksheet and video for assessment.</p> <p><b>1<sup>st</sup> Grade:</b> Model instructor on Kodaly music example #10 from KCP. Explore prior knowledge and develop new musical ideas. Students review and refine rhythm worksheet and video for assessment.</p> <p><b>2<sup>nd</sup> Grade:</b> Model instructor on Kodaly music example #10 from KCI. Explore prior knowledge and develop new musical ideas. Students review and refine rhythm worksheet and video for assessment.</p> <p><b>3<sup>rd</sup> Grade:</b> Model instructor on Kodaly music example #9 from KCI. Explore prior knowledge and develop new musical ideas. Students review and refine rhythm worksheet and video for assessment.</p> <p><b>4<sup>th</sup> Grade:</b> Model instructor on Kodaly music example #9 from KCI. Explore prior knowledge and develop new musical ideas. Students review and refine rhythm worksheet and video for assessment.</p>

**3<sup>rd</sup> Grade:** Prepare Kodaly music example #9 “Old Brass Wagon” from KCI (pg 20&21) and demonstrate. Explain musical concepts and direct order of reading standard notation. Explore prior knowledge and guide new musical ideas. 3<sup>rd</sup> and 4<sup>th</sup> Explore concepts related to playing the recorder. Rehearse and refine recorder lesson activities. Compose journal topic (end of class)

**4<sup>th</sup>** Prepare Kodaly music example #9 “Old Brass Wagon” from KCI (pg 20&21) and demonstrate. Explain musical concepts and direct order of reading standard notation. Explore prior knowledge and guide new musical ideas. 3<sup>rd</sup> and 4<sup>th</sup> Explore concepts related to playing the recorder. Rehearse and refine recorder lesson activities. Compose journal topic (end of class)

**End of class procedures:** TEACHER will prepare students for dismissal from the music classroom. ‘Cool down’ activities and classroom clean up will start at last 5 to 7 minutes left of class. Freeze dance, listening time, music trivia on current lesson, question and answer time, discussion time, and other activities will be completed.

**End of class procedures:** Students will start to ‘cool down’ and focus on hallway behavior. Students will follow instructions from the music teacher and start ‘cool down’ activities (freeze dance, listening time, music trivia on current lesson, question and answer time, discussion time, other activities) and classroom clean up will start.

**OTHER Materials:**

<https://www.youtube.com/watch?v=17SsFIkHtuc> -- Solfeggio (fall)

[https://www.youtube.com/watch?v=fDfpC6T\\_Bp0](https://www.youtube.com/watch?v=fDfpC6T_Bp0) -- Solfeggio (Raining)

[https://www.youtube.com/watch?v=GKfF\\_hZnAVM&list=PLD2F677F5362E695A](https://www.youtube.com/watch?v=GKfF_hZnAVM&list=PLD2F677F5362E695A) --music lessons for kids

<https://www.youtube.com/watch?v=z9WAvSPjHmY> -- music exercises

<https://www.youtube.com/watch?v=2V9dPe5WXgs> -- rhythm exercises

<https://www.youtube.com/watch?v=->

<ngTzTN7vzY&list=PLizo1Ckr2mcZ1UtR48SA01TYvHUpjrgTY> --Solfeggio melodies

<https://www.youtube.com/watch?v=8c9jEvXMm0c> -- Recorder player

<https://www.youtube.com/watch?v=PCGjTz2LOPA> --Recorder methods



### **Lesson Plan 3:**

<b>Unit Title: Activism Inspired Composition</b>	<b>Grade: 4th-5th Grade</b>
<b>Unit Big Idea and/or Theme:</b>	<b>Unit Essential Question(s):</b>
<ul style="list-style-type: none"> <li>● Composition</li> <li>● Speech</li> <li>● Rhythm</li> <li>● Activism</li> </ul>	<ol style="list-style-type: none"> <li>1. How do musicians generate musical ideas?</li> <li>2. How do musicians make creative descions?</li> <li>3. How do musicians improve the quality of their work?</li> </ol>
<b>Unit Performing Art Standards:</b>	<b>Unit Performing Art Learning Targets:</b>
<p><b>Creating</b></p> <p>MU:Cr2.1.5a <b>Demonstrate</b> selected and developed <b>musical ideas</b> for <b>improvisations, arrangements, or compositions</b> to express <b>intent</b>, and explain <b>connection to purpose and context</b>.</p> <p>MU:Cr2.1.5b Use <b>standard</b> and/or <b>iconic notation</b> and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic <b>musical ideas</b>.</p> <p>MU:Cr3.1.5a Evaluate, <b>refine</b>, and document revisions to personal music, applying <b>teacher- provided</b> and <b>collaboratively- developed criteria</b> and feedback, and explain rationale for changes.</p> <p>MU:Cr3.2.5a <b>Present</b> the final version of personal created music to others that <b>demonstrates craftsmanship</b>, and explain <b>connection to expressive intent</b>.</p>	<ul style="list-style-type: none"> <li>● I can generate a music idea for a specific purpose and context.</li> <li>● I can select and develop musical ideas for defined purposes and contexts</li> <li>● I can evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</li> <li>● I can share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</li> <li>● I can select varied musical works to present based on interest, knowledge, technical skill, and context.</li> <li>● I can Choose music appropriate for a specific purpose or context.</li> <li>● I can synthesize and relate knowledge and personal experiences to make music.</li> </ul>
<p><b>Performing</b></p> <p>MU:Pr4.1.5a <b>Demonstrate</b> and explain how the selection of music to <b>perform</b> is influenced by personal interest, knowledge, and <b>context</b>, as well as their personal and others' <b>technical skill</b>.</p>	
<p><b>Responding</b></p> <p>MU:Re7.1.5a <b>Demonstrate</b> and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b>, or <b>contexts</b>.</p>	

<p><b>Connecting</b></p> <p>MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	
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Unit Key Vocabulary:	Unit Resources and Materials Needed:
<ul style="list-style-type: none"> <li>● Activism</li> <li>● Two Beat Rhythmic Building Blocks</li> <li>● Steady Beat</li> <li>● Rhythm</li> <li>● Quarter Note</li> <li>● Quarter Rest</li> <li>● Pair of Eighth Notes</li> <li>● Form</li> <li>● Accompaniment</li> <li>● Melody</li> <li>● Pentatonic Scale</li> <li>● Ostinato</li> </ul>	<ul style="list-style-type: none"> <li>● <i>My Voice is a Trumpet</i> by Jimmie Allen</li> <li>● Paper</li> <li>● Writing Utensil</li> <li>● ChromeBooks /Ipads</li> <li>● Chrome Music Lab Website</li> </ul>
Formative and Summative Assessments:	
<p><b>Formative</b></p> <ol style="list-style-type: none"> <li>1. Students will complete reflection sheets after completing the rhythmic section and then again at the completion of the project.</li> </ol>	
<p><b>Summative</b></p> <ol style="list-style-type: none"> <li>1. Students will share completed compositions with the class and explain their creation process.</li> <li>2. Students will self reflect on their final project.</li> </ol>	

## Unit/Lesson Plan Instructional Framework

### Prior Knowledge/Skills Students Need for This Unit:

- Students will need to know the difference between steady beat and rhythm.
- Students will need to know rhythmic notation for quarter notes, pairs of eighth notes, and quarter rests.
- Students will need to know how to count the number of syllables in a sentence/phrase.
- Students will need to have been introduced to the pentatonic scale and solfege syllables.
- S. will need to know the definition of an ostinato.

### Unit Lesson Sequence:

- Students begin class with mindfulness about using our voice for good and to stand up for what is right through a student-centered brainstorm on a white board.
- Students create and add body percussion and speech motive to say and perform while reading the book.
  - Teacher asks students to look for the rhyming words and apply the same body percussion.
  - Students decide what words to snap, clap, pat, and stamp on.
  - T. scaffolds teaching by starting with rhyming words and gradually adding more parts until all body percussion and words are learned.

All Have a Voice  
Voices to Hear  
My Voice is a Trumpet  
Strong and clear!

- Students read the story, My Voice is a Trumpet by Jimmie Allen.
  - Students take turns reading the pages of the book.
  - After every page students perform the body percussion motive as a class.
- Students reflect on what the message for the story was.
- Teacher shows students an example of a musician who uses language as an agent for change.
  - S. learn about the rapper FM Supreme who raps about social justice by watching a video of one of her performances.
  - <https://www.youtube.com/watch?v=6UpyqFNR8G0> .
  - S. reflect on how music can be used as a tool for social justice and the purpose of protest/activist music.
- Students will brainstorm and choose a social issue to write and create music about.
- S. begin brainstorming phrases that will be fit into four beat phrases quarter notes, pairs of eighth notes, and quarter rests.
  - Students think of their phrases and write them down.
  - Students share their phrases while the teacher plays four steady beats on a hand drum.
  - Students evaluate to see if their phrase will fit into four beats.
  - Examples
    - Fight for justice and peace.
    - Speak up for others.
    - There is no place for hate.
    - I will always choose love.
- Students create two phrases to be their A and B sections.

- Students figure out the two rhythmic building blocks (Ex. quarter note and a quarter note, quarter note and a pair of eighth notes, a pair of eighth notes and a quarter notes, a pair of eighth notes and a pair of eighth notes, and a quarter note and a quarter rest) needed to dictate their A and B Sections.
  - Students will identify where the steady beat lies in their phrases.
  - S. will identify how many syllables are in each beat
  - S. will write their phrases and add notation underneath each syllable.
  - Students make sure that their A section and the B section have contrasting rhythms.
- S. choose a form using A and B
  - AABA
  - AABB
  - ABAB
  - ABBA
- Students write out the entire piece with notation underneath each syllable and contrasting sections labeled.
- Students add contrasting body percussion to A and B sections.
- Students put rhythm into the chrome music lab.
  - S. set settings to pentatonic.
  - S. dictate all rhythm on one pitch.
  - S. dictate quarter notes with a filled in box and an empty box.
  - S. dictate a pair of eighth notes with two filled in boxes,
  - S. dictate quarter rest by leaving two boxes empty.
  - Students play rhythm while speaking phrases to see if they match.
- Teacher asks students questions about their composition for reflection and assessment.
  - What was your process for choosing the words for this piece?
  - How did you figure out the rhythmic notation for your words?
  - Are you happy with your composition so far? If not, what do you hope to change?
- Teacher reviews the pentatonic scale with students.
  - S. figure with hand signs coordinate with which boxes in chrome music lab.
- S. add melody to the rhythm they have already created by removing boxes and adding a new colored box in the same column.
- Teacher gives students parameters for composition.
  - Teacher asks students to start and end their composition on do (red square.)
    - S. discuss why this is a good choice for composition.
  - Teacher asks students to include stepwise motion in their composition.
  - Teacher asks students to make sure that the A section and B section are contrasting in rhythm and pitch.
- Students add a four beat ostinato to accompany their 16 measure composition.
  - Students are encouraged to add sounds in places of silence in their composition if applicable.
- Students share their composition and explain their process for peer and teacher comments and critiques.
  - Students must have 16 measures.
  - Students must have contrasting rhythm, pitch, and words.
  - Students must have a four- beat ostinato to accompany their rhythm.
  - Students must explain and reflect on the purpose and process of their composition.

## CURRICULUM VITAE

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