

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

RESEARCH PROPOSAL
The Hybrid Ensemble Model

Submitted to Dr. Stephen Kerr, in partial
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CURRICULUM PROJECT THESIS

by

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LIBERTY UNIVERSITY
THE SCHOOL OF MUSIC:
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Abstract

Music education plays a significant role within the public school and needs to be available to all students. Students should have opportunities to learn with voice or instrument and learn the art of performing for an audience. Students that are unable to attend music classes in a traditional class setting or have selected different pathways for their education other than a traditional classroom setting, may be excluded from opportunities to work with others in a collective music environment. Limited options are available for students to remain in their school ensembles when schedule conflicts arise for example, with advanced classes or career preparation opportunities. To reach a deeper understanding of how school scheduling is affecting music ensemble classes, a survey will be provided to music educators. The intent of the study is to provide music educators with a model that they may use to work with students who wish to continue in ensemble classes in a non-traditional class setting.

Introduction

Scheduling conflicts between core/higher level classes and the arts have been present for decades in schools. As the education system morphs with the addition of new technology and varied political and philosophical focuses, music educators must remain vigilant and innovative to ensure students are provided with opportunities to study music in the ensemble setting. New music curricula and models may be essential to the success of school ensembles.

Music educators from across the country experience the frustration of students being pulled from ensembles during the school day. Scheduling conflicts with advanced classes as well as other educational programs provided at school sites were the most problematic issues for ensemble classes.¹ Studies show that when scheduling conflicts arise, “years of solid musical working relationships deteriorate due to an inappropriate resolution.”² Once the students reach junior and senior year, depending on the schedule and class offerings, some students may not be able to continue in the ensemble. Classes such as Advanced Placement (AP), the International Baccalaureate Diploma (IB), Cooperative Education, and fast-track classes that take students off-campus will seemingly make students’ college applications more attractive to college admission boards. As these conflicts arise, few options are available to students to continue in ensemble classes. Many students choose to sacrifice an ensemble class to prepare for their future career or college education. The hybrid ensemble model would allow students continued growth in their musicality by remaining enrolled in the ensemble class, making room in the student’s schedule for other learning opportunities. As various class opportunities become accessible for high school students, music ensembles should be available regardless of scheduling conflicts.

¹ Vicki D. Baker, "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles," *Journal of Music Teacher Education* 18, no. 2 (2009): doi:10.1177/1057083708327386.

² James E. Latten, "A Scheduling-Conflict Resolution Model," *Music Educators Journal* 84, no. 6 (1998): , doi:10.2307/3399097.

The purpose of this study is to assess the need for a hybrid ensemble model at the secondary level and develop a plan that would be easy for music educators to implement for students that desire participation in musical ensembles. The desired outcome of this research is to provide a rigorous music education model equivalent to the traditional classroom setting in students receiving individualized feedback, working with classmates online, and learning material in conjunction with the ensemble class. Students enrolled in the hybrid class would have the same performance and educational opportunities as the traditional day-time class.

As online class offerings continue to grow at both secondary and collegiate levels, the purpose of a hybrid ensemble model will be keeping ensemble classes accessible for all students. Often, if a student cannot fit an ensemble class in their schedule, the student may choose to exit the class or the teacher may make an extreme compromise for the student, affecting the music program and quality of instruction. A possible benefit of the project may be students remaining in the preferred music ensemble throughout high school, receiving fine arts credit while pursuing AP classes, the IB diploma, Cooperative Education, and fast-track college classes, and music programs numbers staying consistent.

Research for the hybrid ensemble model will consider questions such as:

- How can students participate in a school ensemble in a non-traditional way?
- How successful are non-traditional school ensemble models at preparing students to perform at a high level?

As these questions are pursued, research will be undertaken to learn:

- Will the addition of a hybrid ensemble class help decrease scheduling conflicts?
- Will the hybrid class benefit the student, music educator, and school district?

To answer these questions, a survey will be created through Google Forms and sent to music educators.

Little information on hybrid ensembles exists and the model may be seen as unnecessary by school administration. In music education there can be no “one size fits all” for music programs, but creation of a hybrid ensemble model provides an adjustable model for schools needing a hybrid ensemble class choice.

Terminology

Throughout the research of the hybrid ensemble, the term traditional classroom setting will refer to music ensembles that meet during school hours and are a part of the daily school schedule. The term hybrid ensemble will refer to the combination of an online offering with the addition of a traditional classroom component. Cooperative Education/CTE courses and Fast-track refer to classes that take students outside of the traditional classroom setting, off-campus, and that affect school scheduling.

Literature Review

Scheduling Conflicts

Scheduling conflicts is listed as one of the biggest issues when trying to retain students for music ensembles.³ As students progress through middle and high school class offerings become restrictive. Though conflicts arise, “a student who learns to play an instrument should not have to drop this special interest and activity because of programming or scheduling. Concern for academic success should not overbalance consideration of other vital aspects of a pupil’s educational program.”⁴ These conflicts consist of, but are not limited to: not enough class

³ Vicki D. Baker, "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles," *Journal of Music Teacher Education* 18, no. 2 (2009): doi:10.1177/1057083708327386.

⁴ Herbert Bishop, "The Music Teacher and the Changing Curriculum: Scheduling, Time Allotment, Counseling," *Music Educators Journal* 48, no. 2 (1961): doi:10.2307/3389685.

sections offered throughout the day either with the ensemble classes or the advanced classes. (2) students being allowed only one elective. (3) Advanced Placement and International Baccalaureate classes tending to have more restrictive schedules for testing and course work. (4) students that choose to take Cooperative Education and Fast-track college classes are off-campus during much, or all of the school day. While these conflicts in schedule affect all schools, they become of greater concern in schools of a smaller population, “threatening to wipe out music programs entirely”.⁵ Each situation has impacted student enrollment in music ensembles when students are in their junior and senior years. This project will investigate steps that music educators take to ensure continued student involvement in their ensembles.

Traditional, Block and Modified Block scheduling

Conflicts with ensemble classes begin at the basic level of the school schedule. When determining a master schedule, administrators tend to focus on the “need to create an orderly academic schedule that supersedes the needs of the students.”⁶ Across the United States, schools are using various types of schedules to improve student learning, including the 4X4 block, the A/B block- where classes alternate between days creating an 8-period class schedule, trimesters, modified block, and more. In a study in 2007, the researcher found that out of 164 students surveyed, 84 stated that their schedule conflict was a result of some form of block scheduling.⁷ The typical 4X4 tends to hurt ensemble classes most, “though the block schedule extends the session to 85 minutes and saves some start-up time, these advocates may not realize that block

⁵ Edward L. Lisk et al., "Building Blocks- Making Music Fit into Block Schedules," Saving Music Programs for Students: Save School Music Programs, <http://save-music.org/>.

⁶ Rick Owens, "Block Scheduling and the School Music Program," http://rickowensmusic.com/block/cfamu777_assignment7.2_rick_owens.doc.

⁷ Vicki D. Baker, "Retention of Membership in High School Music Ensembles," Texas Music Educators Association, 2007, <https://www.tmea.org/about/board-staff/board>.

scheduling reduces the yearly total of class time by 2,250 minutes.”⁸ In some cases, block scheduling can be a detriment to ensemble classes, limiting students access to arts education.⁹

Advanced Placement/International Baccalaureate Classes

The College Board reported that 2,808,990 students took an Advanced Placement (AP) class for the 2017-2018 school year.¹⁰ The number of students signing up for AP classes has risen each year since 2000. Research shows that more students are choosing to go to college and take AP classes to boost their grade point average since the classes are weighted.¹¹ Music educators have found, “college-bound students were enrolling in AP classes in greater numbers because college admissions policies favor students with AP courses on their transcripts, and some high schools give additional weight to AP classes when computing grade point averages.”¹² When conflicts arise between taking ensemble or AP classes, many students will take the AP class, hoping it will prepare them for their future. When discussing challenges, students should not be, “forced to make a choice between music and other challenging courses, or even between music and extracurricular activities.”¹³ Students should not have to make these types of choices and there should be opportunities provided for participation in both advanced courses and music ensembles. The addition of advanced courses is not only affecting high school students; challenges are being recognized at the middle school level. Families are making choices to prepare their students for the rigors of college and career earlier. In many cases,

⁸ John Benham and Stephen Benham, "The Perils of Block Scheduling- This Latest Folly Is Worse than the New Math," http://save-music.org/files/4314/1790/4132/1996_08_Instrumentalist-Block_Schedule.pdf.

⁹ Rick Owens, "Block Scheduling and the School Music Program," http://rickowensmusic.com/block/cfamu777_assignment7.2_rick_owens.doc.

¹⁰ "AP Program Participation and Performance Data 2018- Research College Board," Research, November 19, 2018, <https://research.collegeboard.org/programs/ap/data/participation/ap-2018>.

¹¹ Vicki D. Baker, "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles," *Journal of Music Teacher Education* 18, no. 2 (2009): doi:10.1177/1057083708327386.

¹² Ibid.

¹³ Mel Clayton, "Reflections," *Music Educators Journal* 87, no. 2 (2000): doi:10.2307/3399640.

“middle schools” have begun to respond to the pressure placed on the high school curriculum by offering Algebra 1, BCIS, Speech, Health, foreign languages, and more.”¹⁴

Schools that provide classes for the International Baccalaureate Diploma (IB) can have struggles when dealing with scheduling conflicts.¹⁵ The IB program has unique aspects that affect classes needed in order to receive an IB diploma. The curriculum of the IB program requires students to take “six subject areas, with an emphasis on foreign cultures and interdisciplinary study.”¹⁶ Students must take the Theory of Knowledge (TOK) class for a semester during their junior and senior year as part of the program.¹⁷ This requirement may necessitate students being taken out of music ensembles and each “schools’ scheduling practices will determine whether a student will have an empty slot to choose a performance class.”¹⁸ The IB program offers an IB Music class that fulfills the requirements for the diploma including a performance element, but it is different from an ensemble setting. Students can fulfill the performance requirements of the IB music class through various ways- “a student who is taking IB Music must submit either individual or group performance tapes, musical compositions, or a combination of both for internal assessment by an IB instructor.”¹⁹ Like AP courses, the IB program offers a rigorous course of study that appeals to college admissions, and with that knowledge, students, parents, and counselors may prioritize programs like these over ensemble classes.

¹⁴ Vicki D. Baker, "Retention of Membership in High School Music Ensembles," Texas Music Educators Association, 2007, <https://www.tmea.org/about/board-staff/board>.

¹⁵ Vincent J. Rufino, "Understanding the Music Curriculum in the International Baccalaureate Program," *Music Educators Journal* 93, no. 4 (2007): doi:10.2307/4127134.

¹⁶ Vicki D. Baker, "Retention of Membership in High School Music Ensembles," Texas Music Educators Association, 2007, <https://www.tmea.org/about/board-staff/board>.

¹⁷ Vincent J. Rufino, "Understanding the Music Curriculum in the International Baccalaureate Program," *Music Educators Journal* 93, no. 4 (2007): doi:10.2307/4127134.

¹⁸ Ibid.

¹⁹ Ibid.

Cooperative Education/Career and Technical Education (CTE)

Cooperative Education provides students with opportunities to gain experience on the job site prior to graduating from high school. In the Alabama work-based learning manual, the objective for the program is to provide students “with educational opportunities that typically cannot be replicated in the classroom.”²⁰ In cooperative education, students learn practical work-setting skills in preparation for future employment and receive hands-on training. Depending on the school site, students leave campus for part of the day to work in their chosen career path, making class scheduling a challenge. When counselors recognize students that choose not to attend college, they often encourage students to “take prevocational courses instead of, rather than in addition to, arts courses.”²¹ Alabama graduation requirements group Career and Technical Education (CTE), foreign language, and arts education together, making it so that students can opt out of arts classes altogether as long as electives are fulfilled by CTE or foreign language.²² Arizona also allows for arts education to be substituted with CTE “with the goal of giving students more flexibility to get into college.”²³

Fast-tracking

Like Cooperative Education and CTE, students that “fast-track” are not on the high school campus most, if not all, of the school day. Instead of focusing on career classes, students take college classes through local community colleges or universities. In Alabama, Wallace State Community College offers a program called “Fast Track to College Academy- allowing high

²⁰ "Career and Technical/Workforce Division - ALSDE," <http://www.alsde.edu/div/ctewfd/Pages/home.aspx>.

²¹ Scott C. Shuler, "Why High School Students Should Study the Arts," *Music Educators Journal* 83, no. 1 (1996): doi:10.2307/3398990.

²² "ALSDE Home," Graduation Requirements, <http://www.alsde.edu/>.

²³ Anne Ryman, "Fine Arts or Career Ed for Arizona College Admission?" *azcentral*, March 17, 2015, , <https://www.azcentral.com/story/news/arizona/politics/2015/02/27/arizona-schools-college-requirement-changes/24081557/>.

school juniors and seniors to complete their high school education while attaining postsecondary certificates and degrees.”²⁴ Students that “fast-track” earn their Associates Degree while in high school, giving them a head-start on their college education. Community Colleges’ and universities’ enrollment of larger numbers of high school juniors and seniors affect school scheduling and ensemble classes.

Online classes

Colleges and universities have been creating additional online classes in order to fit the diversified needs of their students. These trends have also been adopted in the public school system. According to an article in U.S. News Report, student enrollment in online classes has been gradually increasing over the past several years particularly between 2015 and 2016.²⁵ In Alabama, public school students can sign up for online classes through Access Distance Learning. There are a variety of class offerings available for students to choose from, which is beneficial for schools where class offerings are limited. Through Access Distance Learning students only have the limited extent of taking Music Theory online. The influx of technology has created new opportunities as well as unique challenges for the education system not observed in previous decades. Music educators are wrestling with how technology and online classes affect ensembles,

“Online instruction is becoming an accepted component of 21st century education, but if such passive interaction replaces the live experience of music making, the instructional cycle, and related elements of practice, perseverance, self-assessment and musical

²⁴ "Departments & Services," Statistics - Alabama Community College System, <https://www.accs.edu/index.cfm/departments-services/instructional-and-student-services/iss-links/high-schoolearly-college-initiatives/>.

²⁵ Jordan Friedman, "Study Says Enrollment in Online Courses Is Rising," U.S. News & World Report, <https://www.usnews.com/higher-education/online-education/articles/2018-01-11/study-more-students-are-enrolling-in-online-courses>.

development, could significantly impact the methods of music instruction and learning.”²⁶

Desired Features of Prospective College Students

There has been mixed information about the importance of AP and IB classes versus music ensembles. Concerning transcripts “consistent involvement in band, as well as other curricular activities, is an advantage. The student who has been active in other things besides just academics definitely has a leg-up.”²⁷ In some cases, college admissions want to see that students are taking the most rigorous courses available to them, ACT and SAT scores, class grades, and they want to see commitment to an activity or elective.²⁸ In the article, “Why High School Students Should Study the Arts,” the author mentioned, “college admissions officers give special consideration to students who have mastered the arts in-depth by taking arts courses in high school.”²⁹

Music ensembles provide students with team-working skills, opportunities for leadership, communication, and creative thinking skills. Within her report on scheduling conflicts and music ensembles, Vicki Baker found that student survey participants reported “school counselors, who are primarily responsible for assisting them in scheduling classes, often pressure them to enroll in AP classes in order to obtain college credits.”³⁰

²⁶ David M. Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools," *Music Educators Journal* 42 (2017): doi:10.1177/0027432118804868.

²⁷ Richard Strauch, "High School Music and College Success: A Case Study from Whitworth," WMEA - Washington Music Educators Association, <http://wmea.org/>.

²⁸ Marjorie Hansen Shaevitz, "What College Admissions Offices Look for in Extracurricular Activities," *The Huffington Post*, June 11, 2013, <https://www.huffingtonpost.com/marjorie-hansen-shaevitz/extra-curricular-activities-college-admissionb3040217.html>.

²⁹ Scott C. Shuler, "Why High School Students Should Study the Arts," *Music Educators Journal* 83, no. 1 (1996): doi:10.2307/3398990.

³⁰ Vicki D. Baker, "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles," *Journal of Music Teacher Education* 18, no. 2 (2009): doi:10.1177/1057083708327386.

Model

The creation of a hybrid ensemble model may provide opportunities to address school scheduling conflicts. As it stands,

“the current educational climate and circumstances under which teachers work make it difficult for them to feel that they can engage in music instructional creativity. Focus on data-driven instruction, scripted lessons, and top-down decision making, to name a few items, have created huge changes in our classrooms and significant challenges to our professional standing.”³¹

Alternatives such as private lessons and community ensembles, though viable options for students, may not offer the same opportunities that students may experience in school ensembles.

The hybrid ensemble model would provide a template for music educators to adapt to the needs of their teaching situation. Teachers would video record their ensemble class and upload it to Google classroom/Moodle/Canvas/Blackboard, provide non-traditional ensemble students with practice assignments and rubrics, have online communication between teacher and classmates, activities to refine musicality, and provide opportunities to attend a traditional class once a month or as needed by the school schedule. The model would allow students to receive class credit, create accountability outside of the traditional class, and provide performance opportunities where students would have otherwise been excluded.

Methodology

Quantitative research method was used as part of this project. Research questions were used to assess current platforms being used by music educators, how often they utilize these platforms, and how they are currently using these platforms in their ensemble(s). The creation of

³¹ Evan S. Tobias, Mark Robin Campbell, and Phillip Greco, "Bringing Curriculum to Life," *Music Educators Journal* 102, no. 2 (2015): doi:10.1177/0027432115607602.

the survey was employed to gather information. Participants were asked about which school instituted programs typically conflict with ensemble classes as well as the number of students affected by these conflicts.

The survey assesses the effect of scheduling conflicts faced by music educators, the type of period/block schedule used by the school of the participant, and how music educators are adjusting their teaching practices to include students that desire to participate in their chosen ensemble throughout the school year.

The thesis chair and reader reviewed the survey making suggestions on the wording of questions, which questions should be included or omitted, and provided ideas for further investigation. A pilot survey was sent to five music educators that were known to have experienced challenges with Advanced Placement (AP)/International Baccalaureate program (IB)/career prep/fast-track classes at their school. Modifications were made to the survey as a result of the suggestions of the pilot participants. Feedback from the five music educators determined that further inquiry was needed for the purposes of this study and additional questions were included.

Participants were recruited through Facebook, a link sent on an electronic newsletter published by the Alabama Music Educators Association (AMEA), and email. The survey was circulated over four months in 2019. Permission was sought from school superintendents, principals, and the Vice President of AMEA. The survey was between 10-15 minutes in length. All data from the survey was kept on a password protected laptop and Google account.

Participants were music educators between the ages 21-65, currently teaching music ensembles in the public school system. Permission to survey music educators was sought by public school superintendents from randomly selected school districts across the United States.

All participants were anonymous, and participation was optional. A small selection of schools was specifically chosen because of their inclusion of the International Baccalaureate program. A total of 39 music educators took the survey.

The creation of the survey was made through Google Docs and included 24 questions that were a combination of multiple choice and open-ended questions. The final question of the survey was optional. Participants were asked to share their teaching experience, giving them the opportunity to express their opinions on the Hybrid Ensemble model. A copy of the final draft of the survey has been included in the appendix.

All data from the survey was collected through Google Forms. Responses were summarized by the form to assess similarities and differences between participant answers. Percentages through bar and circle graphs were provided in the Google Form. The first section of the survey was labeled, "Getting to Know You," and questions focused on learning which state(s) the music educator taught, the grade level(s) they taught, how long they have been teaching, the student population at their school(s), which ensemble(es) they instructed, and the number of students involved in their program.

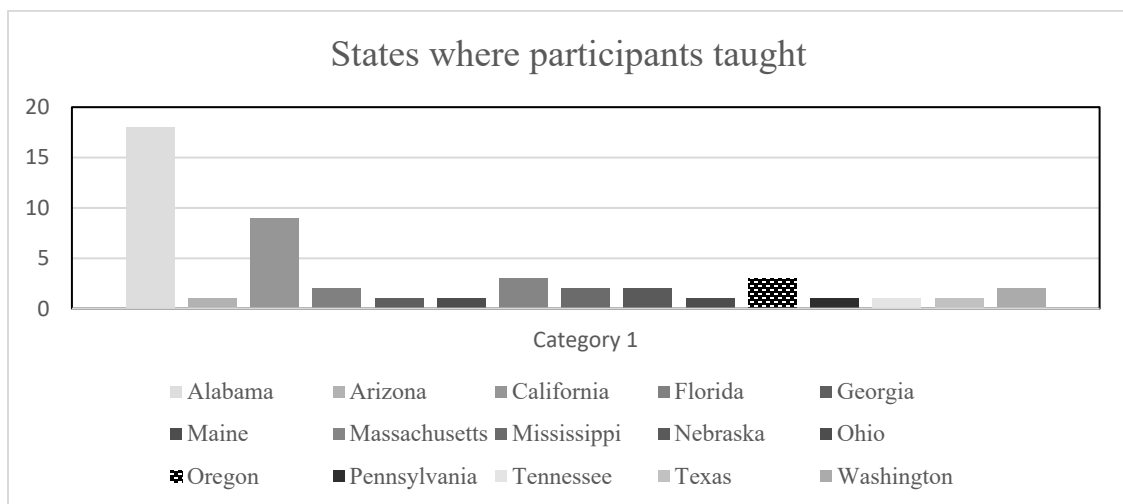
The second section of the survey was labeled "Scheduling." Questions in the section focused on whether school scheduling had an impact on their ensemble size, what type of schedule was used on their campus(es), which course(s)/program(s) impacted their ensemble(s), how many students were affected by schedule conflicts in regards to these course(s)/program(s), solutions they had devised to keep students involved in the ensemble when possible, which grade levels were most impacted by scheduling conflicts, and whether school counselors worked with the music educators to avoid conflicts when possible. Participants were given the opportunity to choose an answer listed or write-in a free response.

The final section of the survey was labeled, “Online and Hybrid.” This section was arranged to determine if the music educators had online opportunities on their campus(es), the number of students currently taking online classes through their school, what the music educator saw as a potential setback to a hybrid ensemble model for their teaching situation, what would deter them from using a hybrid ensemble model, whether the music educator uses Google Docs, Moodle, Canvas, Blackboard in their ensemble class(es), if the music educator used technology to give feedback to students, and if they use Google Docs/Forms- their primary use. The final question of the survey asked the participant if they would like to share any teaching experiences that they thought would help in this study.

Survey Questionnaire and Results

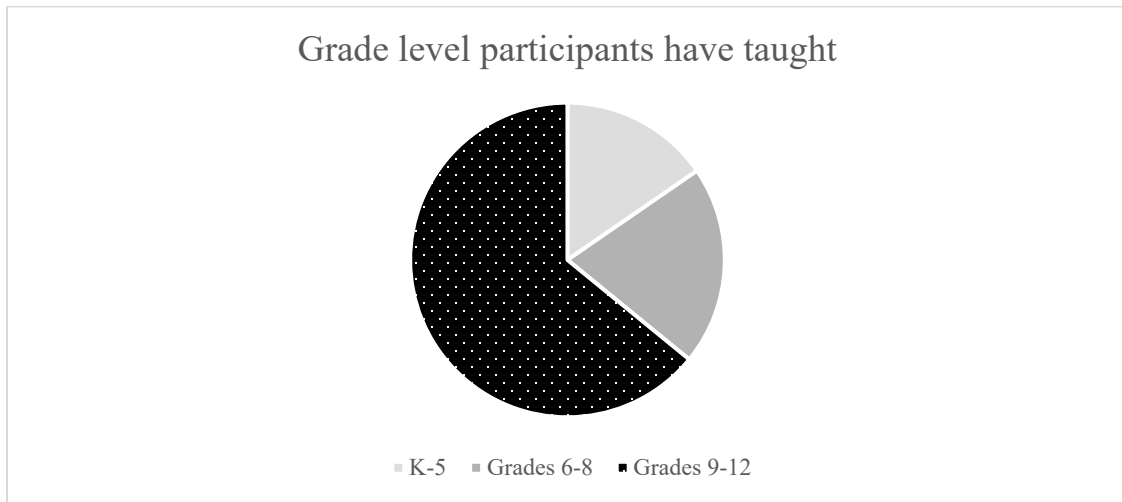
Question #1: In what state(s) have you taught music? The answers included the following states: Alabama, Arizona, California, Florida, Georgia, Maine, Massachusetts, Mississippi, Nebraska, Ohio, Oregon, Pennsylvania, Tennessee, Texas, and Washington. Some teachers taught in multiple states, while the teaching experience of others had been in one state.

Table 1.1



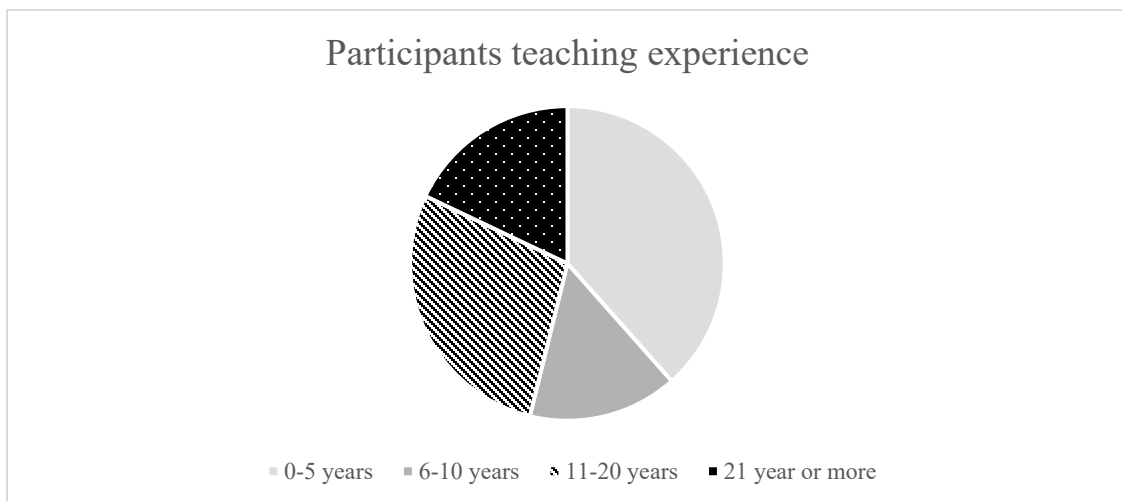
Question #2: Which grade level do you teach? 64.1% of participants listed that they taught grades 9-12; 20.5% taught grades 6-8; and 15.4% taught K-5. The possible multiple-choice answers did not include whether a teacher taught 6-12 or K-12 or any variation thereof.

Table 1.2



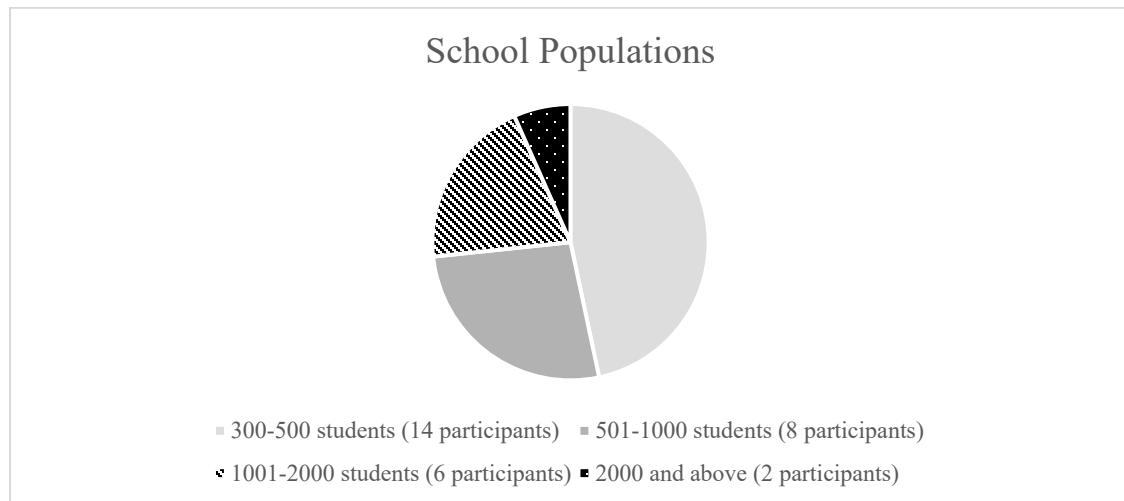
Question #3: How long have you taught in the public-school system? 15 participants stated that they have taught music ensembles from 0-5 years; 6 participants taught 6-10 years; 11 participants have taught 11-20 years, and 7 have taught more than 21 years.

Table 1.3



Question #4: What is the size of your school (how many students attend your school site)? School sizes ranged from 211 students to 2,400 students.

Table 1.4

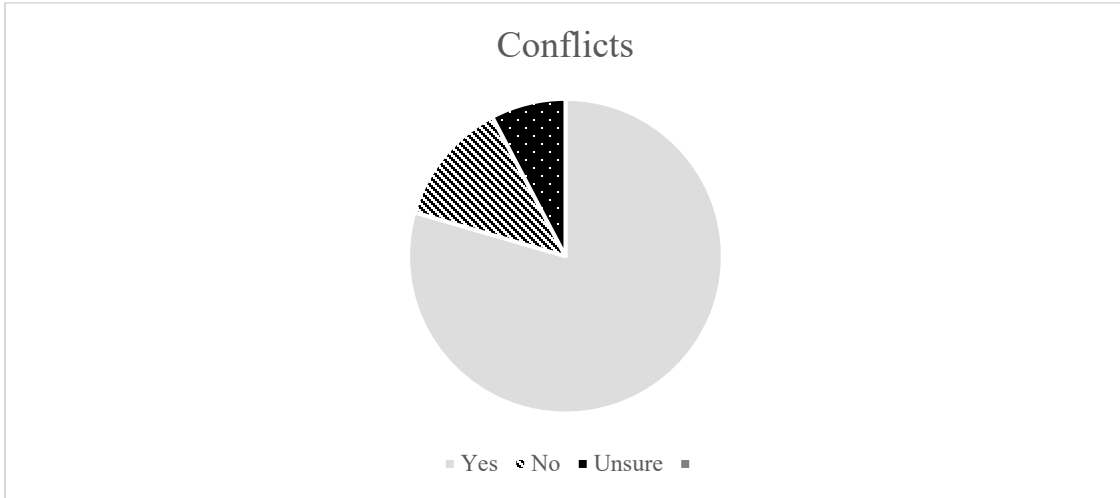


Question #5: Which ensembles do you teach? There were 15 participants that listed that they taught choir, 24 marked band as their ensemble, 11 said jazz ensemble, 3 orchestra, and the following ensembles were listed by 1 participant each: violin class, Orff ensemble, and Jazz Combo.

Question #6: How many students are enrolled in your ensemble(s)? The answers ranged from 10 students in their ensemble up to 300. The larger ensemble sizes had multiple classes that accommodated the size of the overall ensemble.

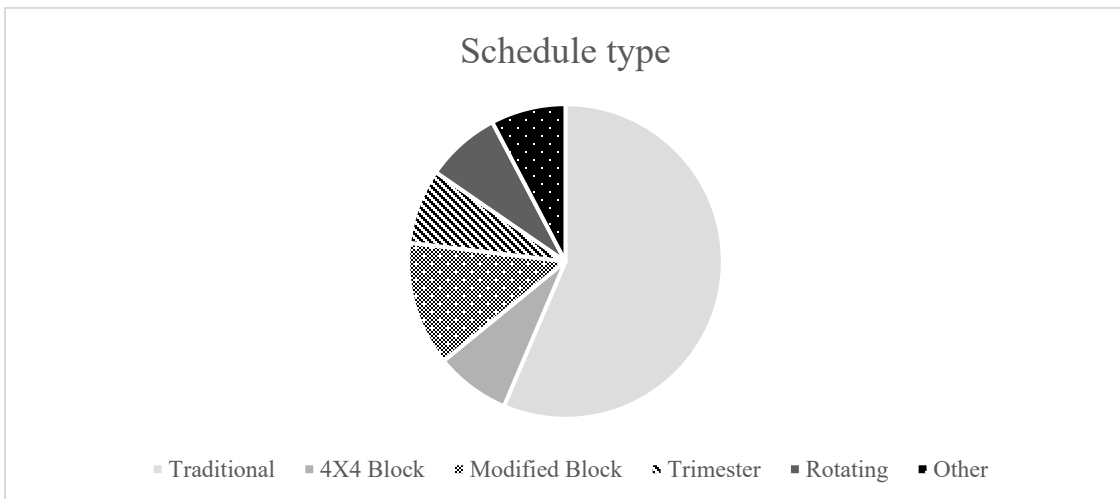
Question #7: Do you feel that scheduling conflicts have affected your ensemble size? 79.5% of participants said “yes”, the scheduling conflicts affected their ensemble, while 12.8% marked “no” and 7.7% said “unsure”.

Table 1.5



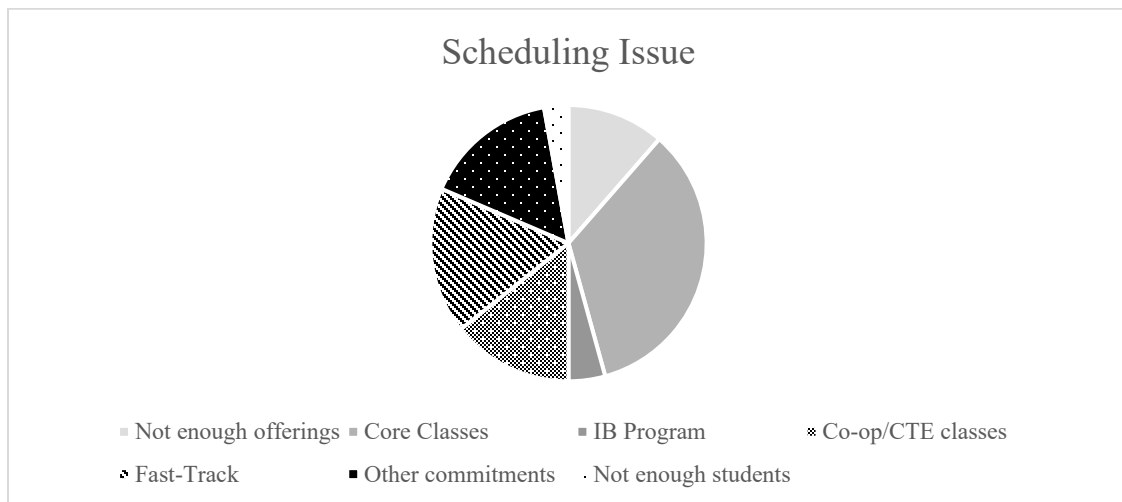
Question #8: What type of schedule does your school site(s) use? 56.4% marked the traditional 6 or 7 period class schedule, 7.7% were on the 4x4 block schedule, 12.8% were on the Modified block schedule, 5.1% used the Trimester schedule, 7.7% were on a Rotating schedule, 7.7% were on the A/B block schedule, one participant marked that their ensemble met before school, and one participant was on an 8-period schedule where classes met for 40-minute periods.

Table 1.6



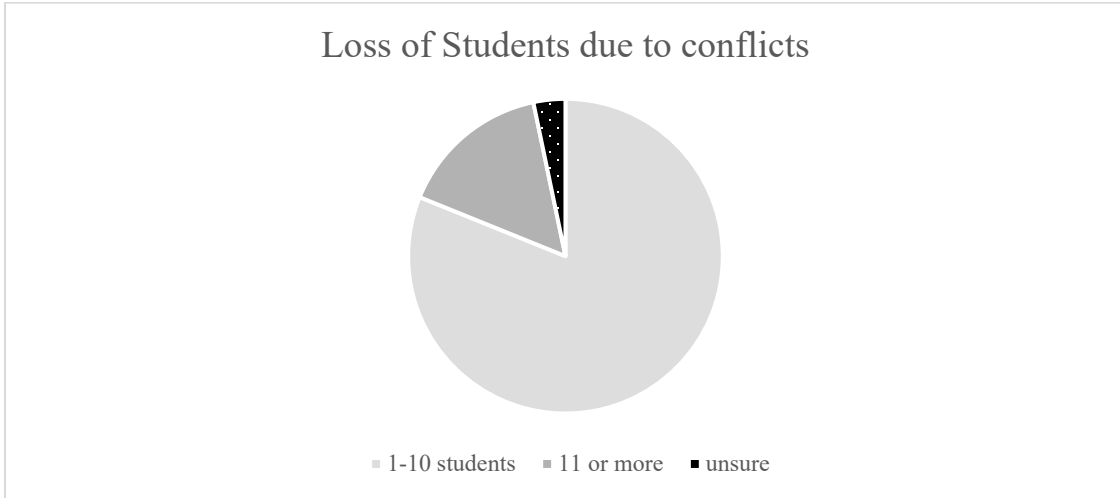
Question #9: What has been the biggest scheduling issue with your ensemble(s) class(es)? Participants could choose multiple answers for this question. 20.5% listed “not enough offerings of the ensemble class during the school day”; 61.5% listed “scheduling conflicts with core classes” as their most common problem; 7.7% said the IB Program was an issue; 25.6% listed the Cooperative Education/CTE classes; 30.8% said Fast-track courses; 28.2% said that after school commitments prevented them for signing up for the ensemble class; and 5.1% said not enough students enrolled in the course.

Table 1.7



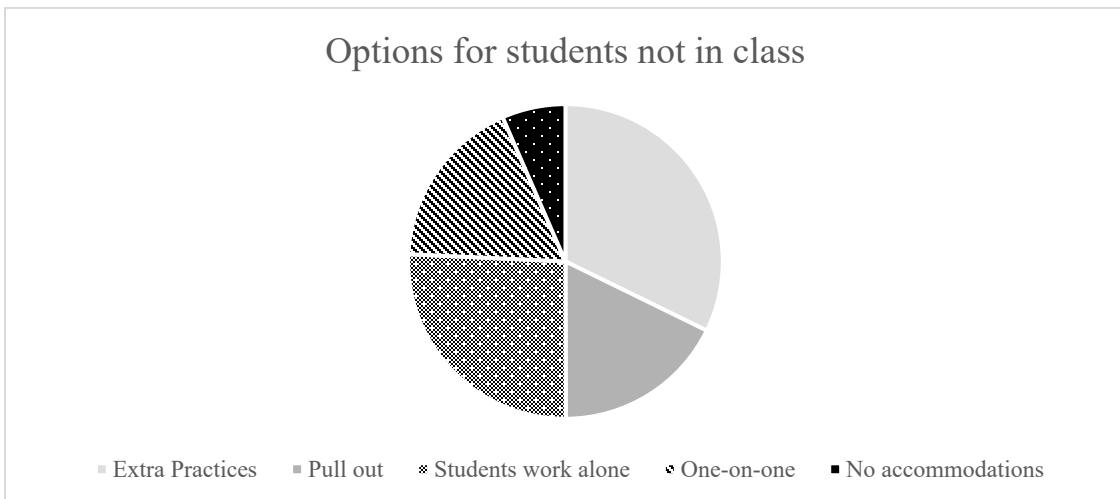
Question #10: On average, how many students do you typically lose due to scheduling conflicts? 81.12% of participants said that they lost between 1-10 students; 15.6% said 11 or more; and 3.28% was unsure.

Table 1.8



Question #11: What have you used in the past to keep students in your ensemble program? 51.3% of participants said they set up extra practices outside of the school day, 28.2% said they pull students out of their other class that conflicts with the ensemble class, 41% trust students to work on their own, 28.2% said they stay after school to work one-on-one with the student, 10.4% said they do not accommodate students so they cannot be involved with the ensemble.

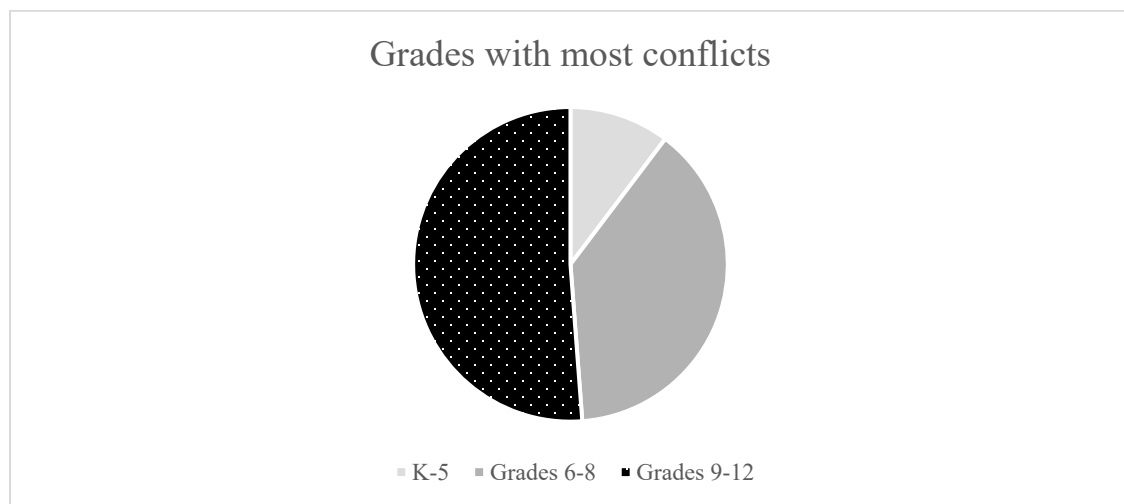
Table 1.9



Question #12: In your teaching experience, which grade levels have the most conflicts?

10.3% listed elementary (K-5); 38.5% listed middle school (6-8); and 51.2% listed high school. Common scheduling conflicts among K-5 music teachers were remediation classes meeting during the ensemble class, not being able to pull students out of core classes, and conflicts with after school activities and programs. Teachers that taught grades 6-8 listed students were only allowed one elective during the day which created a competition between electives, remediation classes, and after school activities.

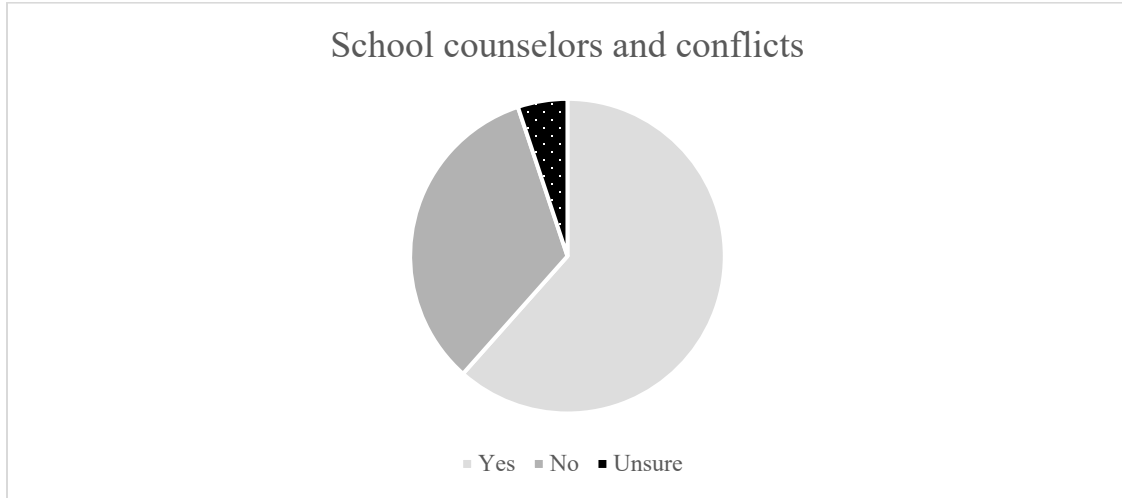
Table 1.10



Question #13: In your opinion, why do those grades typically have more scheduling conflicts? 4 participants said elementary school typically had more scheduling conflicts; 15 participants listed middle school; 20 participants said high school had more scheduling conflicts and of those high schoolers, 10 participants said grades 11-12 were the most problematic.

Question #14: In your experience, have school counselors worked with you to minimize conflicts and help keep students in your ensemble(s)? 61.5% said yes; 33.3% said no; and 5.1% said unsure.

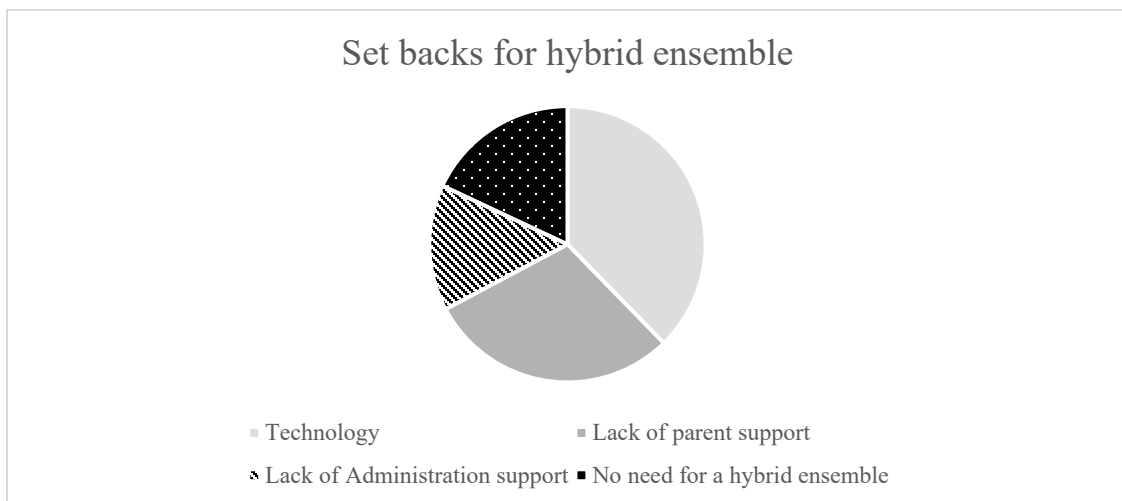
Table 1.11



Question #15: Does your school offer online classes to student? 53.8% said yes and 46.2% said no.

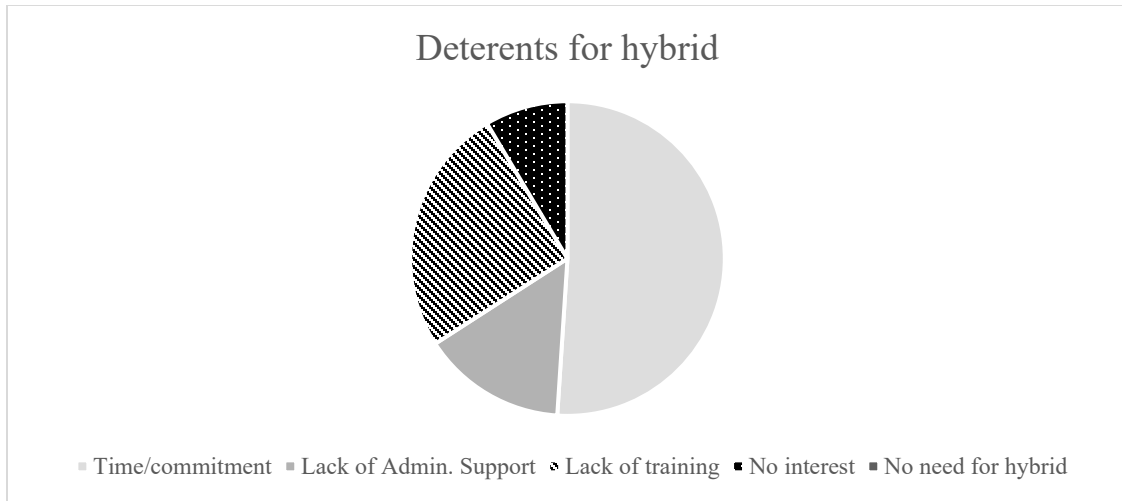
Question #16: In your teaching situation, what are potential setbacks for a hybrid ensemble class? 59% of participants listed that students do not possess the technology, 46.2% said lack of parent support, 23.1% listed lack of support from administration, and 28.2% said there was no need for a hybrid ensemble.

Table 1.12



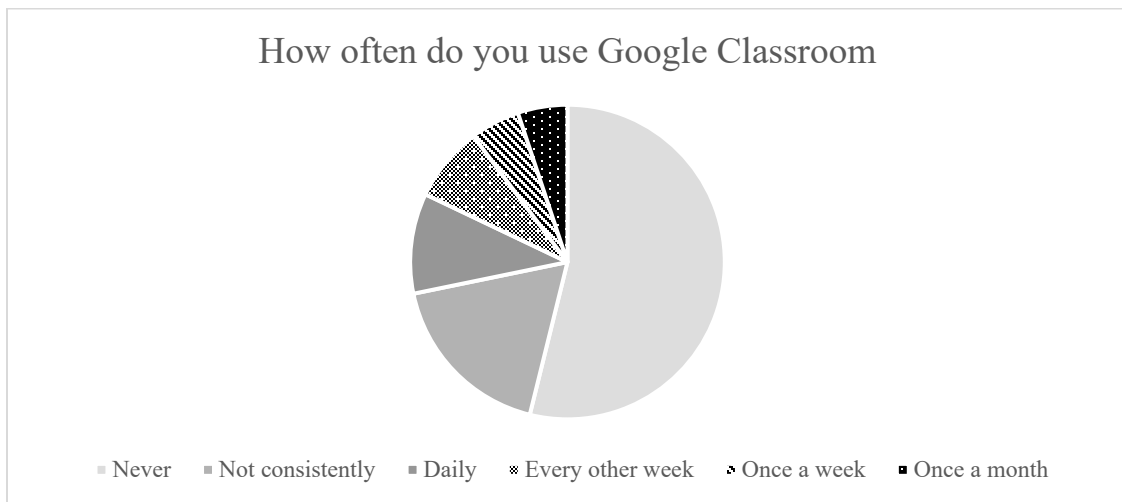
Question #17: What would deter you from teaching a hybrid ensemble class? 61.5% selected time and commitment, 17.9% said lack of support by administration, 30.8% said lack of training, 10.3% no interest by teacher or students, and 28.2% said there is no need for a hybrid ensemble.

Table 1.13



Question #18: How often do you use Google classroom for your ensemble class(es)? 53.8% said never, 17.9% said not consistently, 10.3% said daily, 7.7% said every other week, 5.1% said once a week, 5.1% said, once a month.

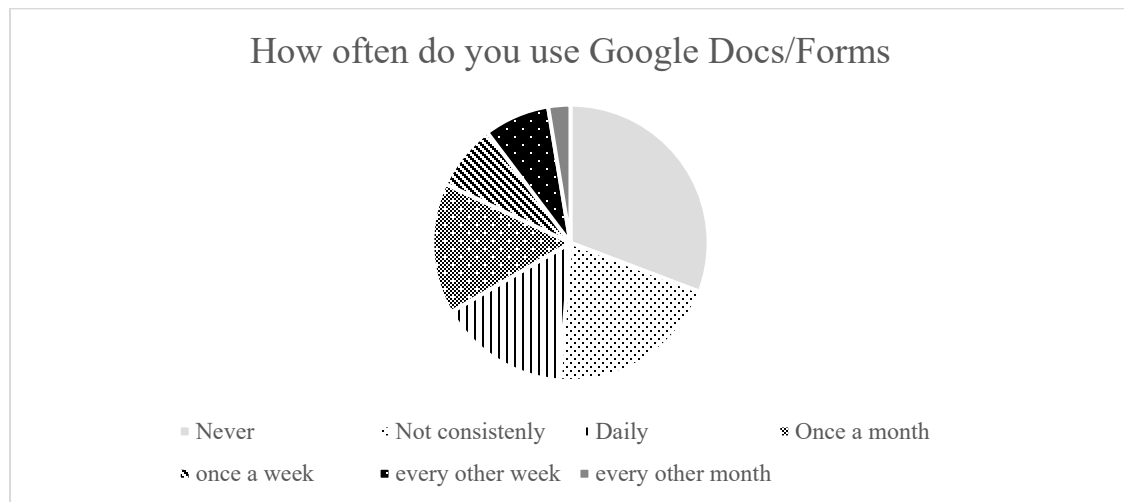
Table 1.14



Question #19: How often do you use Google Docs/Forms for your ensemble class(es)?

30.8% said never, 20.5% said not consistently, 15.4% said daily, 15.4% said once a month, 7.7% said once a week, 7.7% said every other week, and 2.6% every other month.

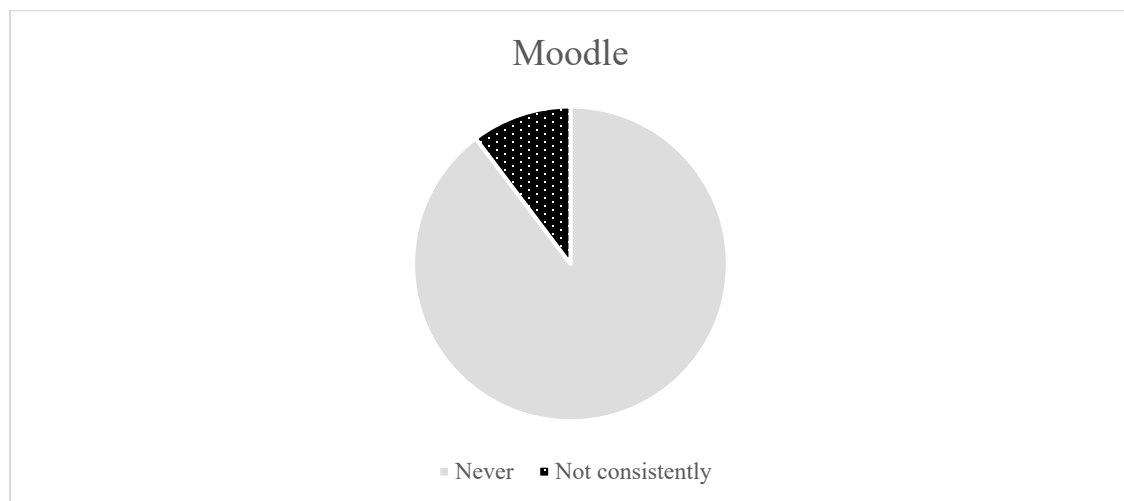
Table 1.15



Question #20: How often do you use Moodle for your ensemble class(es)?

89.7% said never and 10.3% said not consistently.

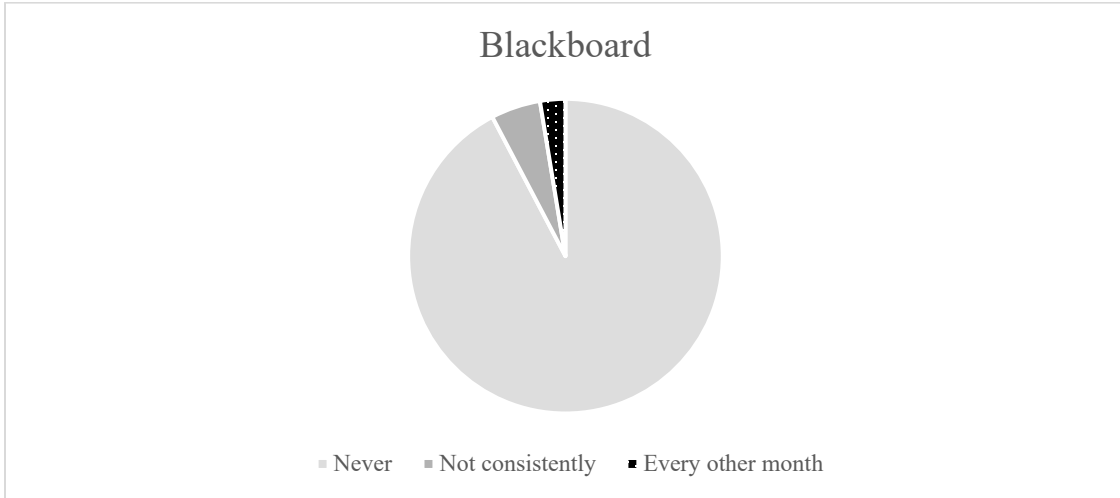
Table 1.16



Question #21: How often do you use Blackboard for your ensemble class(es)?

92.3% said never, 5.1% said not consistently, and 2.6% said every other month.

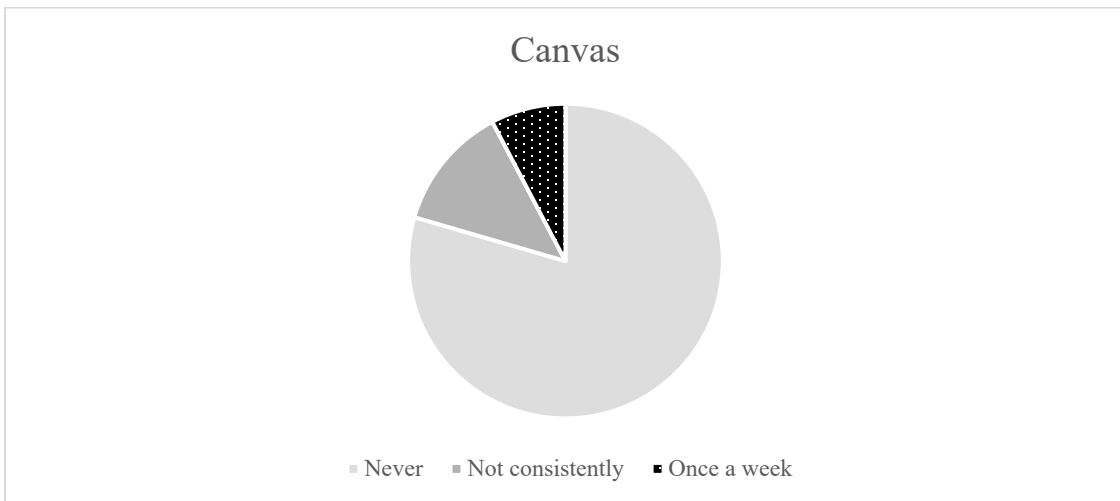
Table 1.17



Question #22: How often do you use Canvas for your ensemble class(es)?

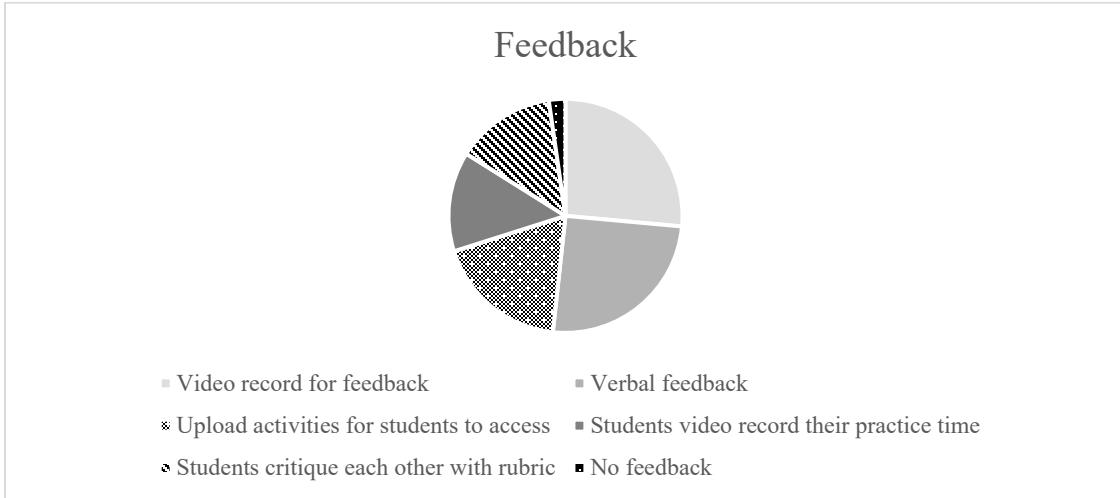
79.5% said never, 12.8% said not consistently, and 7.7% said once a week.

Table 1.18



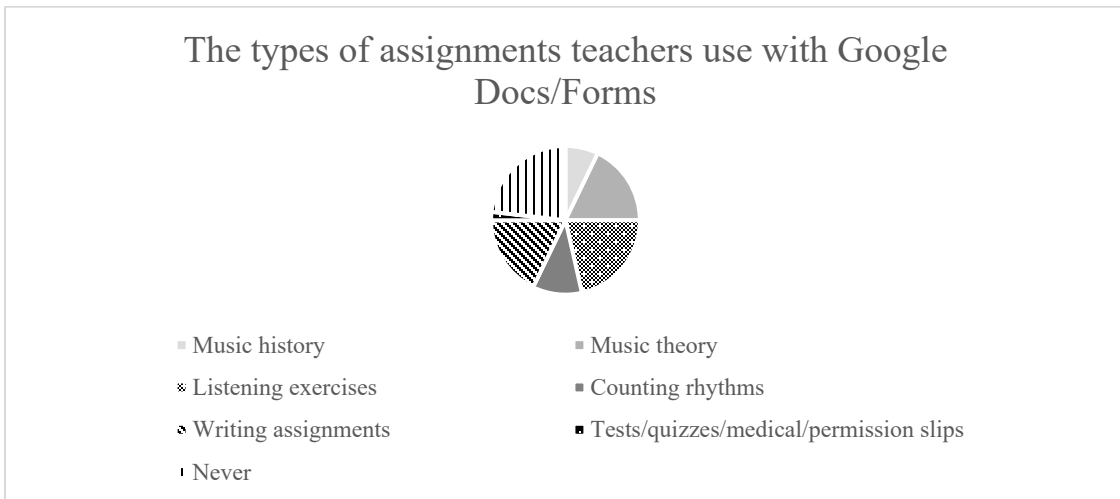
Question #23: Have you utilized the following in your ensemble class(es)? 59% said they video record their class for feedback purposes, 56.4% said they give students verbal feedback weekly, 41% said they upload class material/videos/listening exercises for student use, 30.8% have students video record their practice time, 30.8% said they have students critique each other using a rubric, and 5.1% said none.

Table 1.19



Question #24: If you use Google Docs/Forms in class, what types of assignments do you use them for? 10.3% said music history, 25.6% said music theory, 30.8% said listening exercises, 15.4% said rhythm counting, 25.6% said writing assignments, 33.3% said they never use Google docs/forms, 2.6% said for test/quizzes and medical forms/permission slips.

Table 1.20



Question #25 (optional): Is there anything else you would like to share about your teaching experiences that you believe would help this study? (are there other factors that you believe affect your class(es) that were not addressed in this survey).

Ten participants chose to answer question #25. Answers varied from one participant to another. One music educator said the ensemble classes were limited by the teacher's responsibilities to facilitate multiple Access Classes (distance learning provided on the school campus) instead of more ensemble classes. Another participant said the ensemble schedule was dictated by where the International Baccalaureate and Advanced Placement courses were placed in the master schedule- jazz band, Advanced Placement Music Theory, and International Baccalaureate music were negatively affected by this participant's teaching schedule. Some participants had to travel to various schools within the district to offer ensemble classes which limited the teacher's access to technology and set-up time to use technology. Other participants listed lack of training, time, and technology affecting teaching. One participant liked the idea of a Hybrid Ensemble as a solution for ensemble students. Another participant said remedial and English as a Second Language (ESL) students were excluded from ensembles because remediation took place during music on multiple school sites. One participant felt traditional music rehearsal develops a well-rounded student. A different teacher created a blog for students to connect with the ensemble. Some teachers said classrooms are not equipped for any type of technology (projector/video recorder/smart board/etc.). One participant believed it was important to provide other options for students, but was worried that technology education should be outside of the music classroom- rehearsal time is needed most. One teacher used the BAND and Remind app to get recordings from students and provide feedback.

Research Findings: Description of the Curriculum

Results of the survey revealed three areas of concern for music educators regarding the Hybrid Ensemble model. These areas included technology, scheduling, and training.

Technology

Data collected from the survey revealed that music educators are not using platforms such as Google Classroom, Canvas, Moodle, Blackboard, or Google Docs consistently for ensemble classes. There was no correlation between newer teachers using more technology than educators that had more years teaching or vice versa. Personal preference tended to guide those surveyed; there was no uniform classroom content or management style. Many teachers recorded ensembles in order to evaluate and give feedback to students. Depending on the school site, teachers may have used personal recording devices such as a cellphone, iPad, laptop, or tape recorder.

Technology was considered an issue that could hinder the use of the Hybrid Ensemble as not all students have access to recording equipment, i.e. cellphone, laptop, computer, or webcam. Some survey participants mentioned that students may not have “good” internet access/connectivity at home to access or upload videos. In rural areas, music educators listed this as a problem for an online component to their ensemble class.

Platforms on which to upload videos for students to access as part of the hybrid ensemble would need to be determined at each school site. These platforms may include Google Classroom, YouTube, or other apps with recording capabilities, such as the BAND app.

Scheduling

Scheduling conflicts were consistently mentioned as making an impact on ensemble classes. Conflicts appeared in a variety of forms that include the type of schedule used at the school site (how many periods in the day, Modified block, etc.), the master schedule (when classes were offered during those periods), and course offerings.

Most survey participants stated their class schedule used was the traditional 6-7 period school day, with the Modified block being the next widely used schedule. Few music educators listed the full block schedule as the chosen school schedule.

Core classes were listed as the most prevalent conflict with music ensembles, followed by fast-tracking and Advanced Placement/International Baccalaureate courses. Core classes tend to take precedence over the master schedule as students must adhere to the states' graduation requirements. Elective courses like musical ensembles do not have as many credit hour requirements as compared with core classes.

Training

Survey participants listed teaching as a potential issue for the Hybrid Ensemble model. Many music educators were concerned about who would administer training of the Hybrid Ensemble, how long would it take to be trained, and where to find training.

Training for the hybrid ensemble model may be presented in various platforms, including, but not limited to the following options: a video on how the model can be used and adapted, music educators utilizing Skype/blog/YouTube/Microsoft Teams/communication through a newsletter discussing ways to use the hybrid ensemble model, sharing ideas on how they used the model, or made changes that were successful in the music educator's individual experience.

Conclusion

The Hybrid Ensemble model was designed for highly motivated students who want to participate in the music ensemble class but are unable due to class conflicts that prevented them from continuing their music education during the traditional school day. The Hybrid Ensemble

was not intended to be used as a replacement or way to bypass the ensemble class, but was created as an option for students to continue their musical growth within the school system.

Music educators have adapted teaching practices to provide students with musical opportunities though the students are not in the ensemble class. Various teachers have scheduled extra practices outside of school hours, pulled students out of other classes to come rehearse during the ensemble period, or set up one-on-one practices for the student. These options can put pressure on music educators to use additional time outside of typical duties. The available options may also place a burden on students, teachers, administrators, and parents alike when students are pulled out of other classes.

The survey suggested that there was a high percentage of teachers who do not offer those types of opportunities and trust students to practice on their own. Students not participating in the ensemble class may not know what has happened during rehearsal, students may choose not to follow the prescribed warm-up/rehearsal technique used during class time, nor do the students receive feedback provided by the music instructor. If students can participate in performances but have not heard rehearsal notes nor put in the same practice time as those in class, the performance could be negatively affected for those students in the traditional classroom setting.

The Hybrid Ensemble model is one solution out of many for meeting the needs of student involvement in school music ensembles. The Hybrid Ensemble model may provide a much-needed structure for growth for students unable to attend the ensemble class. Students using the hybrid would have access to class time rehearsal videos, set items to practice during the week that would follow the class, receive feedback from the music teacher and classmates, and would have an opportunity to interact with the ensemble as a whole.

Recommendations for further study

As the needs change for musical ensembles in the traditional classroom setting, further research will be needed to analyze the effectiveness of the Hybrid Ensemble model. Information gathered in the study found that ensembles were losing students due to increased class conflicts and addressed these issues from the teachers' perspective. A recommendation would be to conduct a study that focused on student interest in the Hybrid Ensemble as the model was designed with their participation in mind. Questions that would likely need to be addressed with students would be: would the student be interested in continuing ensemble participation by enrolling in a Hybrid Ensemble, are the demands of the Hybrid Ensemble too excessive or not demanding enough, are the activities and assignments musically balanced, are the ensemble performance expectations clearly communicated and understood, and what video recording devices does the student possess that can be utilized? Learning how the Hybrid Ensemble may benefit or detract from the entire ensemble will also need to be addressed.

Research on the various platforms available to teachers and students would be another area of interest. Students, teachers, and school administrators may want to know which platforms are the most conducive for online ensemble playing/recording. Finding technology that is both easy for students operate and for teachers to implement would be an important next step. As audio/visual tools continue to improve at increased rates, staying informed of new developments in technology would be beneficial to educators. Another study may include how to integrate a team of developers to create software specific to the needs of the Hybrid Ensemble model.

Appendix A

Curriculum Model- The Hybrid Ensemble

Course Syllabus

Name of the Course: Hybrid Ensemble

Course Description

This course will help students connect with musical disciplines of music performance through a hybrid model of instruction. Student will learn current musical terminology, sound production, sight-reading, musical composition, improvisation, music history, and theory. Emphasis on proper technique and critique/evaluation will help students grow in their musicianship.

Rationale

Music Education plays a significant role within the Public School Curriculum which should be available for all students. Students will have the opportunity to learn the technique of performing on their instrument or voice, use their creativity to improvise and compose their own short pieces, and learn the art of performing for an audience with an ensemble focus. Students that are unable to attend the music ensemble classes in a traditional setting are excluded from experiences to work with others in a collective environment. With the creation of a hybrid ensemble class, more students will have access to ensemble experiences. Experiential learning theory will be employed to allow students to reflect on their experiences through practice and performance to create goals for their future learning.

I. Prerequisites

Students will need at least two years of previous Vocal/Instrumental experience or teacher approval.

II. Required Resource Purchase(s) (examples)

Clark, N. Alan PhD., Thomas Heflin, PhD, Jeffrey Kluball, PhD, and Elizabeth Kramer, PhD. “*Understanding Music: Past and Present.*”
<https://open.umn.edu/opentextbooks/textbooks/understanding-music-past-and-present>

Surmani, Andrew, Morton Manus, and Karen Farnum. Surmani. *Alfred’s Essentials of Music Theory Lessons, Ear Training, Workbook*. Charlesbourg, Quebec: Braille Jymico, 2010.

UIL Prescribed Music List 2017-18. <http://www.dev.uiltexas.org/pml/>.

Whaley, Garwood. *Basics in Rhythm: An Instructional Text for All Instruments and Voice with Play-along CD*. Galesville, MD: Meredith Music Publications, 2003.

Williams, Richard, and Jeff King. *Foundations for Superior Performance Warm-ups & Technique for Band*. Halifax, N.S.: Atlantic Provinces Special Education Authority Resource Centre for the Visually Impaired, 2005.

III. Additional Materials for Learning

1. Internet Access
2. Computer with basic audio/video output equipment/printer/scanner
3. Tuner/Metronome
4. Journal to record progress
5. Personal YouTube Channel/BAND app/Google Classroom

IV. Measurable Learning Outcomes

Upon successful completion of this course, the student will be able to:

- A. Identify musical elements and be able to perform these elements at a proficient/advanced level.
- B. Analyze the differences between the various styles of music.
- C. Examine historical backgrounds of performance style for pieces performed in class.
- D. Compose melodies and improvisations through studying music performed for the course.
- E. Evaluate musical growth and create a plan for future practice.

V. Course Requirements and Assignments

- A. Signed Syllabus
- B. Individual/Ensemble practice outside of the class time recorded through personal YouTube channel/BAND App/Google Classroom/Microsoft Teams. (10)
- C. Playing/Singing tests (2)
- D. Assigned scales, technique builders, and assigned measures from pieces performed in class. (10)
- E. Written assignments (3)
Written assignments will be in the form of journal entries
- F. Music Theory worksheets (3)
- G. Performances (8)
Students will perform at least 2 or more events throughout the semester.
Appropriate uniform and attire are required.
- H. Quizzes (4)
Quizzes will cover key and time signatures, counting rhythms in simple and complex time signatures, note reading, and musical terminology that will be taken from the repertoire used in class.
- I. Portfolio- a video collection of practice logs and performances (1)

VI. Course Grading and Policies

- A. Points

Signed Syllabus	10
Practice Records (10)	200

Playing Test (2)	50
Written Assignments (3)	120
Music Theory worksheets	120
Performance (8)	160
Quizzes (4)	100
Portfolio	250

B. Scale

A= 940-1010 A-= 920-939 B+= 900-919 B= 860-899 B-= 840-859

C+= 820-839 C= 780-819 C-= 760-779 D+= 740-759 D= 700-739

D-= 680-699 F= 0-679

C. Late Assignment Policy

All course assignments, performances, and tests should be submitted on time.

If the student is unable to complete an assignment on time, the student music email or communicate through a written note from a parent/guardian with the director as soon as possible.

Late assignments without prior communication will result in the following:

1. Assignments that are 1 week late will receive a 10% deduction.
2. Assignments that are up to 2 weeks late will receive a 20% deduction.
3. Assignments that are 2 weeks or more past due will not receive credit.

Special Circumstances, such as: death in the family, personal health issues, etc., will be reviewed by the director on a case-by-case basis and will be assessed by the school board policy.

Analysis Chart

<p>Course for which the curriculum is being created: Hybrid Ensemble class for students that are unable to attend the traditional ensemble class- students that co-op, go to alternative school, fast-track, homeschooled or are on home hospice.</p>
<p>Required Textbook(s) for Class (examples):</p> <p>Clark, N. Alan, PhD., Thomas Heflin, PhD, Jeffrey Kluball, PhD, and Elizabeth Kramer, PhD. "<i>Understanding Music: Past and Present.</i>" https://oer.galileo.usg.edu/cgi/viewcontent.cgi?article=1000&context=arts-textbooks.</p> <p>Whaley, Garwood. <i>Basics in Rhythm an Instructional Text for All Instruments and Voice with Play-along CD.</i> Galesville, MD.: Meredith Music Publications, 2003.</p> <p>UIL Prescribed Music List 2017-18. http://wwwdev.uiltexas.org/pml/.</p> <p>Williams, Richard, and Jeff King. <i>Foundations for Superior Performance Warm-ups & Technique for Band.</i> Halifax, N.S.: Atlantic Provinces Special Education Authority Resource Centre for the Visually Impaired, 2005.</p>
<p>Identify the problem:</p>
<p>Students that are unable to attend traditional school are excluded from ensemble experiences.</p>
<p>Who are the learners and what are their characteristics?</p>
<p>9-12 grade high school students will meet in a hybrid ensemble class ranging in age from 13-18 years. Students that take this course must have two years of previous band/vocal/instrumental experience or teacher approval.</p>
<p>What is the new desired behavior?</p>
<p>Students will be able to grow in their musicianship and understand their role within the ensemble through various online activities in order to perform at a level equivalent to those that attend traditional classes at school. Students will be ready to perform with confidence in the ensemble setting.</p>
<p>What are the delivery options?</p>
<p>This course is a hybrid class where students check-in weekly with the instructor and ensemble members through e-mail/video. Students will engage with class material online using modules in platforms such as: Google classroom/Moodle/Canvas/Blackboard/Microsoft Teams.</p>
<p>What are the pedagogical considerations?</p>
<p>This course is centered on ensemble technique learned, for example, in the <i>Foundations for Superior Performance Warm-ups and Technique for Band</i> and <i>Alfred's Essentials of Music Theory Lessons, Ear Training, Workbook, and on-line music theory and history activities.</i> Students will use Marzano's technique on goal setting. Students will engage material individually and collectively through performance and activities using Action Learning.</p>
<p>What learning theory applies to your curriculum? Why?</p>
<p>Experiential Learning Theory is considered for this course as students learn new concepts and practice, they will reflect upon their learning/practice, and create goals for their improvement within the ensemble and next steps.</p>

<p>Learning Outcomes IMPORTANT: At the end of the course, the student will be able to:</p>
1. Identify musical elements and be able to perform these elements at a proficient/advanced level within the ensemble.
2. Analyze the differences between the various styles of music.
3. Examine historical backgrounds of performance style for pieces performed in class.
4. Compose melodies and improvisations through studying music performed for this course.
5. Evaluate musical growth and create a plan for future practice individually and as an ensemble.

Design Chart

Concept Statement: *example of activities and course model that can be adapted for a hybrid ensemble class.*

Learning Outcomes <i>(12-week plan for a Hybrid Ensemble)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
1. Identify musical elements and be able to perform these elements at a proficient/advanced level	<p>Week 1:</p> <ul style="list-style-type: none"> • Review Syllabus and go over the table of contents for the Clark book • Review previously learned the musical elements, look for gaps in learning 	<p>Week 1:</p> <ul style="list-style-type: none"> • Read Clark text pgs. 1-8; 10-15 • Quizlet made of musical elements, terms, and vocabulary • Define each element/vocabulary and label it on a teacher selected piece • Music Theory worksheet 	<p>Week 1:</p> <ul style="list-style-type: none"> • <u>Formative assessment:</u> Observation of the teacher selected piece where the student labeled the musical elements and defined vocabulary • Practice record video-perform the melody from one of our pieces (student choice), with assigned scales, these can be uploaded through the YouTube channel/Band App/Google

	<ul style="list-style-type: none"> Recognize vocabulary and musical elements found in performance pieces Relate the musical elements to a piece used for sight-reading Review major and minor scales <p><i>Week 2:</i></p> <ul style="list-style-type: none"> Review the musical elements/vocab. Recognize which instruments have the melody/harmony on a score Demonstrate how to count rhythms in various time signatures through clapping, saying, playing Recognize the differences between 4/4, 2/2, and 6/8 	<p>(with a partner)</p> <ul style="list-style-type: none"> Compose a 4-measure rhythm for the class to perform <p><i>Week 2:</i></p> <ul style="list-style-type: none"> Read Clark pgs. 16-33 Listen to musical examples and identify which instruments have melody, harmony, countermelody, identify the time signature and tempo. Rhythmic jeopardy game Partner work on a rhythm sheet through google docs. Perform scales with various tempos, time signatures, dynamics and rhythms, some set by teacher, some set by student (video record this) <p>Music Theory assignment- Rhythmic dictation</p>	<p>Classroom/Microsoft Teams/etc.</p> <ul style="list-style-type: none"> Pre-test on rhythm Muddiest point on the reading this week <p><i>Week 2:</i></p> <ul style="list-style-type: none"> QUIZ: each student will define the musical elements and demonstrate them on the student's instrument/voice. Included on the quiz will be points from the reading. Practice recording (<i>Duet</i>): take one of the melodies from one of our pieces and play it in a different time signature, with assigned scales and rhythms with one student from their section. Make a recording of the duet performance. Journal: what areas growth are seen from the previous week, what is an area that needs improvement-individually and as an ensemble? On Google Sheets, students will interact with students in the traditional class by listing something already known about 2/2, then something learned as a result of the lesson
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	<ul style="list-style-type: none"> • Demonstrate dynamic contrast <p>Review major and minor scales</p>		Muddiest Point: students will list an area that is unclear
2. Analyze the differences between the various styles of music.	<p>Week 3:</p> <ul style="list-style-type: none"> • Students will visit one of the traditional classes this week • Sight read a piece from the Jazz style • Compare the music of different styles- Jazz, Classical, Pop • Recognize unique features of Swing versus Rock • Syncopation and rhythm studies introduced • Review the harmonic minor scale <p>Week 4:</p> <ul style="list-style-type: none"> • Review the styles learned the previous week • Sight read a piece in the Classical style 	<p>Week 3:</p> <ul style="list-style-type: none"> • Read Clark pgs. 58-60; 79-81; 122-124; 166-170; 261-266 • Listen to examples of Jazz- swing and rock, classical, pop, and world and create a bubble map for each style • Create a double bubble thinking map-comparing Jazz swing and Rock • Add a melody to the 4-measure rhythm created in week 1 <p>Week 4:</p> <ul style="list-style-type: none"> • Guess that style game-have different scores for students, they must identify what the style is by looking at the score 	<p>Week 3:</p> <ul style="list-style-type: none"> • QUIZ: Listening quiz on the various songs learned in the class. • Practice record video (<i>Sectional</i>): Choose a pop song and perform it with the proper style and dynamics as a section (example- trumpets/sopranos/violin/etc.) using Microsoft Teams/Zoom/Band App/etc. Record the entire section playing at once. Critique your work. • Think aloud on this week's reading. • Music Theory worksheet. <p>Week 4:</p> <ul style="list-style-type: none"> • Practice record video (<i>small mixed ensemble</i>): Play one of the concert pieces and play it in a Swing style with assigned scales • Discussion board post expressing their knowledge on the various styles • Discussion board post: free write on the important points from the reading/lecture, students will reply to each other's posts

	<ul style="list-style-type: none"> • Connect understanding of styles with pieces being studied for performance • Demonstrate how to play 2 different styles on their instrument • Review harmonic the minor scale 	<ul style="list-style-type: none"> • Review Clark pgs. 122-124 • Google Docs an assignment on the styles studied in class- short answer • Create a short melody (12 measures/bars using one of styles discussed in class). • Count rhythms that are syncopated <p>Listening quiz- can you recognize the major, natural minor, and harmonic minor scale?</p>	<ul style="list-style-type: none"> • Have students share their recordings with a student not in their section. • Students will create a 12 measure/bar composition- have students evaluate the melodies with a rubric. Each composition will be performed in the traditional class setting and those online. Hybrid students will perform the compositions of others in trios- one student will provide feedback on balance, tone, intonation, etc. while the others perform. 3 compositions will be performed on the final performance.
<p>3. Examine historical backgrounds of performance style for pieces performed in class.</p>	<p>Week 5:</p> <ul style="list-style-type: none"> • Sight-read a piece in the Pop style • Relate previous styles with historical time periods. • Connect previous knowledge from other academic classes to how music changed throughout history 	<p>Week 5:</p> <ul style="list-style-type: none"> • Review notes on the Clark reading • Listen to examples in Clark pg. 63, 88, 108 and 135 • Listen to a few examples from the Renaissance, Baroque, and Classical period. Identify what musical elements 	<p>Week 5:</p> <ul style="list-style-type: none"> • Playing test on assigned piece- recorded and sent through google drive use all musical elements and styles as learned in class • Journal: Where are the areas of growth, how will weaknesses be addressed in the ensemble practice this week? • Practice recording video (<i>Duet</i>): students will perform another student's 8 measure composition with assigned scales

	<ul style="list-style-type: none"> • Identify the differences between the Baroque and Classical style • Review musical elements with pieces of the historical time period • Review the melodic minor scale • Identify new musical elements- ornaments <p>Week 6:</p> <ul style="list-style-type: none"> • Review the Renaissance , Baroque, and Classical styles • Relate the Romantic and late Romantic period to previous Musical time periods • Analyze the form of a sonata from the Classical period and the Romantic period 	<p>make each unique.</p> <ul style="list-style-type: none"> • Demonstrate historical style by performing a piece from either the Renaissance, Baroque, or Classical period • Compose an 8-measure piece in the Baroque style • Perform ornaments found in pieces being studied • Review Jazz, Pop, and World listening examples- compare the examples from this week’s lesson • Recognize the difference between a harmonic minor scale and a melodic minor scale- quizlet <p>Week 6:</p> <ul style="list-style-type: none"> • Read Clark pgs. 160-162; 164; 225-228 • Name that time period game- play different 	<p>Week 6:</p> <ul style="list-style-type: none"> • Scheduled Formal performance with a live audience • Students will compose an 8-measure composition through Google Docs, the students will be recorded playing one other students’ composition and evaluate it • Practice recording video (<i>Trio</i>): perform the 8-measure rhythm and 2 other students’ composition with assigned scales. • Thinking map: compare the Romantic and 20th century time period • Music Theory worksheet.
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	<ul style="list-style-type: none"> Review the chromatic scale 	<p>excerpts from the time period- students name which time period the music is from</p> <ul style="list-style-type: none"> Perform short excerpts from each style and write observations about how the styles are similar and unique Perform a one octave chromatic scale from memory Compose 8 measures of rhythm in a time signature chosen by the teacher. 	
<p>4. Compose melodies and improvisations through studying music performed for this course.</p>	<p>Week 7:</p> <ul style="list-style-type: none"> Students will visit a class this week Sight-read a piece from one of the time periods Compare a Bach's improvisation to Jazz improvisation Demonstrate the elements of improvisation 	<p>Week 7:</p> <ul style="list-style-type: none"> Review Clark pgs. 111 and 263 Guided listening worksheet that analyzes an example of a Bach improvisational technique and a Louie Armstrong improvisational technique Compose 2 short 8 measure 	<p>Week 7:</p> <ul style="list-style-type: none"> Practice recording video (<i>Ensemble</i>): perform the 20-measure melody and improvisation- use rubric, both student and teacher evaluate QUIZ: Listening quiz on the different time periods and styles Periodic free-call- students will be called upon to count/clap perform rhythms listed on the board Think aloud: students will pair off and talk through counting

	<p>n over a pre-recorded rhythm section</p> <ul style="list-style-type: none"> • Create a 20-measure melody choosing any style studied in class, using musical elements that are appropriate to the style/time period • Review all previous scales <p>Week 8:</p> <ul style="list-style-type: none"> • Review the musical elements learned in the various styles/time periods • Sight read a short excerpt from a different culture (not European) • Revise and perform the 20-measure composition from the previous week • Perform the revised 	<p>melodies, each melody must be a different time signature- 4/4, 2/4, 6/8</p> <ul style="list-style-type: none"> • Review the listening examples previously used in class- in a game format <p>Week 8:</p> <ul style="list-style-type: none"> • Praxis application of musical styles, 10 minutes • Theory sheet- build a major pentatonic scale and build a blues scale on any note • Partner up and work on each other's composition- perform together and critique <p>Week 9:</p> <ul style="list-style-type: none"> • Students create their own a quiz and quiz each other about the musical elements and time periods using 	<p>rhythms- guiding each other</p> <p>Week 8:</p> <ul style="list-style-type: none"> • Practice recording video- compare this week's recording with last week's- what areas have improved? Which still need work? • Pair and Compare compositions <p>Week 9:</p> <ul style="list-style-type: none"> • Practice record video (<i>Ensemble</i>)- perform 16 measure pieces, evaluate the performance, address weakness in the composition and performance • QUIZ: scale quiz- performance of selected scales 2 octaves, one scale from each category studied. • Music Theory worksheet.
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	<p>version with the other students</p> <ul style="list-style-type: none"> • Listen and evaluate improvisations on a Jazz piece performed by different musicians • Review the pentatonic and blues scale <p>Week 9:</p> <ul style="list-style-type: none"> • Review rhythms and musical elements from the styles learned in the course • Improvise over a 12-bar blues rhythm recording • Demonstrate the major pentatonic scale, blues scale 	<p>flashcards (on-line)</p> <ul style="list-style-type: none"> • Write a melody using the pentatonic scale- 16 measures. 	
<p>5. Evaluate musical growth and create a plan for future practice.</p>	<p>Week 10:</p> <ul style="list-style-type: none"> • Recognize correct rhythms that are performed. • Recognize style of pieces and be able to 	<p>Week 10:</p> <ul style="list-style-type: none"> • Can you hear the mistake? (game on rhythm) • Rhythmic dictation • Name that time period (game). 	<p>Week 10:</p> <ul style="list-style-type: none"> • Playing test- sight-reading, play in the style of the piece, give a brief description of the time period the piece was written (student will be primed for this assessment)

	<p>describe the piece.</p> <p>Week 11:</p> <ul style="list-style-type: none"> • Perform stylistically the piece before them. • Compose short melodies. <p>Week 12:</p> <ul style="list-style-type: none"> • Visit a class and debrief the Final Portfolio • Improvise over the 12-bar blues. • Recognize musical elements when sight-reading • Correctly count rhythms from various time signatures 	<p>Week 11:</p> <ul style="list-style-type: none"> • Perform pieces for concert in the proper style. • Perform student compositions using the musical elements taught in the class. <p>Week 12:</p> <ul style="list-style-type: none"> • Rhythmic dictation • Dueling solos (in class activity)- pick a partner and trade 12 bar blue soloing back and forth 	<ul style="list-style-type: none"> • Practice recording video (<i>Sectional</i>): performing measures from one of our pieces <p>Week 11:</p> <ul style="list-style-type: none"> • Journal growth throughout the semester- evaluated by rubric • Post quiz- to show growth from week 1's pre-test • Practice recording video (<i>Ensemble</i>): review any sections of music that need review before the performance. <p>Week 12:</p> <ul style="list-style-type: none"> • Portfolio review- students will evaluate their first practice log with the ensemble and their last looking for areas of growth and future goals • Performance
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<p>Learning Outcomes <i>The learning outcomes that will be addressed during the 12-week course.</i></p>	<p>Rational for Sequence <i>Why this sequence may be the most effective.</i></p>
<p>1. Identify musical elements and be able to perform these elements at a proficient/advanced level</p>	<p>In order to perform pieces at a proficient level, students must understand the elements of music- melody, harmony, dynamics, tempo markings, time signatures, key signatures and how these elements are affected in an ensemble setting. This is the building block on which to build to higher levels of musicking.</p>
<p>2. Analyze the differences between the various styles of music.</p>	<p>Once the foundation is laid, students will be able to move on to understanding the differences between styles. Students will be able to recognize the</p>

	stylistic differences between a Jazz piece and a Folk tune from Japan which affects the way students perform a piece of music.
3. Examine historical backgrounds of performance style for pieces performed in class.	In the analysis step, students learned how to differentiate between the various styles used in music. The next step is to look at what was happening historically in the different time periods- what were typical forms, ornaments, and dynamics. Each time period performed music a little differently, and in order to perform a piece accurately, students must understand the time period.
4. Compose melodies and improvisations through studying music performed for this course.	It is important that students experience using creativity to create music. With the foundation laid and an investigation into music's structure and styles, students can compose and improvise in a style of their choice. It is important that musicking is not only performing, but that it includes composition and listening.
5. Evaluate their musical growth and create a plan for future practice.	Reflective learning allows students to reflect upon learning, allowing for ownership of education. After reflecting on learning, students will make plans for future learning- individually and collectively with the ensemble.

Development Chart

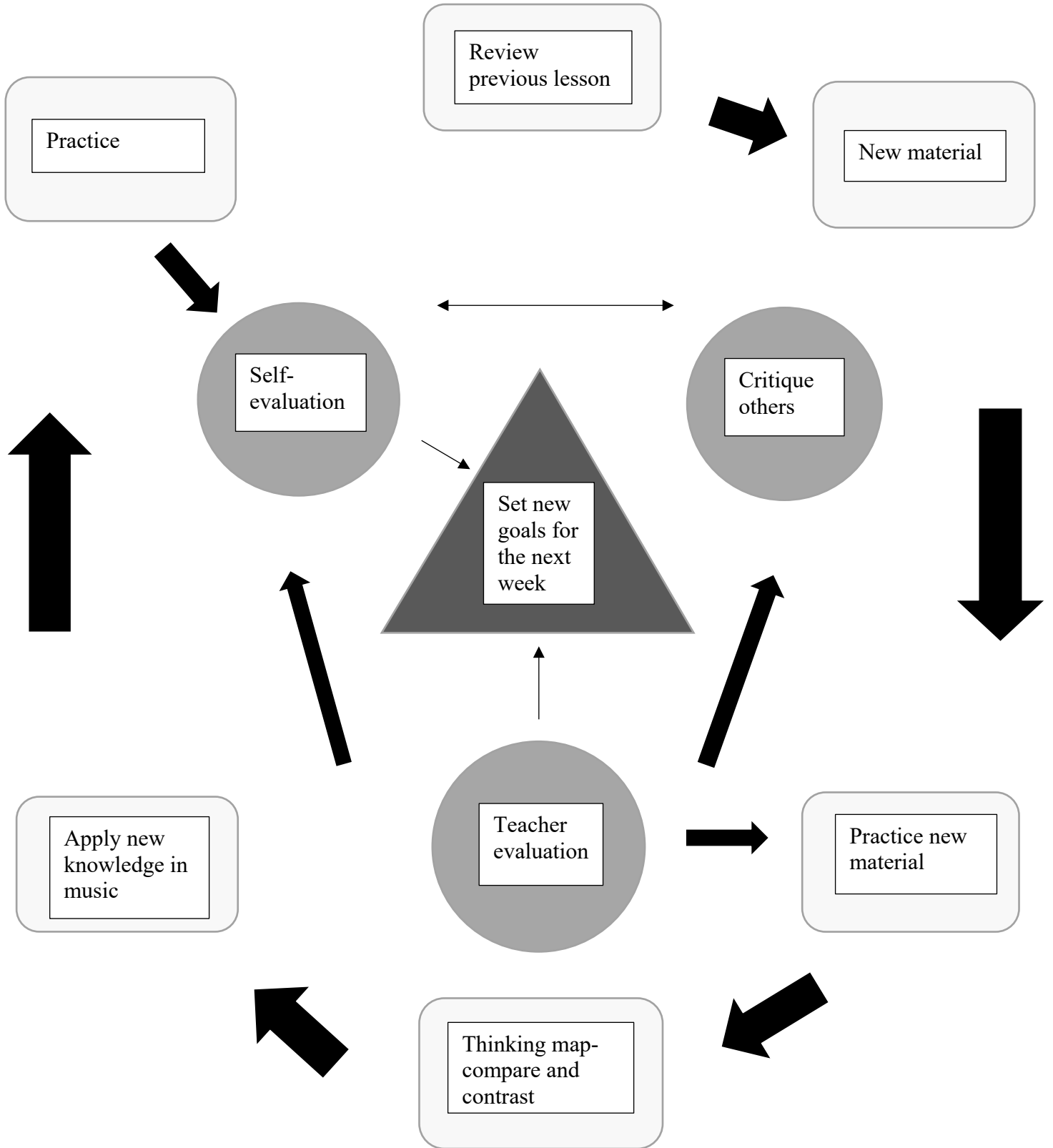
<i>Pre-Instructional Strategy</i>
Expository (example)
Good morning class. I hope you had a good weekend. As we begin this week's lesson, I would like to review our syllabus and our goals for this week's module. Last week we learned how to count rhythms in 4/4. Using our band pieces- we broke down some of the more difficult rhythms by clapping the rhythm, counting the rhythms out loud, and writing out the rhythms in our journals (the class was recorded and placed in the module for on-line students to watch and participate). We also worked collaboratively with a partner on a rhythm worksheet (on-line through Google Docs- students will share and correct their rhythm worksheet). This week we will be looking at cut-time or 2/2. We will learn how to read these rhythms, discuss how 2/2 differs from 2/4, compare 2/2 and 4/4 rhythms, and learn some simple tricks to quickly read 2/2. We will also begin studying a piece of music for our next concert- Second Military Suite by Gustav Holst, the opening march is in 2/2. Please watch, "How to Count the Play in Cut Time Signature"- https://youtu.be/OArIj4Mx0NE . You will have a short quiz on the video that will be due by Friday of this week. Our next step will be to learn how to count and read 6/8 and other compound time signatures.
Narrative (example)

Since this is a hybrid class, students will open the module for this week's lesson online. The first activity that they will begin will be a short interactive game on rhythm- rhythmic jeopardy. The game will review rhythms in 4/4, this will cause the students to recall information from the previous lesson and assess their growth. Students will then open a link with a short listening example with a score that has the 4/4-time signature and write down their observations, they will then listen to a short example of 2/2 with a score, they will write down their observations, then compare and contrast the 2-time signatures using a double bubble thinking map. They will then post their thinking map into a discussion board. Students will then critique at least one other student's thinking map. Students will be graded not only on their thinking map, but on their critiques. I will have a pre-recorded video of me teaching how to read cut-time. Following the lesson, students will then need to complete a practice rhythm sheet and submit it for corrections. At the end of the rhythm sheet there will be an area for students to ask questions. Using the "muddiest point" assessment will identify an area that is unclear to the students. Each day there will be a practice rhythm sheet for students to practice counting rhythms. At the end of the week, there will be a quiz on 2/2. Students will be given a practice guide for Second Military Suite. The students will submit a short video of their practice time with their ensemble section on this piece. The students and I will use a rubric to evaluate their progress so far. I will give the student feedback on how they should practice the rest of the week. On Sunday, the student will submit another video of their practice using the same measures as their first practice video, this time they will post it in a discussion board where they will be evaluated by one other student. Students will find one thing the student did well and one thing the student should continue to work on. The students will evaluate their own progress using an on-line journal to map their progress throughout the course, I will use a rubric to evaluate their evaluation of themselves and their performance. Students and teacher will work together to develop goals for the next week. I will match their goals with exercises to help move them forward.

Graphical Organizer (example)

Below is a flow chart of our weekly process throughout this course. Each week will begin with a review of the previous week's material- this will be in the form of games, quizlets, and worksheets. The next step in our class process will be the introduction of new material. Once the new material has been taught, students will practice the new material. The teacher will evaluate the practice to correct gaps in learning and answer questions by the student before moving forward. To build on previous knowledge, students will use thinking maps to link similarities and contrasts between old and new concepts. Following the comparison, students will practice the concepts through doing- practically applying concepts learned into performance pieces. Students will practice these new concepts and record progress as a summative assessment. During the assessment phase, students will do a self-evaluation and critique of other performances by classmates. The teacher will evaluate both the self-assessment and critique. Lastly, both the student and teacher will set new goals for the next week.

Hybrid Ensemble Flow Chart



Gagne's Nine Events of Instruction

Instruction Event	Description of how each instructional event will be addressed in the instructional unit.
1. Gain attention	Begin each day with one of the following activities: a rhythm quizlet, game, free write or think aloud activity reinforcing concepts learned in previous lessons. Students will use the transfer of learning for future lessons. (Regelski, pg. 18 and Nilson, pg. 246, 247, 254)
2. Inform learners of objectives	Question students on the previous week's lesson and begin priming students for the current week's lesson. Introduce the new topic with 2 short listening examples with a questionnaire. Students will engage the material by using mind maps to compare. The student will learn the process of how the class will operate along with expectations from the teacher. Students will use reflection and will be able to act adaptively. (Regelski, pg. 37 and 55 and Nilson, pg. 264-265)
3. Stimulate recall of prior learning	Students will practice using rhythm activities and musical practice. This type of practice will require the student to be mindful in practice and effort. Following practice, students will work together reviewing major points, ask questions, and check each other. (Regelski, pg. 25 and Nilson, pg. 148)
4. Present the content	Once the review game has taken place, the lesson will begin with a tutorial on 2/2. Students will compare 2 excerpts, create a double bubble map, then use comparison in the new concept. (Regelski, pg. 210 and Nilson, pg. 264)
5. Guide learning	Students will learn the new material and the teacher will correct any misunderstandings/gaps in the students understanding of cut-time. Using the muddiest point and application card will help assess students' knowledge. Students will also learn through action as they practice a piece in cut-time. (Regelski, pg. 226 and Nilson, pg. 193, 277, 278).
6. Elicit performance (practice)	Students will be given practice quizzes and send a practice video to the instructor with any questions or concerns that need clarification. Feedback will allow students to plan and make improvement. (Nilson, pg. 275)
7. Provide feedback	Students will reflect on private and ensemble practice time by self-evaluation. Student and the teacher will set goals for the week. Students will journal their experiences with teacher input. (Regelski, pg. 60 and Nilson, pg. 255 and 273)
8. Assess the performance	Students will be evaluated at the end of each week on rhythms with a formal quiz and be evaluated on practice

	videos. Students will focus on improvement throughout the week. (Regelski, pg. 228 and Nilson, pg. 274)
9. Enhance retention and transfer	At the end of week, students will be given a summative assessment on counting rhythms/performance recording. (Regelski, pg. 60 and Nilson, pg. 290)

Implementation Chart

Part I: Items needed for the hybrid ensemble class and rationale for the items use.

<i>Physical Item needed</i>	<i>Rationale for Use</i>
Video Presentation	This hybrid ensemble class allows students to access class lectures and material outside of the school day and the ability to interact with the ensemble as a whole. The video presentation is a way for students to connect with the teacher and class material, hearing the same information that would be received in a traditional classroom setting. Students will develop both visual and aural skills through the video presentations. The video presentation uses multi-mode learning skills (Nilson, pg. 251 and 258).
PowerPoint	PowerPoint presentations visually communicate concepts to students whether in or outside of the classroom. Transcripts will be made available for students. Nilson states, "According to Larkin and Simon (1987), visuals offer "perceptual enhancement" by communicating information through both their individual components and the spatial of those components" (Nilson, pg. 259).
Google Doc Portfolio	Students will be able to access and turn in assignments through Google Docs or other platform, videos will be submitted through the students' YouTube channel/Band App/Google Classroom/Microsoft Teams, etc. Each student will have a folder to keep practice /performance videos, homework assignments, teacher and peer feedback. Students will have access to the portfolio throughout the course. The portfolio allows the teacher to watch student progress without applying grades (Nilson, pg. 274).
Rhythm Sheet Handouts	The rhythm sheets will allow students to practice counting rhythms of different meter individually and as an ensemble. Examples will be given for each time signature with exercises that need to be played, clapped, and sung. Students will work with an on-line partner(s) on rhythm sheets (Nilson, pg. 182).
Quizlet/Games	Quizlets and games like Rhythmic Jeopardy/Bingo are a fun way for students to practice the information learned in class. The quizlet will be done in a game format that will provide review while having fun. "Games provide an effective and painless, even fun, review format" (Nilson, pg. 170)

Thinking Maps/Graphic Organizer	Visual aids have been proven to increase student learning. The use of the thinking map can check on previous knowledge, what is known about the subject, or for making comparisons and contrasts in the subject matter. The graphic organizer allows students to see the progression of learning through a visual map (Nilson, pg. 261-264). This helps students to retain more information.
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Part II: List of 6 necessary tasks with a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	<i>Rationale for Task</i>
Create the Video Presentation	Students will be able to access presentations with the ability to go back and watch/perform with the video if there is a gap in learning, or if a concept was missed. This tool can be accessed at school or at home and can be treated like the flipped classroom model (Nilson, 52-53).
Prepare the PowerPoint template	The PowerPoint presentations are helpful parts of the technology that “increase student engagement, participation, interaction, and activity” (Nilson, 46-47). Presentations will seek to grab students’ attention and relay information quickly.
Create the Folders for the on-line Portfolios for each student	The on-line portfolio allows for students to monitor their own progress throughout the course with multi-sources of assessment. It is important to stay on top of grading these portfolios, if too much time goes by without a grade, it loses its effectiveness (Nilson, 275).
Create and photocopy the Rhythm Sheets	Students will not only be writing out rhythms, but students will play, clap and sing rhythms, thereby using action learning (Regelski, 24). Rhythms sheets will solidify how students should address rhythms in the performance pieces for the class and will prepare students to create an original rhythmic composition.
Design the Quizlet/Games	Quizlets offer a fun way to assess students quickly and while checking to see if they are keeping up with the lessons being taught each week (Nilson, 49-50). The quizlet/games provide formative assessment quickly and easily.
Create the Maps/Graphic Organizer frame and have copies ready to hand out	Students will use Thinking Maps and Graphic organizers to streamline their learning, taking old knowledge and connecting it to new knowledge. “It is found that people learn new material best when they receive it multiple time through multiple senses and in multiple modes” (Nilson, 252 and 264-265).

Part III: Description of a Formative Assessment that can be used to implement in the hybrid ensemble and details of the effectiveness for the hybrid ensemble class.

Formative Assessment Type	Assessment Details
Practice videos, assignments, and performances	Students will put their learning into action, therefore using Praxial techniques for learning music. Students will learn how to practice a piece of music through learning the musical elements of rhythm, phrasing, form, dynamics, and tone from the perspective of the ensemble; they will learn the historical context of their pieces; demonstrate their learning through practice/performance videos; they learn to assess themselves and their peers individually and collectively; compose and improvise simple melodies and rhythms, and prepare for performances throughout the semester. Worksheets, journals, and music activities will help students practice rhythm, learn how to read a score, and check for discrepancies in learning. The performances will be the driving force for practice and study, teaching students the joys of amateur musicking.

Evaluation Chart

Evaluation Plan

The chart below is a plan a formative assessment for each learning outcome in this unit.

Student:	Course for which you are creating the curriculum:	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type
1. Identify musical elements and be able to perform these elements at a proficient/advanced level.	Students will complete worksheets and playing tests on rhythm, note reading, music history, musical terms and elements.	This formative assessment checks for understanding from lectures, reading, and classwork. Worksheets and quizzes are “tools that hold students accountable” for their learning. ³² This assessment is found in the comprehension section of Bloom’s Taxonomy.
2. Analyze the differences between the various styles of music.	Following instruction through PowerPoint, lecture, and reading students will create mind maps noting the differences between various styles of music.	This assessment will help students with “organizing course material for study, review, and paper writing.” ³³ The colors and pictures will “contribute to

³² Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 246

³³ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 264

		learning and retention.” ³⁴ This assessment is found in the application section of Bloom’s Taxonomy.
3. Examine the historical backgrounds of performance style for pieces performed in class.	Following instruction and reading, students will be given a matching test with quizlet on the material covered on the historical backgrounds of music studied in class. Students will then pair and compare the answers written down, checking on why the answers were correct or wrong.	This assessment is “easy to grade, can assess knowledge and recall higher levels of cognition, and can test a lot of material in a short time.” ³⁵ The activity of pair and compare allows students to “review and mentally process” the material. ³⁶ This assessment is found in the analysis section of Bloom’s Taxonomy.
4. Compose melodies and improvisations by studying music performed for this course.	Following listening exercises and study, students will compose melodies and improvise throughout the class. As part of the end of course material, students will be given a project to compose a 16-measure song.	This assessment will look at students’ progress in the area of composition throughout the class. In this assessment, “project-based learning contributes to students’ conceptual understanding and attitudes about learning.” ³⁷ This assessment is found in the synthesis section of Bloom’s Taxonomy.
5. Evaluate musical growth and create a plan for future practice.	Throughout the course, students will collect recordings of their practice videos in an on-line portfolio. Students will be given a rubric where they will write a reflection paper of their growth throughout the class, citing their practice videos	This assessment will help students to reflect upon their learning, critique their progress, and teach them how to create goals/next steps for future learning. The use of the portfolio “encourages more creative demonstrations of learning

³⁴ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 266

³⁵ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 293

³⁶ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 147

³⁷ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 198

	and comments given by the teacher. Students will also keep a journal where they will reflect upon their learning, areas that need improvement, areas of strength, and next steps.	than do traditional assignments and tests.” ³⁸ This assessment is found in the Evaluation section of Bloom’s Taxonomy.
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Evaluation and Reflection

Issue/Strategy	Rationale for Changing
1. There are too many assignments and performances in the syllabus	Cognitive load theory- for students to retain new knowledge and build upon old, the amount of activities and assignments needs to be evaluated.
2. Some of the learning outcomes are not in alignment for Bloom’s Taxonomy	There needs to be a flow of learning through Bloom’s taxonomy, the students should be moving across the taxonomy, reaching higher levels of learning. Some of the original learning outcomes are not in order.
3. Studying all historical time periods may be a problem and may focus too much on European music	There needs to be the inclusion of music and history from other cultures. Planning will be an important aspect of this inclusion. It is important to include American genres and music history, as well as music from other cultures outside of Europe.
4. More texts/resources needed for the class	Working out of one warm-up book could get boring or stagnant, having a couple of texts/resources allows for variety and engagement. Providing students with fun pieces to perform during practice time will increase the enjoyment of practicing while working on sight reading skills.
5. Interacting with students that are on-line	Getting to know the students enrolled in the on-line hybrid is a priority. It will be important that students are interacting with their section (small/large) and whole ensemble through Microsoft Teams/Zoom/Band App/etc. for contact and evaluation purposes. Consistent and timely feedback will help students stay motivated.
6. Portfolios and video	Downloading videos into Google takes a lot of time and could frustrate students. Also, staying current with the portfolios will need to be looked at. Maybe portfolios will be updated every other week. Short, specific videos will need to be assigned, which will add to the preparation time. If students create a

³⁸ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 274

	<p>YouTube channel/Microsoft Team/Band App chat/etc., to save time on the practice recordings.</p>
<p>7. It will be hard to keep students motivated when they are not in a traditional classroom</p>	<p>Students will evaluate why they signed up for this class and set weekly goals throughout the course. The teacher evaluations, class materials/activities and videos will work to engage the students and encourage practice and hard work individually and as an ensemble.</p>
<p>8. Listening to music is an important part of the class</p>	<p>In order to understand improvisation and style, students will need to listen to excerpts of pieces being studied and learned in class. Listening guides and musical excerpts provided in the reading will be given to students to help develop their ear.</p>
<p>9. Goal setting is a vital part of this course, students need to learn how to develop appropriate goals for their level.</p>	<p>Goals provide a map and something to attain. Learning how to develop realistic goals that are challenging but not too lofty are important to this course. Students will need to learn how to take steps to achieve their goals. Students and teacher need to collaborate on goals for the first few weeks until students understand how to set appropriate goals.</p>
<p>10. As a prerequisite to this class, students will need to have had one year of traditional music instruction whether private lessons or regular classroom</p>	<p>It may be important to change the prerequisite to 2 years of music instruction since students will be on their own for much of the class. In order to participate in a hybrid class, students will have to have some basic knowledge and experience in instrumental music. This was not listed in the original syllabus.</p>

Appendix B

Activity Examples 10-Item Formative Assessments

1. Pre-test on rhythm: the pre-test will cover various time signatures and rhythms. This will be done online and students will be given the opportunity to make corrections. (20pts)	Nilson, p. 277
2. Muddiest point: following the lecture/reading, students will be asked to identify an area that is unclear on the different styles of music/rhythms. Students will go to the on-line questionnaire through google drive and post their muddiest point. (5pts)	Nilson, p. 277
3. Thinking map (compare/contrast): students will do a double bubble map- listing the differences between the Baroque and Romantic periods, where the circles overlap, students will list the similarities that the time periods share. (10pts)	Nilson, p. 264-266
4. Pair and Compare: Students will compose 8 measures of rhythm in a time signature chosen by the teacher. Everyone will play or clap each other's creations (this can be on-line or when students are present for class). (5pts)	Nilson, p. 147, 233
5. Game: (Rhythmic Jeopardy) when present for class, students will pair off and work with a partner. The game will be posted on-line for students to practice on their own. (0pts)	Nilson, p. 170
6. Following a lesson on 2/2-time signatures, students will be asked to demonstrate something they already know about this time signature, what is something that they learned as a result of this lesson on 2/2. (5pts)	Nilson, p. 256
7. Free-write: Following a lesson, students will write important points from the reading/lecture. These will be shared with the class through google docs. Through a discussion board, students will reply to each other's points. (5pts)	Nilson, p. 254
8. Journal progress from their practice recordings. Evaluate areas that the students see improvement and identify areas that still need work. Form an action plan for how to work on weak areas. (10pts)	Nilson, p. 233 and 255
9. Periodic free-recall: (when students are present for class) have rhythms on the board and call on students to come count/perform the rhythms (0pts)	Nilson, p. 232
10. “Think aloud”: (when students are present for class) students will pair off and talk through counting rhythms- guiding each other through the process. (0pts)	Nilson, p. 182 and 233

25- Item Summative Assessment (example)
End of Unit Test

1. The _____ period was the time period that Bach and Handel composed in, the music was highly polyphonic and used figured bass. (**Baroque*) (4pts)
2. T/F: Another name for Common Time is 4/4. (*T). (4pts)
3. Match the following composers with the correct time period. (4pts)

Mozart	(b)	a. Baroque
Schoenberg	(d)	b. Classical
Schubert	(c)	c. Romantic
Beethoven	(a)	d. 20th Century

- e. Which is the correct definition of Andante? (4pts)

A. Very slow	B. Very fast
C. Slow, moderately paced *	D. Fast, quickly paced

- f. _____ means fast and lively. (**Allegro*) (4pts)
- g. T/F: Cut time is the same time signature as 2/4. (*F) (4pts)
- h. Match the Band/Singer with the correct style. (4pts)

Beatles	(c)	a. Jazz
Louie Armstrong	(a)	b. Pop
B.B. King	(d)	c. Rock
Ariana Grande	(b)	d. Blues

- i. Which is the correct definition of *Legato*? (4pts)

A. Short and separated	B. Long and connected
C. Smooth and connected. *	D. Extremely short

- j. T/F: *Prestissimo* is the fastest tempo marking, faster than presto. (*T) (4pts)
- k. Which word means “in 2/2 time” or duple meter? (4pts)

A. Alla Breve *	B. Alla Turk
C. Allegro	D. Adagio

l. Place the time period in the correct order (4pts)

a. Baroque, Classical, Renaissance, Romantic	b. Renaissance, Baroque, Classical, Romantic *
c. Romantic, Classical, Renaissance, Baroque	d. Classical, Renaissance, Romantic, Baroque

m. Debussy is considered to be in which time period? (4pts)

a. Classical	b. Renaissance
c. Baroque	d. Late Romantic. *

n. _____ refers to the speed in which a piece is played. (4pts)
(*tempo)

o. All of these terms are expression marks except for: (4pts)

a. Calando	b. Mezzo forte (* dynamic)
c. Maestoso	d. Dolce

p. T/F: c minor is the relative minor of C major. (*F) (4pts)

q. The key of _____ major has 4 sharps. (*E) (4pts)

r. The correct order of the flats is: (4pts)

a. Ab, Bb, Cb, Db, Eb, Fb, Gb	b. Fb, Bb, Eb, Ab, Db, Gb, Cb
c. Bb, Eb, Ab, Db, Gb, Cb, Fb *	d. Cb, Fb, Gb, Db, Ab, Eb, Bb

s. Match the following band pieces with the correct composer. (4pts)

Seal Lullaby (a)	a. Eric Whitacre
Amongst the Clouds (d)	b. Robert W. Smith
Into the Storm (b)	c. James Swearingen
The Light Eternal (c)	d. Brian Balmages

t. T/F: The major scale pattern of whole steps and half steps is: w h w w h w w (*F) (4pts)

u. _____ said, “to play a wrong note is insignificant; to play without passion is inexcusable.” (*Beethoven) (4pts)

v. The roots of the Jazz style can be found in (4pts)

a. London	b. New York
c. Paris	d. New Orleans *

w. The correct definition of *Leggiero* is: (4pts)

a. Lightly *	b. Same tempo
c. Smooth and connected	d. Fast

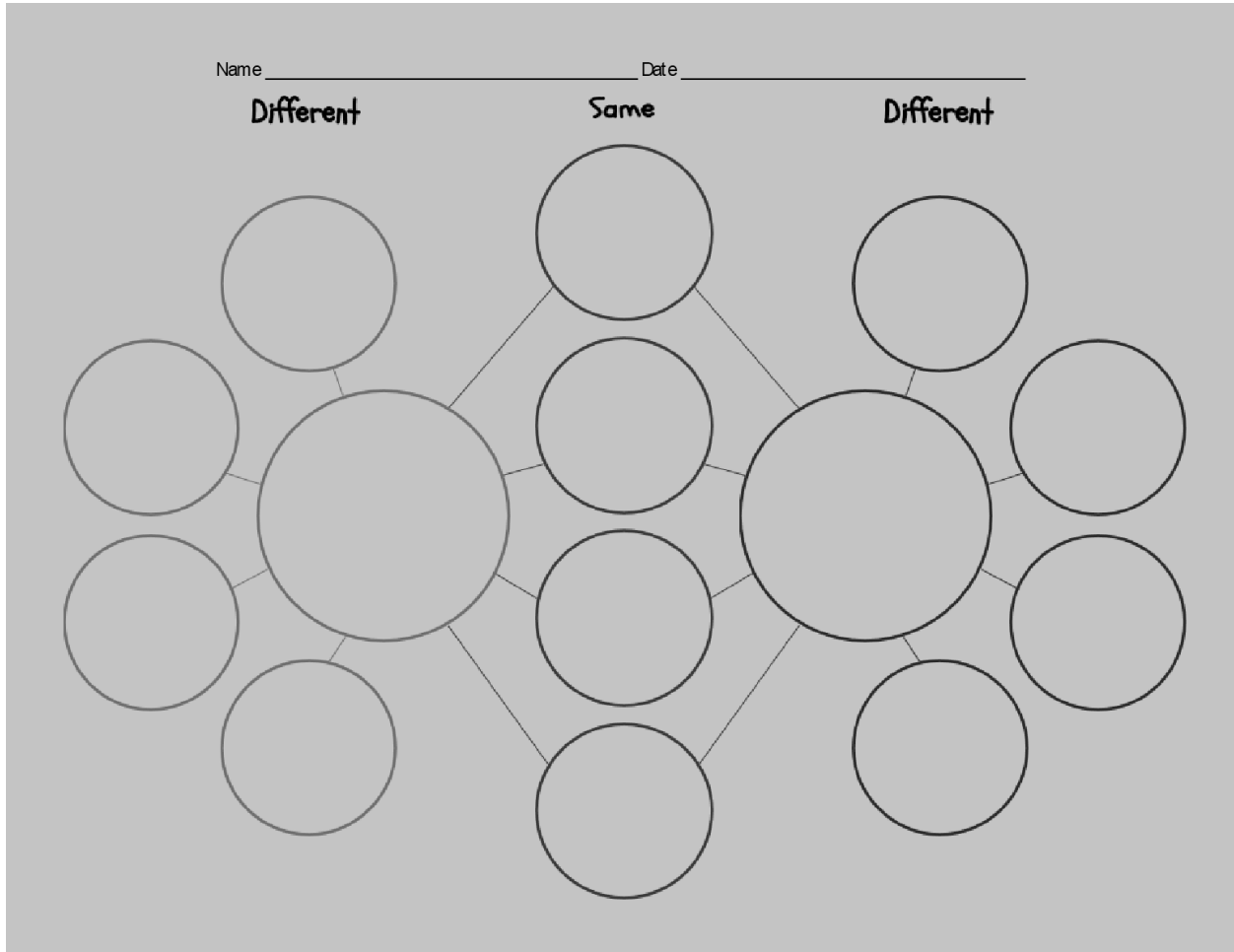
x. The key of _____ minor has 2 flats. (*g minor) (4pts)

y. T/F: In sharp keys, the 7th note is sharp. (*T) (4pts)

z. The correct order of the sharps is: (4pts)

a. F#, G#, C#, D#, E#, A#, B#	b. A#, B#, C#, D#, E#, F#, G#
c. F#, C#, G#, A#, D#, E#, B#	d. F#, C#, G#, D#, A#, E#, B# *

Double Bubble Thinking Map (example)



Appendix C

Tables

Table 1.1

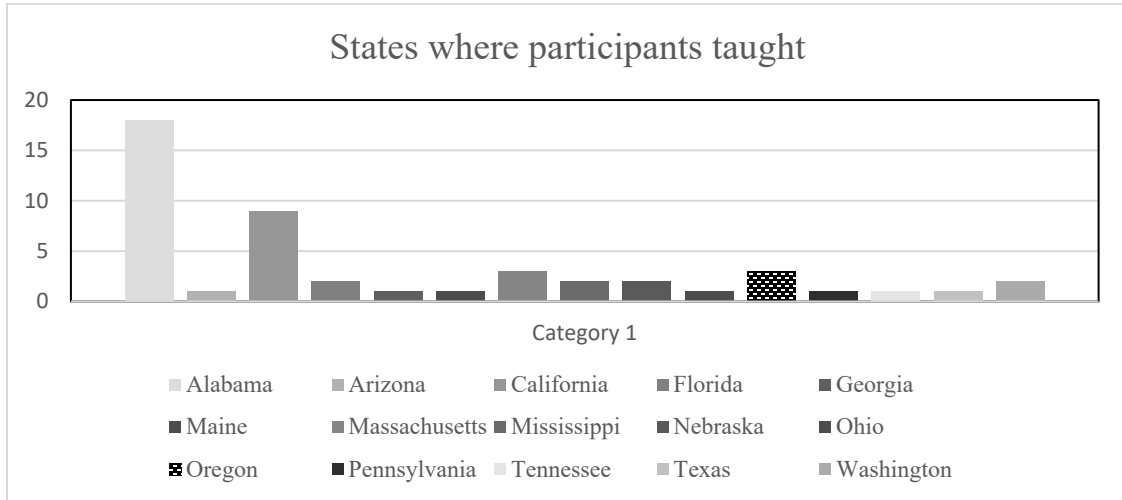


Table 1.2

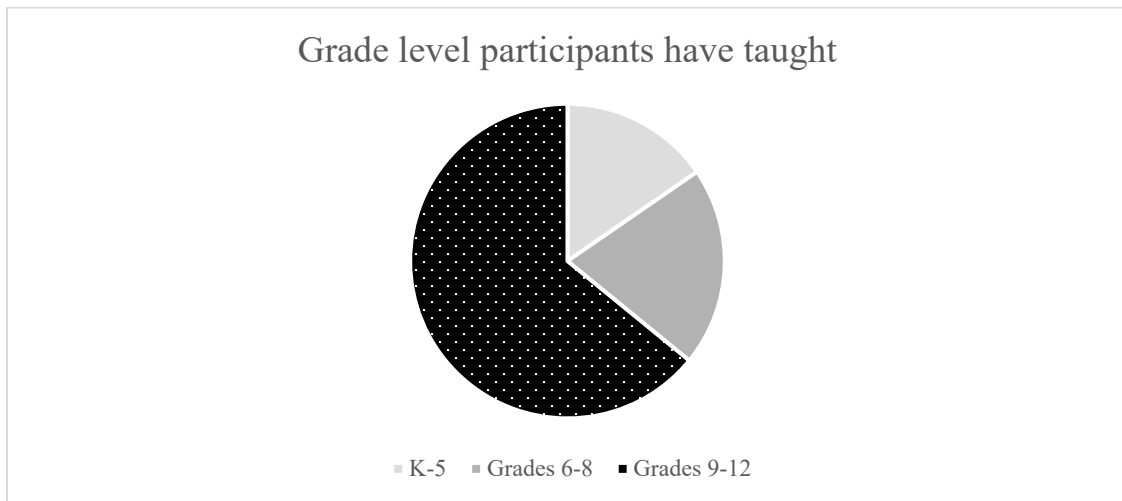


Table 1.3

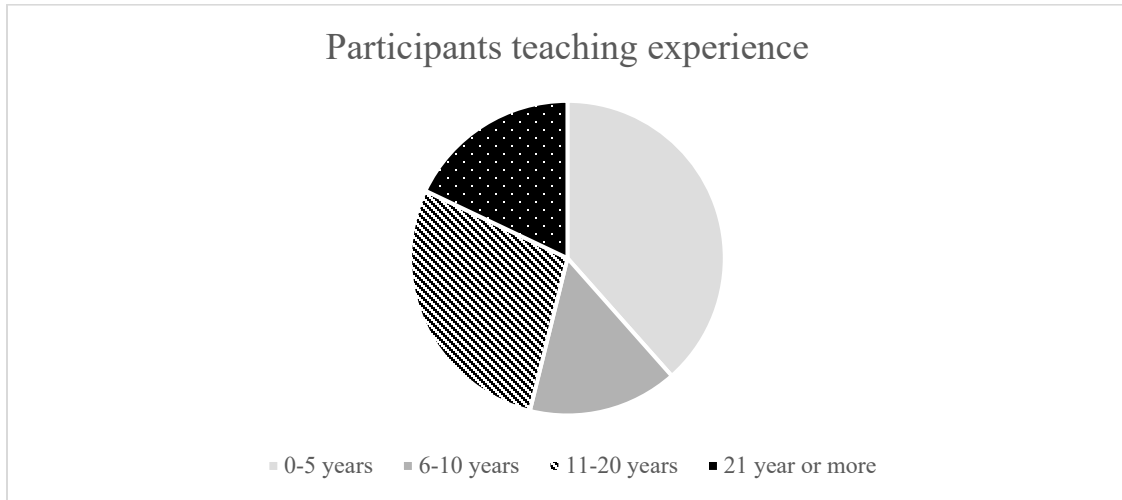


Table 1.4

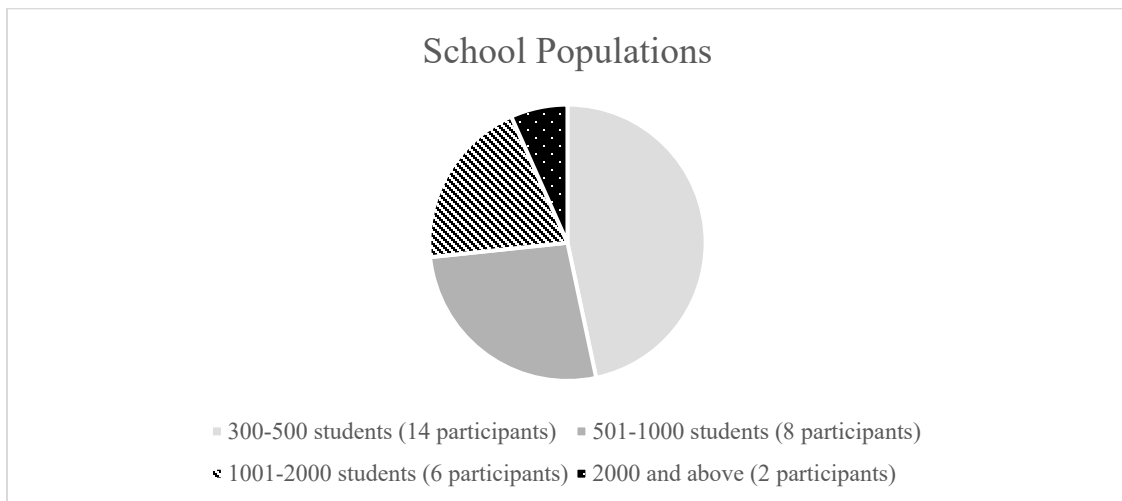


Table 1.5

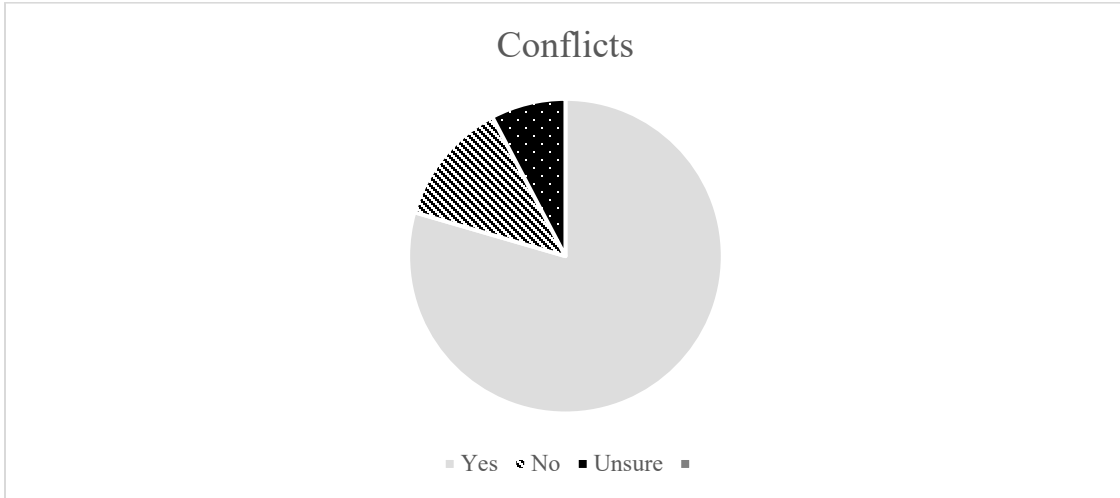


Table 1.6

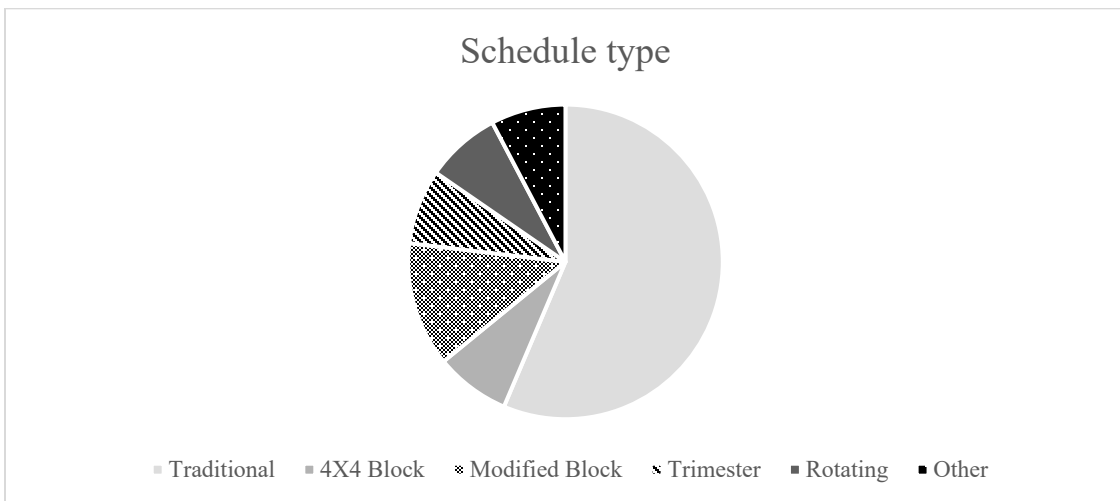


Table 1.7

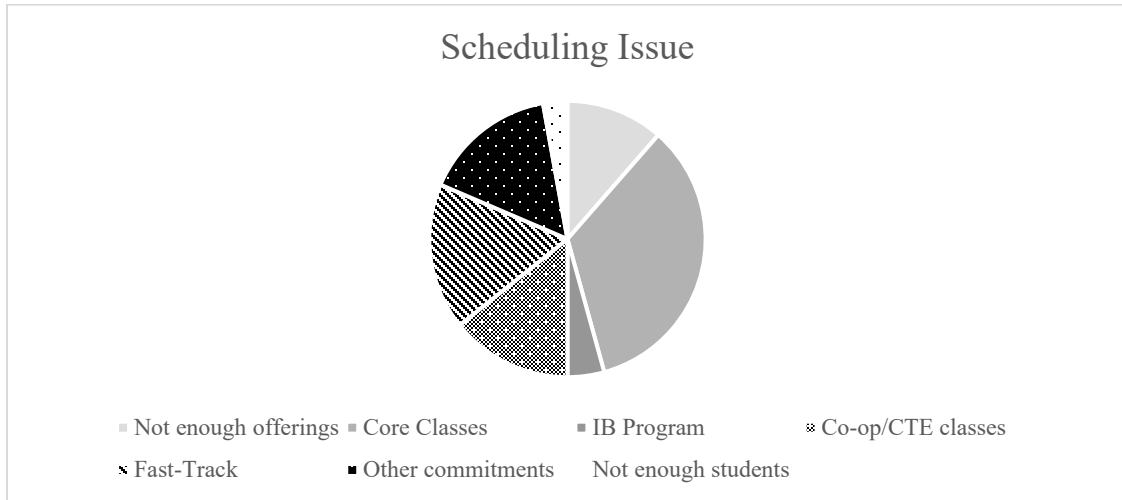


Table 1.8

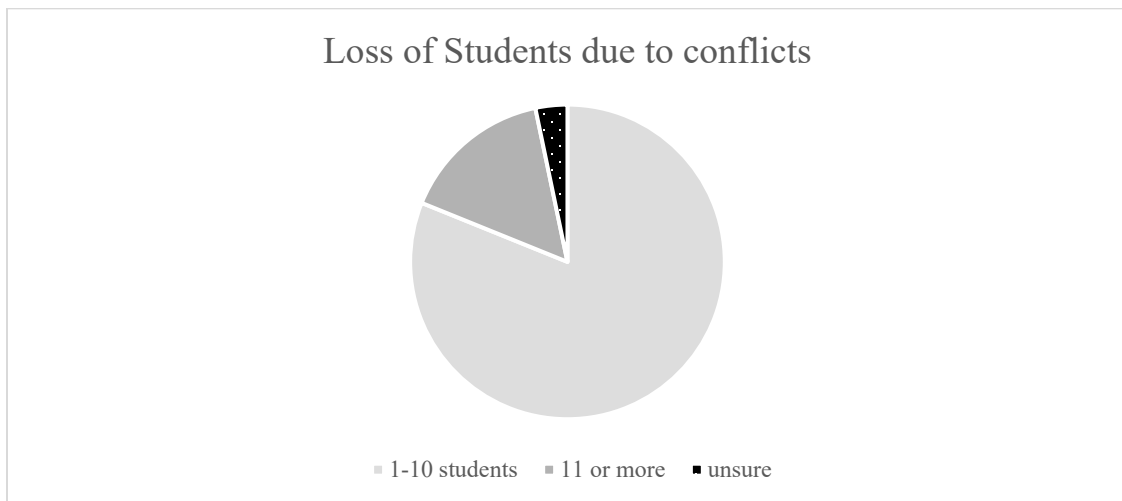


Table 1.9

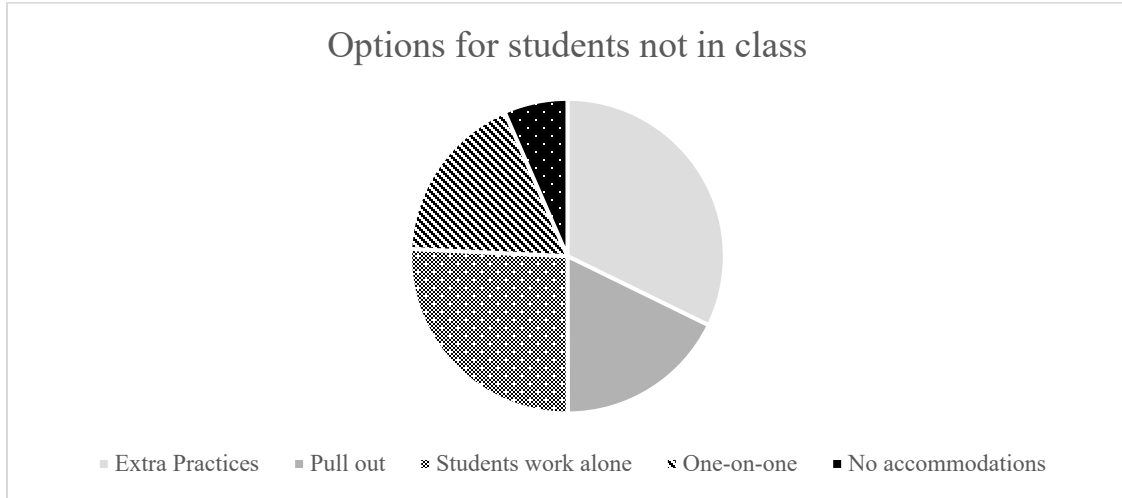


Table 1.10

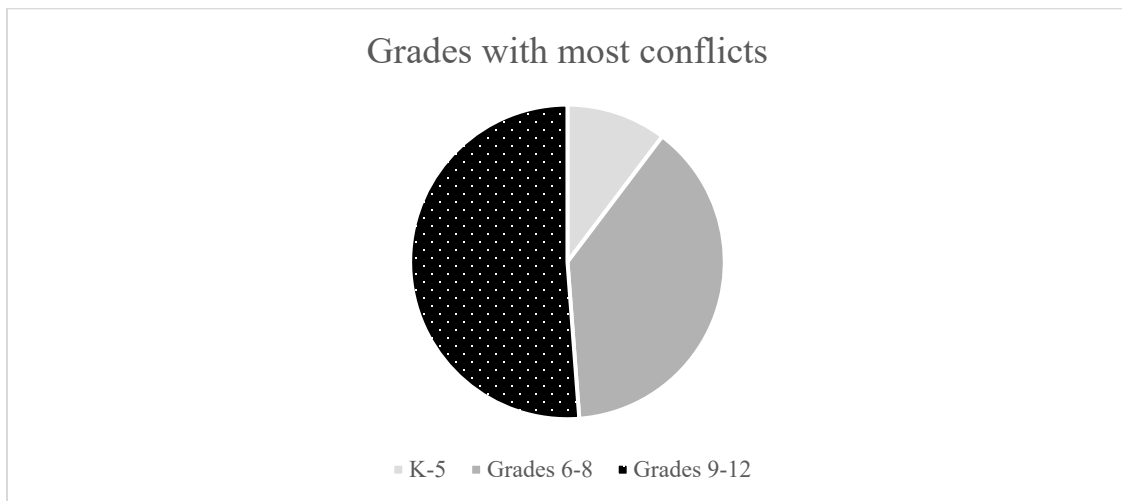


Table 1.11

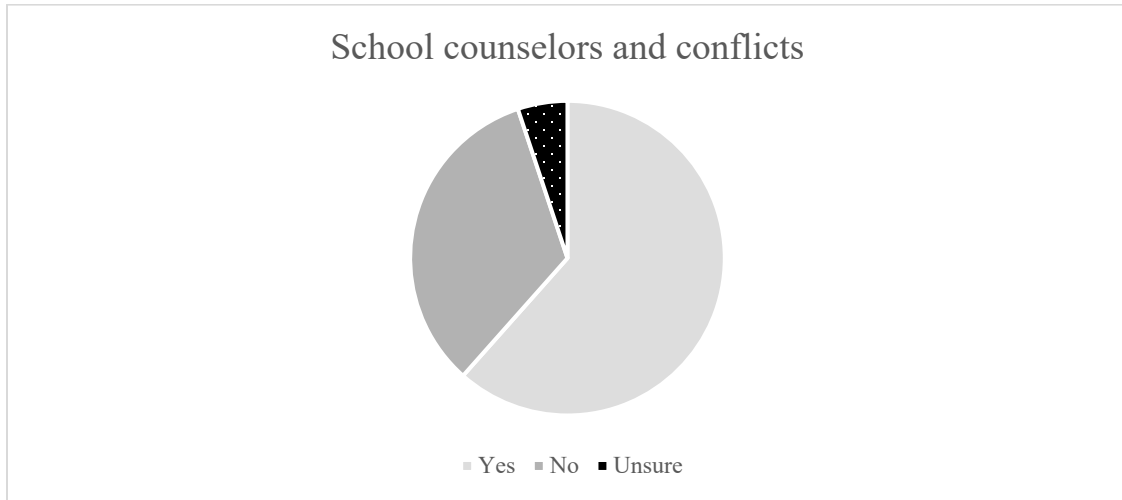


Table 1.12

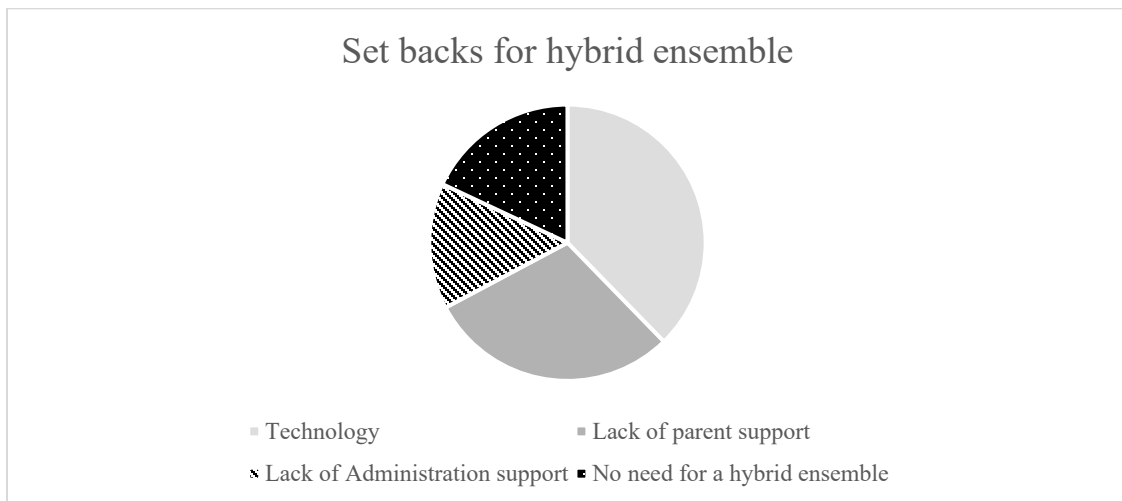


Table 1.13

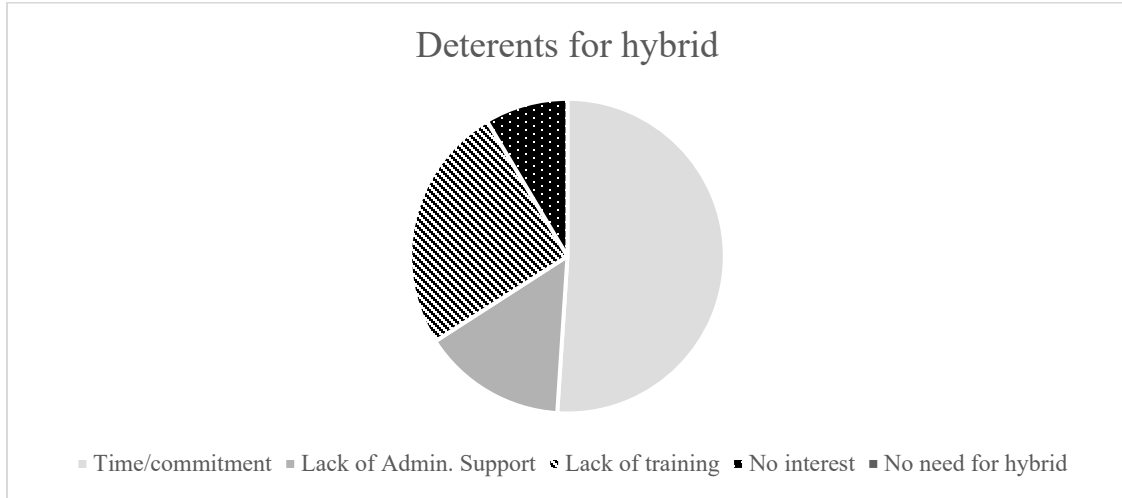


Table 1.14

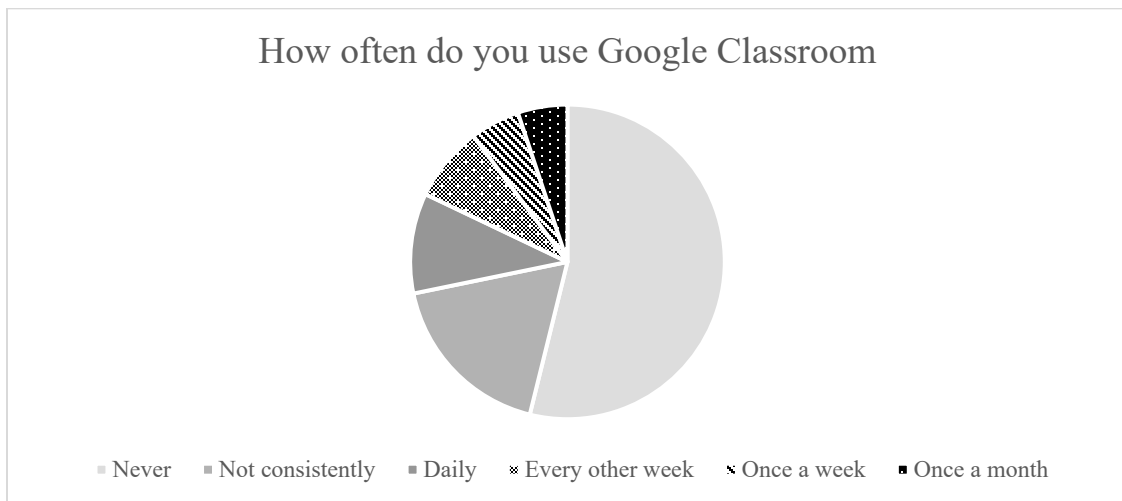


Table 1.15

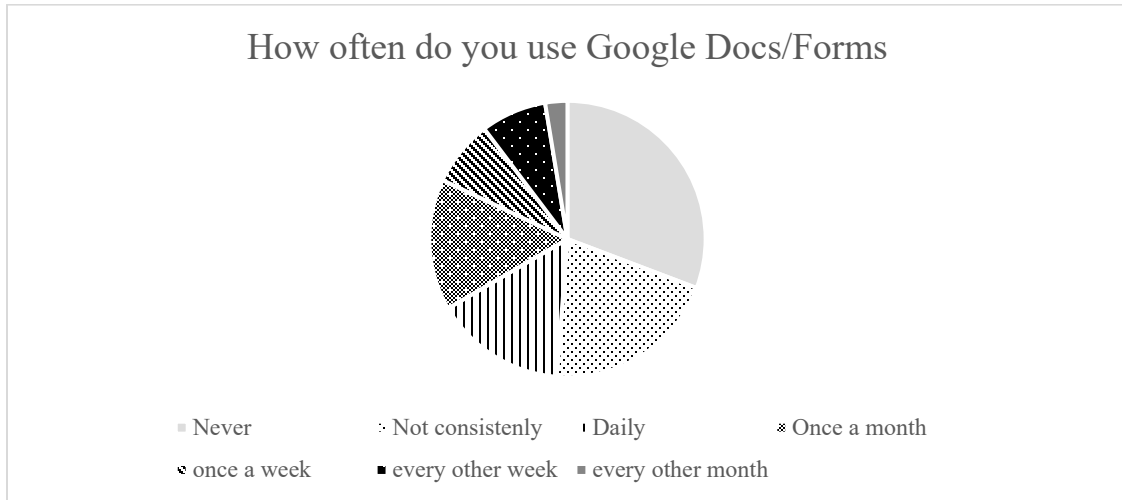


Table 1. 16

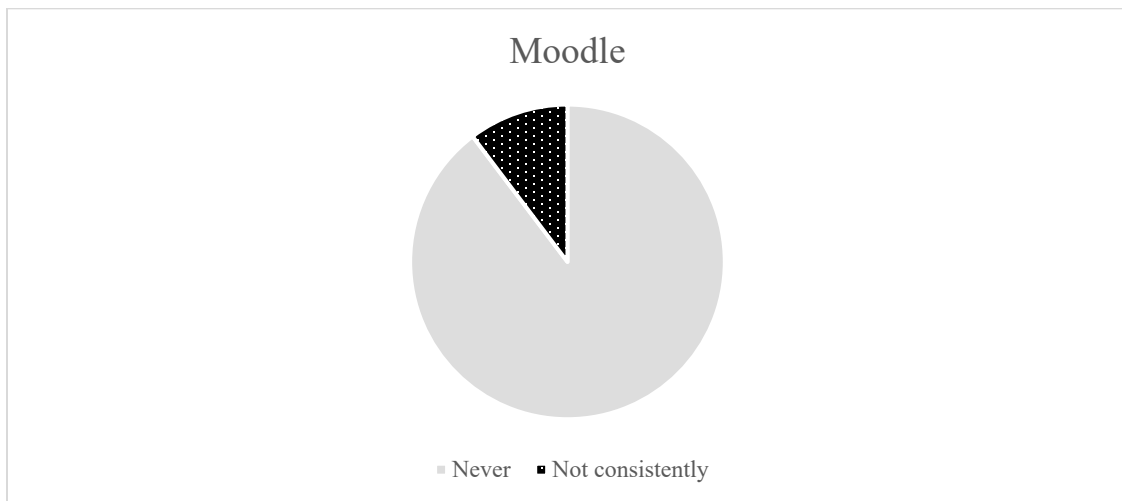


Table 1.17

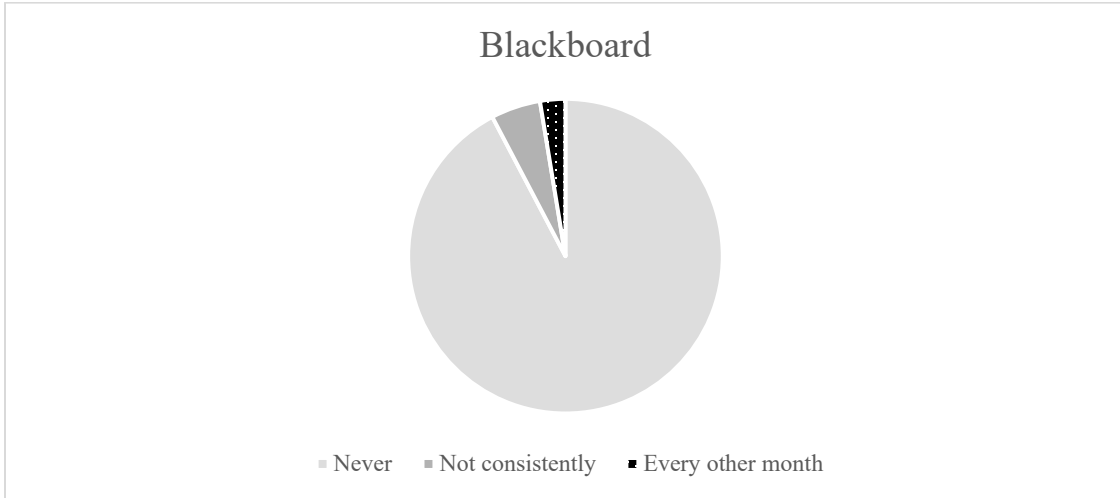


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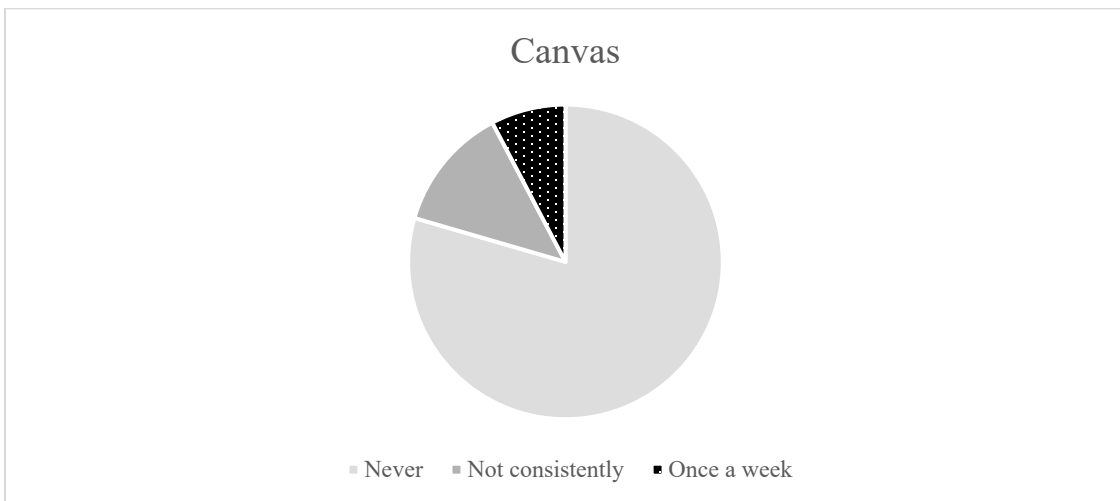


Table 1.19

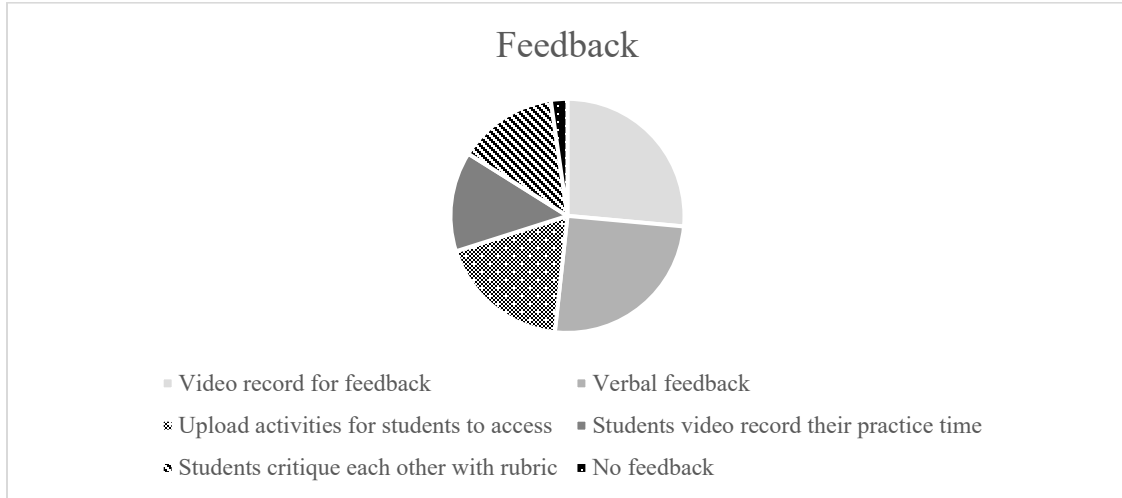
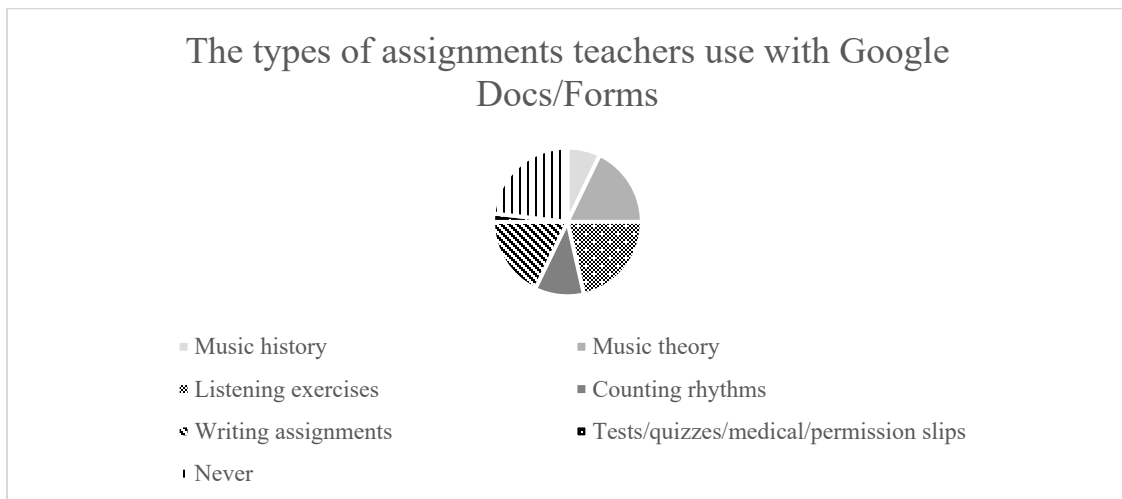


Table 1.20



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