

TEACHING ELEMENTARY SCHOOL MUSIC:
A COMPOSITION APPROACH

By

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Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL FULFILLMENT
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Table of Contents

Acknowledgements.....	v
Abstract	vi
Chapter 1: Introduction.....	1
Background.....	1
Statement of the Problem.....	3
Statement of the Purpose.....	4
Significance of the Study.....	5
Intended Outcome.....	6
Research Question and Sub Questions.....	7
Definition of Terms.....	8
Chapter 2: Literature Review.....	9
Teaching Composition.....	9
Teaching Creativity.....	14
Self-Esteem and Motivation.....	18
Chapter 3: Methodology.....	22
Introduction.....	22
Design of Study.....	22
Table 1.....	23
Chapter 4: Research Findings.....	25
Curriculum Design.....	25
Table 2.....	26
Chapter 5: Discussion.....	31
Summary.....	31
Conclusions and Recommendations.....	31
Bibliography.....	33
Appendix A.....	38

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¹ Psalm 56:3

Abstract

The 2014 National Music Standards emphasizes the importance of the three artistic processes of creating, performing, and responding.² The Massachusetts Music Standards follow both the 2014 and the 1999 standards. The 1999 music standards are as follows: singing, reading and notation, playing instruments, improvisation and composition, critical response, purposes and meanings in the arts, roles of artists in the communities, concepts of style, stylistic influence, and stylistic change, inventions, technologies, and the arts, and interdisciplinary connections.³ Both standards mention either creating, improvisation, or composition, but are music educators emphasizing the importance of these standards? In Massachusetts, following both sets of standards, many educators feel it is a challenge to successfully meet all the standards in a full school year for each grade level, hence, educators will often focus on other standards such as singing, playing instruments, notation, and critical response. The research for this project was focused on creativity and composition in the elementary music classroom with a curriculum to help prepare future music educators on how to teach these concepts to elementary school aged children. Early exposure to composition techniques will provide students with a knowledge foundation that will encourage musical creativity

² “National Coalition for Core Arts Standards,” *National Association for Music Education*, 2014.

³ “Massachusetts Arts Curriculum Framework,” *Massachusetts Department of Elementary & Secondary Education*, 1999.

Chapter 1: Introduction

Background

Composition is an essential feature to any music curriculum, but often music educators will wait until the student is older and able to write music using musical notes and instruments. But can composition be introduced at an earlier age? A term that often comes up with regard to infants and children is “early exposure.” Babies get early exposure to music often both in and out of the womb to aid in the development process. There is early exposure to pets, dirt, and germs for babies in hopes of growing the immune system and lessen a chance of allergies. Children will often get multiple language exposures at a young age because they have an easier time processing and retaining new things than older students and adults do. Early exposure is important, so if young children can retain multiple languages this early, could they also learn about composition this early?

The basic process of composition can be easy to teach to students, but teaching students that they can use this process to express their individual creativity can be more challenging. While some students may be fully invested in the work and pursue new and interesting different ideas, others may be tempted to pursue an easier route. They may choose to follow a pattern, use the same color, or repeat the same rhythm over and over again. Teachers are often left with early finishers because of this and will have to come up with another activity for the student to do until everyone else finishes. This can be an issue with a traditional music curriculum because it does not capture the interest of students. Finding ways to pique the students’ interest can help for a more successful music class. Encouraging students to embrace their creativity can create a more successful music class. Composition can help with this when music educators and other educators teach students the value of being creative and thinking outside the box.

There are multiple ways of presenting the concept of composition to students. Notes do not need to be introduced right away as it may confuse a younger student who is also learning the alphabet, letter sounds, and how to read. Composition can be taught through movement, color, solfege, notes, etc. Composition through movement can be good at the time of early exposure, and it can encourage the student to be creative. Students learning composition through color is the next step towards solfege. The colors would be based on the boomwhacker and desk bell colors. This can also aid in students learning color and reading things in a specific order. Each color that gets used represents a different note or solfege symbol, and through the process of synesthesia, this will continue to help students with composition skills as they get older because they will remember these color/note relationships. These techniques can all be instrumental as long as they are introduced to the correct age groups.

Research is continuing to grow as more educators are finding the benefits of including composition in the elementary classroom. Music researchers have shared how it allows students to grow in self-esteem, gives opportunities to learn how to work along or in group settings, and aids in their creative process.⁴ Composition-based learning provides multiple ways for teachers to instruct the overall process, provide accommodations for students, and assess student learning. This novel composition-based approach can be a very successful way of helping students to experience music in a hands-on approach. Early exposure to composition techniques will provide students with a knowledge foundation which will encourage musical creativity.

⁴ Mara E. Culp, "Improving Self-Esteem in General Music." *General Music Today*, vol. 29, no. 3 (April 2016): 19–24, Shelly Cooper, "Cultivating Composition and Creativity." *General Music Today (Online)*, vol. 18, no. 3 (Spring, 2005): 6-12.

Statement of the Problem

The National Music Standards and Massachusetts Music Standards both mention creating, improvisation, or composition, but are music educators emphasizing the importance of these standards? Research shows that many music educators find importance in teaching composition to younger aged children. As stated in researcher Heather Shouldice's article, "Compositional experiences can enable children to further develop their musical skills and divergent and higher-order thinking, as well as provide an opportunity for musical self-expression, voice, agency, and ownership."⁵ Music educators that have participated in studies involving elementary composition are hopeful that using composition in the classroom will help to the students to develop a greater musical skill in the future, and that it will also help boost a child's self-esteem and creativity. The problem is, a teacher's lack of experience with the process of composition can lead to a lack of confidence in teaching composition, especially to younger aged children. It may be particularly beneficial for music education college students who will be teaching in the elementary and middle school classroom, to have a separate class that focuses on teaching composition methods with a hands-on approach for elementary aged students. The goal is to be able to effectively meet the need for more composition-based learning in the classroom. It is not an easy topic to teach, but it is one that could be very beneficial to the future of music education.

This project was focused on early exposure to composition and its role in promoting musical creativity. Composition can be an essential feature of the music curriculum, but often music educators will wait until the student is older and able to write music using musical notes

⁵ Heather Nelson Shouldice, "Teachers' Beliefs Regarding Composition in Elementary General Music: Definitions, Values, and Impediments." *Research Studies in Music Education*, vol. 36, no. 2 (December 2014): 215–300.

and instruments. When music educators introduce this technique too late in a child's life, it becomes more challenging to teach and more of a task instead of a creative musical activity. Music educator Rebecca Birnie shares that, "Composition with students on the elementary level sparks imagination and creativity while engaging students in an experience that can demonstrate personal musical growth."⁶ This study sought to determine if a more composition-based curriculum promotes musical creativity for elementary schoolers, as well as to a college-level class to help teach these skills.

Statement of the Purpose

The purpose of this project was to develop a curriculum based upon the standards, and data derived from literature, which capitalizes on the positive effects of exposing children to composition at an early age. When approaching composition for students, there can be multiple ways to teach it to them. Notes do not need to be introduced right away as it may confuse a younger student who is also learning the alphabet, letter sounds, and how to read. Music educators need to be sure that teaching composition at an early age is not going to cause adverse outcomes for students in other subjects. Music is its own language, so music educators will need to be flexible in working in each student's individual learning environment. Research outside of composition-based learning was required for this study in preparation to prepare a curriculum for students of different age levels and learning levels.

⁶ Rebecca A. Birnie, "Composition and Recorders: A Motivating Experience," *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78.

Significance of the Study

Music educators graduate from college having learned the styles of Dalcroze, Kodály, and Orff. In their first few years of teaching, they try to incorporate these styles along with others like Gordon and Feierabend. All of these are great approaches to music education, but many educators are still looking for other creative ways to meet the standards. This is where a composition-based curriculum comes into play. Many young students demonstrate an early ability to create songs, so it would be beneficial to begin to teach them the tools and techniques of composition so they can continue to write music as they get older.⁷ Composition can promote musical creativity, and hopefully, this means that students' interest in music will grow outside of elementary music and outside of the music classroom. The results of a study that was focused on different composition techniques for younger students could potentially create a new hands-on curriculum for music educators.

The significance of this project was to stress the importance of how early exposure to composition is crucial for children at a young age. It has been demonstrated at an early age; children are uniquely capable of learning new languages.⁸ As they get older, the process becomes more difficult. As a type of language, music is something that children should be exposed to at an early age. Listening to music early on can aid in development. Children can learn steady beat and singing before they enter school. As they enter school, they begin to perfect the things they learned early on. But what could happen if composition was introduced early on? Could it aid in their future learning? Many students in general music are there just because they have to be.

⁷ Coral Davies, "Listen to My Song: A Study of Songs Invented by Children Aged 5 to 7 Years." *British Journal of Music Education* 9, no. 1 (1992): 19-48.

⁸ Thomas E. Allen, Amy Letteri, Song Hoa Choi, and Daqian Dang. "Early Visual Language Exposure and Emergent Literacy in Preschool Deaf Children: Findings from a National Longitudinal Study," *American Annals of the Deaf* 159, no. 4 (2014): 346-358.

Others enjoy being there and will often move on to band and choir. At some point, every student learns the notes on the lines and spaces - usually at the time they learn the recorder. However, this information is often not retained after recorder class is over. A composition-based curriculum that piques a student's interest and creativity could aid them in their future. Many believe "Compositional experiences can enable children to further develop their musical skills and divergent and higher-order thinking, as well as provide an opportunity for musical self-expression, voice, agency, and ownership"⁹ The results of this study will investigate the benefits, if any, that will occur when students are exposed early to the elements of composition. This will then explore the potential utility of this curricular focus and the ways that it could assist students in learning and understanding musical concepts better as well as fostering an earlier interest in the subject.

Intended Outcome

The intended outcome for this study was to a) create a course for future music educators that will assist them in teaching composition skills in the classroom, and which will demonstrate the benefits of early exposure to composition, and b) to explore the potential of early exposure to composition to have a positive impact on the musical aptitude of students. The plan is to begin addressing this idea with other music educators and to start developing a new curriculum that music educators can use in their classroom in the future. Visiting colleges and universities to encourage the possibility of adding more composition instruction to future music educators whether it is through an extra class all focused on teaching composition, or adding this concept to a class that already exists is another goal to accomplish at the end of this project.

⁹ Heather Nelson, Shouldice, "Teachers' Beliefs Regarding Composition in Elementary General Music: Definitions, Values, and Impediments." *Research Studies in Music Education*, vol. 36, no. 2 (December 2014): 215–300.

Research Question and Sub Questions

1. How effective are the tools and skills that are provided to music educators when it comes to teaching composition techniques?

Teaching composition methods to young children can be a challenge if a teacher does not feel confident on his/her ability to teach these concepts. There needs to be more preparation for future music educators to be able to teach this standard.

2. What is the best age for music students to be introduced to composition techniques?

The research for this project is focused on early exposure to composition. There might not be a set age that is best for these concepts to be introduced, but research has shown the benefits of introducing it at an early age.¹⁰

3. What impact, if any, does early exposure to composition techniques have on students with limited musical background? Will it allow students to learn to read music and write songs without any formal exposure to more traditional training, such as band and choir?

Teaching composition techniques to students at a younger age will allow them to better understand the process of music, music theory, etc. Students that are not involved in music extracurriculars such as band and choir will still have the tools to construct a song or musical idea based on what they learned in a general music class.

4. Can composition be effectively taught in more challenging environments, with students on Individualized Education Plans or 504 Plans, with students from different cultural backgrounds, etc.? What modifications to the lessons, if any, are required? How can we assess the effectiveness?

¹⁰ Jennifer, Bugos, and Edward Jacobs, "Composition Instruction and Cognitive Performance: Results of a Pilot Study." *Research and Issues in Music Education*, vol. 10, no. 1 (2012).

Future music educators must not only be able to teach the composition standard, but they must also learn how to prepare modified lessons. Students all learn differently but the main goal should be that they are still actively engaged in similar music activities. A student with severe learning disabilities is still able to compose his/her own song when given the proper tools and modifications.

Definition of Terms

Composition – “A musical work that has been created.”¹¹

Improvisation – “The art of musical performance without aid of memorization or notation; to create spontaneously.”¹²

Individualized Education Plan (IEP) – “a plan or program developed to ensure that a child with an identified disability who is attending an elementary or secondary educational institution receives specialized instruction and related services.”¹³

504 Plan – “refers to the Rehabilitation Act and the American With Disabilities Act. The act indicates that no individual with a disability can be excluded from joining a federally funded program or activity-that includes elementary, secondary, and post-secondary school.”¹⁴

Inclusion Classroom – “a general education classroom in which students with and without disabilities learn together”¹⁵

¹¹ *WordNet 3.0, Farlex clipart collection*. S.v. "musical composition." Retrieved March 27 2020 from <https://www.thefreedictionary.com/musical+composition>

¹² *Dictionary of Musical Terms*, (Danvers, MA, Santorella Publications, 2000), 44.

¹³ University of Washington, “What is an Individualized Education Plan?” *DO-IT*, Retrieved March 27 2020 from <https://www.washington.edu/doit/what-individualized-education-plan>

¹⁴ Elizabeth Wistrom, “504 Plans: Who Qualifies and Who Decides?” *Bright Hub Education*, Retrieved March 27 2020 from <https://www.brighthouseeducation.com/parents-and-special-ed/61903-504-plans-who-qualifies-and-who-decides/>

¹⁵ "Inclusive Classroom: Definition, Strategies & Environment." Study.com. August 12, 2016, Retrieved March 27 2020 from <https://study.com/academy/lesson/inclusive-classroom-definition-strategies-environment.html>.

Chapter 2: Literature Review

A number of studies have been previously conducted which are relevant to the concept of employing elements of composition in the classroom. Of specific relevance are studies by Rebecca Birnie and the collaboration of Jennifer Bugos and Edward Jacobs.¹⁶ This earlier research is focused on teaching composition, enhancing creativity, and building self-esteem and motivation in students. Studies thus far reveal that a more composition-based curriculum in elementary school can be beneficial to student creativity and motivation, indicating that this approach can be successfully employed in music education.¹⁷ The review of this literature has been separated into three categories: teaching composition, enhancing creativity, and building self-esteem. These previous studies will not only help to validate the purpose of this project, but will also exemplify the benefits of a hands-on, composition focused curriculum in elementary school.

Teaching Composition

The 2014 Music Standards focus on music literacy and students being able to demonstrate the three artistic processes, which are creating, performing, and responding.¹⁸ Teaching students about the composition process and giving them opportunities make their own songs and evaluate others is a great way to incorporate all three of these artistic processes. Music educator Rebecca Birnie shares that the elementary general music classroom is a good place to begin with composition activities, and she also mentions that “Composing is an activity that

¹⁶ Rebecca A. Birnie, “Composition and Recorders: A Motivating Experience,” *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78, Jennifer Bugos, and Edward Jacobs, “Composition Instruction and Cognitive Performance: Results of a Pilot Study.” *Research and Issues in Music Education*, vol. 10, no. 1 (2012).

¹⁷ Shelly Cooper, “Cultivating Composition and Creativity.” *General Music Today (Online)*, vol. 18, no. 3 (Spring, 2005): 6-12.

¹⁸ “National Coalition for Core Arts Standards,” *National Association for Music Education*, 2014.

involves student participation on a personal, creative level. It can entice attention and spark imagination—inviting students of all musical levels to engage without hesitation.”¹⁹ Researchers

Jennifer Bugos and Edward Jacobs focus their article on composition and finds that,

While instrumental training is valuable, musical activities such as composition may also foster general cognitive development. Composition instruction requires complex integration of a spiral curriculum of musical knowledge, aural skills, and instrumental skills. Composition instruction is an important part of the music education curriculum that offers opportunities to foster creativity and nurture musicianship skills.²⁰

These researchers suggest that composition could be a great addition to the music classroom as it can help with the development of other skills.

The problem is that music educators may be less likely to include composition activities in their classroom. The research shows that, “Although the MENC National Standards for Music Education (1994) include composition (Standard 4) as a necessary element in effective music classrooms, composition may often be one of the least emphasized—often neglected—components of a child’s music education.”²¹ Multiple articles have noted that very little focus is placed on composition in music classrooms, if even at all, due to lack of experience, materials, time, technology, etc.²² Elizabeth Menard and Robert Rosen’s case study mentioned that,

¹⁹ Rebecca A. Birnie, “Composition and Recorders: A Motivating Experience,” *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78.

²⁰ Jennifer Bugos, and Edward Jacobs, "Composition Instruction and Cognitive Performance: Results of a Pilot Study." *Research and Issues in Music Education*, vol. 10, no. 1 (2012).

²¹ Shelly Cooper, "Cultivating Composition and Creativity." *General Music Today (Online)*, vol. 18, no. 3 (Spring, 2005): 6-12.

²² Rebecca A. Birnie, “Composition and Recorders: A Motivating Experience,” *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78, Katherine Strand, “Survey of Indiana Music Teachers on Using Composition in the Classroom.” *Journal of Research in Music Education*, 54(2), (2006),154-167, Shelly Cooper, "Cultivating Composition and Creativity." *General Music Today (Online)*, vol. 18, no. 3 (Spring, 2005): 6-12, Kristen Pellegrino, Jennifer P. Beavers, and Susan Dill. “Working with College Students to Improve Their Improvisation and Composition Skills: A Self-Study with Music Teacher Educators and a Music Theorist.” *Journal of Music Teacher Education*, vol. 28, no. 2 (February 2019): 28–42, Clint Randles, and Mark Sullivan. “How Composers Approach Teaching Composition: Strategies for Music Teachers.” *Music Educators Journal*, vol. 99, no. 3 (March 2013): 51–57, Heather Nelson Shouldice, “Teachers’ Beliefs Regarding Composition in Elementary

During the training workshop, some of the teachers expressed concern that they might not be able to teach composition effectively, since they were not composers themselves. After participation in the program, the teachers experienced real change in how they viewed themselves in the area of composition.²³

Music educators do not necessarily need to be composers in order to teach composition to younger students, however, it would be beneficial if they were at least familiar with composing. This is where the implementation of a music education course of study that focuses on teaching composition would be quite useful. Music education researcher Susan Byo found that after surveying elementary music teachers, composing and improvisation were seen as more difficult to include in classrooms than teaching singing, listening, analyzing, and evaluating music.²⁴ It may not be an easy topic to include in a classroom, but as will be demonstrated by this curriculum, it can be realized as simply as adding a small composition project in addition to a topic that was just covered before moving on to the next unit. Rebecca Birnie offers a suggestion of combining performing on the recorder with the skill of composition, where students create their own song, making a series of drafts and edits until they have created a piece that they can perform on recorder.²⁵

Elementary general music teachers can build and expand a child's creativity by giving them multiple opportunities for composing during a music class. The following are suggestions that Bugos shares with teachers in order for a student to be successful with creating a composition: "Allow time for multiple encounters with composition activities, encourage student

General Music: Definitions, Values, and Impediments." *Research Studies in Music Education*, vol. 36, no. 2 (December 2014): 215–30, Rachel Whitcomb, "Teaching Improvisation in Elementary General Music: Facing Fears and Fostering Creativity." *Music Educators Journal*, vol. 99, no. 3 (2013): 43-50, etc.

²³ Elizabeth A. Menard, and Robert Rosen. "Preservice Music Teacher Perceptions of Mentoring Young Composers: An Exploratory Case Study." *Journal of Music Teacher Education* 25, no. 2 (February 2016): 66–80,

²⁴ Susan J. Byo, "Classroom Teachers' and Music Specialists' Perceived Ability to Implement the National Standards for Music Education." *Journal of Research in Music Education* 47, no. 2 (Summer, 1999): 111.

²⁵ Ibid.

experimentation, guide the class through composition experiences, provide constant encouragement, and refrain from applying adult parameters and expectations to the students' products."²⁶ The results of Bugos' study reveal that composition, as a part of a comprehensive music education program, encourages and promotes creativity, critical thinking skills, and communication in a group setting.

In another study, Wilson and Wales were able to determine that in children, an understanding of melody develops at an earlier age than an understanding of rhythm.²⁷ "Therefore, the composition process can be assisted in an elementary classroom by moving smoothly through the following four categories: sounds, sounds used in combinations, picture scores (melodic and rhythmic), and standard notation (melody, rhythm, and harmony)."²⁸ Rhythm activities can progress to color activities which can lead into solfege activities, and eventually build up to musical notation activities. Incorporating composition into these activities will allow the student to evaluate and analyze their own music, a goal for many teachers. Students will experience creating compositions in all these categories. They will start with the first category and gradually move through each category as they learn more with theory and notation. As they get older, they will be able to use these categories as steps into creating their song. For example, the students can start by creating a series of rhythmic patterns, then they can assign the notes different colors. Using desk bells or boomwhackers as a guide, they will take the colored rhythmic patterns and assign the solfege. This will be their first opportunity for them to actually hear their creation, so this stage would be a good time for the students to adjust and

²⁶ Jennifer Bugos, and Edward Jacobs. "Composition Instruction and Cognitive Performance: Results of a Pilot Study." *Research and Issues in Music Education*, vol. 10, no. 1 (2012),

²⁷ Sarah J. Wilson, and Roger J. Wales. "An Exploration of Children's Musical Compositions." *Journal of Research in Music Education* 43, no. 2 (1995): 94-111.

²⁸ Ibid.

make changes on their creation. The final step would be to take the solfege and change it to musical notation where they can play their song on a xylophone, recorder, or other melodic instrument. “It is ultimately a teacher’s responsibility to design effective lessons and encourage students to think creatively. When done well, students can develop both music literacy skills and the ability to create original music with confidence.”²⁹

Music educator Lois Veenhoven Guderian discusses how incorporating both improvisation and composition activities in course content is a great way that teachers can provide students with chances to both expand and reinforce their skills and understanding in the objectives, while also enhancing their development of creative thinking in music.³⁰ Not only are students expanding and reinforcing their skills through composition and improvisation activities, but they are also engaged through the cognitive processes of remembering; understanding; exploration; experimentation; application of learned knowledge, analyzing, evaluating, synthesizing, and creating as mentioned in “Bloom’s Taxonomy of Learning Domains.”³¹

Even though music educators are limited to the time they are afforded to work with their elementary school students, educator Beth Ann Miller found that composition based activities allowed her to work one on one with students, and nature of the activities allowed students to work at their own pace.³² Miller provided her elementary age general music students with composition assignments, which enabled her to gauge how well the students understood the classroom learnings. The composition assignments were unique in that they allowed the students

²⁹ Andrea N. Coulson, and Brigid M. Burke. “Creativity in the Elementary Music Classroom: A Study of Students’ Perceptions.” *International Journal of Music Education*, vol. 31, no. 4 (November 2013): 428–41.

³⁰ Lois Veenhoven Guderian, “Music Improvisation and Composition in the General Music Curriculum.” *General Music Today*, vol. 25, no. 3 (April 2012): 6–14.

³¹ *Ibid.*

³² Beth Ann Miller, “Designing Compositional Tasks for Elementary Music Classrooms.” *Research Studies in Music Education* 22, no. 1 (June 2004): 59–71.

to work on assignments at their own personal level of understanding, much more so than any of the other music learning activities employed in her classroom. “Through consistent composing experiences from year to year based on students’ former learning experiences in music, the children were able to grow in their musical development and understanding.”³³ Miller’s research shows future music educators how composition-based learning can be modified for students at different learning levels.

Based on the research, it is clear that music composition can and should be included at the elementary school level, as long as it is under the guidance of a music educator who is comfortable with teaching composition, and who can provide models when needed.³⁴ “Teachers who believe that composition is important in elementary general music feel it is valuable because it helps students develop and apply musical understanding and skills, gives students ownership of their music-making, helps develop creativity, and provides an opportunity for self-expression.”³⁵

Teaching Creativity

“Einstein once said, ‘Logic will get you from A to B, but imagination will take you everywhere.’ Teaching students to compose within the school music program is essentially tapping into the imaginative way of thinking that Einstein advocates.”³⁶ Children can learn to be creative on their own through their imaginations, but it is also important that teachers and parents teach children how to develop their creative thoughts. Teachers need to be confident in their own

³³ Beth Ann Miller, “Designing Compositional Tasks for Elementary Music Classrooms.” *Research Studies in Music Education* 22, no. 1 (June 2004): 59–71.

³⁴ Heather Nelson Shouldice, “Teachers’ Beliefs Regarding Composition in Elementary General Music: Definitions, Values, and Impediments.” *Research Studies in Music Education*, vol. 36, no. 2 (December 2014): 215–30, Clint Randles, and Mark Sullivan. “How Composers Approach Teaching Composition: Strategies for Music Teachers.” *Music Educators Journal*, vol. 99, no. 3 (March 2013): 51–57, etc.

³⁵ Heather Nelson Shouldice, “Teachers’ Beliefs Regarding Composition in Elementary General Music: Definitions, Values, and Impediments.” *Research Studies in Music Education*, vol. 36, no. 2 (December 2014): 215–30.

³⁶ Clint Randles, and Mark Sullivan. “How Composers Approach Teaching Composition: Strategies for Music Teachers.” *Music Educators Journal*, vol. 99, no. 3 (March 2013): 51–57,

creativity in order to teach creativity and self-expression. According to Simmons' research on composition and improvisation in the elementary classroom,

Teachers' lack of confidence in creativity as a medium for self-expression prevented them from engaging musically with the children. Subsequently, they did not allow time for children's direct experimentation, personal involvement and experience with the musical material. Clearly, teacher education programs must attempt to better prepare future music educators to work in the creative domains, and must further educate them in the pedagogy connected with such tasks.³⁷

College courses that better prepare students to work with developing creativity can help future music educators before they enter the classroom.

Music educator and researcher John Kratus reveals some unique suggestions for teachers who are interested in incorporating creative activities into music curriculum. His three suggestions are to, "Analyze the component parts of the complex behavior, focus the students' development on the components, and enable the student to work toward mastery of the components within the context of the whole."³⁸ In his study, Kratus mentions the three components of every creative act. These components include "the person who is creating, the process of creation, and the product that is created."³⁹ Guiding creative learning will be successful when the educator has developed a set of goals and objectives for his/her students.

Music education researchers Andrea Coulson and Brigid Burke reveal that creativity can be addressed through four different perspectives. These perspectives are person, process, product, and place. "When teaching students to be creative, teachers must consider opportunities

³⁷ Lauren Elizabeth Simmons, "Principal Themes: First Prize, Kenneth Bray Undergraduate Essay Competition, 2005 - Composition and Improvisation in the Elementary School Classroom: Evolving Practice and Current Findings." *Canadian Music Educator*, vol. 47, no. 3 (Spring, 2006): 29-33.

³⁸ John Kratus, "Structuring the Music Curriculum for Creative Learning." *Music Educators Journal* 76, no. 9 (1990): 33-37.

³⁹ Ibid.

for musical problem-solving. They must also create measurable goals and objectives. Observing students' ability levels can aid teachers to develop appropriate learning activities."⁴⁰ Most music educators find themselves creating goals to foster students' creativity, while also developing their musical skills. Researcher Peter Webster shares a concern that is especially common in younger teachers about rushing material that is being covered. He suggests that teachers need to think through the composition process and take more time to effectively help the students to grow and develop musically. Teachers need to give students adequate time to explore sounds, and to "experience brainstorming solutions to music problems to promote creative musical thinking processes."⁴¹ Research shows that giving students opportunities to apply what they are learning in a creative way allows them to demonstrate their understanding of what they are learning in the course content.⁴² It also strengthens the students' development of skills that they are experiencing through both instruction and various activities in the classroom.⁴³

Composition and improvisation activities are a great way to help develop student creativity. Birnie shares that, "For students to begin composing at an early age, they will need to have well-modeled experiences by their music teacher, which will foster their creativity."⁴⁴ In an elementary school especially, it is important that the teacher models all the steps and expectations for the project so that each student can be successful. "Teachers who demystify the compositional process by providing sequential instruction in how to compose help students

⁴⁰ Andrea N. Coulson, and Brigid M. Burke. "Creativity in the Elementary Music Classroom: A Study of Students' Perceptions." *International Journal of Music Education*, vol. 31, no. 4 (November 2013): 428–41.

⁴¹ Peter R. Webster, "Creativity as Creative Thinking." *Music Educators Journal* 76, no. 9 (1990): 22-28.

⁴² Lois Veenhoven Guderian, "Music Improvisation and Composition in the General Music Curriculum." *General Music Today*, vol. 25, no. 3 (April 2012): 6–14.

⁴³ Ibid.

⁴⁴ Rebecca A. Birnie, "Composition and Recorders: A Motivating Experience," *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78

capture the spirit.”⁴⁵ Michel Hogenes’ case study on composing with a ten year old showed that, “From this activity theory approach, music composition can be considered as a playful activity, in which children are encouraged to act as composers, taking advantage of some creative freedom while making their own music in highly involved ways.”⁴⁶ Both Birnie and Hogenes share similar ideas when it comes to incorporating creativity in the music classroom, and creativity in composition. Composition can be learned, and creativity can be developed when the teacher provides modeling and multiple opportunities for his/her students.

Creativity is an important part of composition. As students continue to learn how to work with their own creative process, music educators can begin to include more challenging activities that require students to use creativity. Heather Shouldice’s study on incorporating composition in the elementary classroom includes several music teachers’ thoughts on the creative aspect of composition. Here are just a few of the comments that teachers made during this study:

“Every other subject regurgitates facts and applies formulas.

Music is one of the few areas where we can create.”

“[Students] also discover that music is a truly creative process—it’s not a passive one in which they just sit there.”

“I think there are many students whose creativity is boundless and it would be a shame to hold them back because our own agenda dictates that they sing, dance, and perform.”

“It encourages music students to think creatively. ... The students in my classes who are imaginative and somewhat ‘dreamy’ seem to flourish when practicing composition!”⁴⁷

Helping a student develop his/her creative process is not going to be an easy task unless the student has positive self-esteem and motivation.

⁴⁵ Rebecca A. Birnie, “Composition and Recorders: A Motivating Experience,” *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78

⁴⁶ Michel Hogenes, Bert Van Oers, and René F.W. Diekstra, “Noa, a 10-Year-Old Composer: A Case Study,” *Journal of Arts & Humanities*, vol. 3, no. 12, (2014), 1-15,

⁴⁷ Heather Nelson Shouldice, “Teachers’ Beliefs Regarding Composition in Elementary General Music: Definitions, Values, and Impediments.” *Research Studies in Music Education*, vol. 36, no. 2 (December 2014): 215–30.

Self-Esteem and Motivation

“Composition allows for participation and success to be experienced by all students.”⁴⁸ A common problem experienced in schools today is that students are suffering from low self-esteem.⁴⁹ Music can be a tool to help change this issue. According to Culp’s study on improving self-esteem in the general music class, she found that, “Musically, students with low-self-esteem may be more apt to suffer from performance anxiety and become unmotivated to attain music goals.”⁵⁰ Culp mentions statements from both Frost and Hodges, adding that, “These negative consequences can reinforce a negative self-image and lead to increasingly self-destructive behavior.”⁵¹ On the other hand, students with a positive self-belief are more likely to persist in developing performance skills, and high self-efficacy has been linked to the quality of a student’s performance.”⁵²

To help develop a child’s self-esteem and motivation, it is important that the music educator, and the environment of the classroom is prepared to meet all of the students’ needs. The teacher should choose activities that will challenge the students, but also allow opportunities for success when building their musical skills. The classroom must be a safe learning environment. Mara Culp also found other studies that focused on the positive aspects of music in building self-esteem for students with different needs,

Music has been linked to increases in self-esteem for diverse students, as well as students with high academic stress, with behavioral problems, with highly aggressive behaviors, from low-income households, and has

⁴⁸ Rebecca A. Birnie, “Composition and Recorders: A Motivating Experience,” *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78

⁴⁹ Robert W. Reasoner, "Review of self-esteem research." *Retrieved from the National Association for Self-Esteem website: www.self-esteemnase* (2006).

⁵⁰ Mara E. Culp, “Improving Self-Esteem in General Music.” *General Music Today*, vol. 29, no. 3 (April 2016): 19–24

⁵¹ Jackelyn Frost, “Coping with Low Self-Esteem,” *Musicians’ Assistance Program*, vol. C, no. 6, (2000)

⁵² Donald Hodges, and David, Sebald, *Music in the Human Experience: An Introduction to Music Psychology*. (New York, NY, Routledge, 2011).

even been associated with preventing a decline in academic self-esteem. In addition to improving self-esteem, students with behavioral problems demonstrated continued interest in music-making and exhibited fewer behavioral problems overall; highly aggressive students reduced aggressive behaviors.⁵³

Students will grow in self-esteem when they know that they are in a safe environment, and when the teacher shows that they can be free to show their creative selves.

Music activities can help to promote a student's sense of belonging. An activity like music composition can be seen as a collaborative activity with other students. A group composition project can help students grow in both comfort and security in their learning environment. Culp discusses the importance of establishing a safe and supportive environment for students. Teachers can help students feel comfortable in the classroom by supporting their attempts, acknowledging individual strengths, and an atmosphere that encourages student efforts. This type of positive reinforcement may serve to promote specific targeted behaviors for example, increased musical freedom and creativity. "To develop self-esteem, the judgements of *right* and *wrong* should be replaced with an appreciation for participation. Instead of telling a child an attempt was not quite right, music teachers should praise efforts, meting each with enthusiasm and encouragement."⁵⁴ It is also important to note that educators should be reminding students that making mistakes is a natural part of the learning process, and this will help them

⁵³ Mamta Sharma, and Tanmeet Jagdev. "Use of Music Therapy for Enhancing Self-Esteem among Academically Stressed Adolescents." *Pakistan Journal of Psychological Research* 27, no. 1 (Summer, 2012): 53-64, Ae Na Choi, Myeong Soo Lee, and, Jung Sook Lee "Group Music Intervention Reduces Aggression and Improves Self-esteem in Children with Highly Aggressive Behavior: A Pilot Controlled Trial," *Evidence-based complementary and alternative medicine: eCAM*, vol. 7 no. 2, (2010): 213–217, Jihae Shin, "An Investigation of Participation in Weekly Music Workshops and its Relationship to Academic Self-Concept and Self-Esteem of Middle School Students in Low-Income Communities." *Contributions to Music Education* 38, no. 2 (2011): 29-42, Nikki S. Rickard, Peter Appelman, Richard James, Fintan Murphy, Anneliese Gill, and Caroline Bambrick. "Orchestrating Life Skills: The Effect of Increased School-Based Music Classes on Children's Social Competence and Self-Esteem." *International Journal of Music Education* 31, no. 3 (August 2013): 292–309, etc.

⁵⁴ Mara E. Culp, "Improving Self-Esteem in General Music." *General Music Today*, vol. 29, no. 3 (April 2016): 19–24.

feel more comfortable with trying new things. “Students will be more actively engaged in a supportive musical environment where the music provider purposefully integrates their ideas and interests toward musical goals.”⁵⁵ This can be appropriately described as “Musical Capital,” where the individuals’ ideas, education, personal style and preferences help to promote unique and diverse creative explorations. Giving students creative and musical freedom when composing will allow the students to be engaged as they include their personal interests and beliefs.

Music educators are always learning. If a teacher is just beginning to incorporate standards like composition or improvisation in the classroom, it will be beneficial for the instructor to let the students know that they are also learning with them. Both the teacher and the students’ self-esteem can build once they realize that they are taking creative risks together. When expanding a child’s creative impulses, music educators can provide multiple opportunities for students to create songs in music classes. Cooper mentions that students will be more successful in composition activities if the instructor, “...allows time for multiple encounters with composition activities, encourages student experimentation, guides the class through composition experiences, provides constant encouragement, and refrains from applying adult parameters and expectations to the students’ products.”⁵⁶ Allowing students to express themselves in the music classroom will open doors for creativity, a positive self-esteem, and motivation to do more challenging activities in the music classroom.

The research presented indicates that employing elements of composition in a music education program can be useful in multiple areas of student development. Composition is

⁵⁵ Mara E. Culp, “Improving Self-Esteem in General Music.” *General Music Today*, vol. 29, no. 3 (April 2016): 19–24.

⁵⁶ Shelly Cooper, "Cultivating Composition and Creativity." *General Music Today (Online)*, vol. 18, no. 3 (Spring, 2005): 6-12

something that can be and should be taught at an early age. Educators with a background and preparation to instruct composition can teach younger students how to compose as it aids in the development of other musical skills. Composition serves to promote creative thinking. Creativity is not something that can be taught but rather something that can develop over time. Giving students an opportunity to compose music gives them creative freedom to think, explore, and create their own musical ideas. Teacher modeling is very beneficial when teaching composition and developing student creativity. Composition helps students to develop a positive self-esteem. Creating a safe environment for students where they can express their creative thinking will allow them to develop a positive self-esteem. Responding to students with praise, support, and acknowledging individual's strengths will help to keep the students actively involved in the activity and in return motivate them for future music learning. In order to teach composition effectively, the teacher must be prepared to take creative risks with the students, accommodate when needed, and be patient with both the students and his/her self's ability to teach the content.

Chapter 3: Methodology

Introduction

This project was focused on previous research studies and the possibilities of developing a music curriculum that still meets the needs of the National Music Standards. For this project the historical research method was used to explore other educators and researchers' ideas on having a more composition focused curriculum. Research was conducted on the effects of early exposure to these ideas, and data was reviewed from multiple scholarly sources to examine the use of a composition approach in the music classroom. The data that was researched for this project focused on defining the benefits of using composition methods in an elementary school music classroom to help promote musical creativity. The research showed the feasibility of creating a functional curriculum that meets the National Music Standards but focuses on one of the more creative standards.

Design of Study

This project reviews past research studies to show the effectiveness of introducing elements of composition in an elementary music classroom. The data that was examined for this project provided not only sources and ideas for college leveled elementary teaching instruction, but also ideas for future music educators to create their own curriculum that uses all of the music standards but focuses on the elements of music composition. The nature of this study was to use historical sources to explore the effects on teaching composition at an early age, and to use them to develop an effective means of instructing college aged students on how to teach music using elements of composition. The National Association for Music Education shares ten tips on how to integrate composition in elementary general music.

Prioritize composition in your life	Inspire students by composing and performing your own music. Share your compositions to help students understand that composing is not reserved for an elite few. Answer student questions about your composition process.
Compose as a group	Provide opportunities for students to observe and practice composing as a large group. Begin by modeling a think-aloud—create a song and talk through your composition process. Next, guide students in composing a piece as a group. Invite students to name, arrange, and perform the composition.
Improvise melodies over familiar harmonic progressions	Use this tip to scaffold students' composition learning processes. Choose a familiar song and invite students to improvise over the harmonic progression. You may begin by improvising antecedent and consequent phrases, rhythms on the bass line and inner voices, and chord tones.
Notate compositions	To build music literacy skills, notate compositions in front of students. Use large staff paper, a whiteboard, a SMART Board, or AirServer (with an iPad) to make notation visible. Invite students to notate compositions. Younger students may trace and color in notated compositions, while older students may notate using staff paper or notation software.
Give compositions the Does it Make Sense Test	Invite students to test their compositions' tonal, rhythmic, harmonic, and stylistic cohesiveness. For example, prompt students to ask questions like, "Does the melody make sense with the harmonic progression?" and "Does the composer reuse rhythmic ideas?" Younger students will intuitively tell you if a composition makes sense. Use composition checklists and rubrics with older students.
Provide opportunities for student feedback	Reserve the last five minutes of instruction for students to share in- and out-of-class compositions. Encourage students to provide feedback using the T.A.G. method (The Source for Learning, 2012) ⁵⁷ : tell one thing they liked about the composition, ask one question, and give one suggestion to the composer. Model T.A.G. several times before asking students to use the method.
Promote composer collaboration	Ask older students to read and perform younger students' compositions. Encourage younger students to learn older students' compositions. Ask students to share compositions with others, such as family members, classroom teachers, and elementary instrumental teachers. Multi-age collaboration extends the music environment beyond your music classroom.
Connect compositions with other repertoire	Guide students in comparing their compositions to other repertoire. Highlight music elements like meter, rhythm, tonality, harmonic progression, phrasing, tempo, and expression. Students build compositional awareness and analysis skills through making song-to-song connections.
Incorporate compositions into music activities	Include student compositions in your general music repertoire. Engage students in performing, arranging, reading, notating, analyzing, and evaluating those compositions.
Post compositions on classroom walls	Create a Composers' Wall of Fame in your classroom. Post student compositions on your classroom walls alongside your personal compositions, class songs, and works by famous composers. Inevitably, younger students will walk into class and ask, "Can you read me this song?" Older students will pass by and sing posted songs. A Wall of Fame board sparks music learning and creativity.

Table 1: NAMfE's Ten Tips for Integrating Composition into Elementary General Music.⁵⁸

The new curriculum that has been created was focused on the needs of music education, established upon a framework that has been laid out from this research. This curriculum for college aged students provides practical hands-on approaches to teaching elements of composition. These students will practice teaching lessons, gain observation hours, and prepare a specific grade level unit that focuses on composition. Students will also learn how to incorporate these elements into the different types of music classrooms (Orff focused, Kodaly focused, Gordon, etc.).

Chapter 4: Research Findings

Curriculum Design

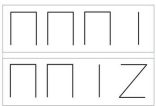





The design of this curriculum is a lecture and project-based course. It includes the use of a variety of activities and approaches, all of which are designed to promote musical learning through the direct implementation of composition techniques. In one aspect of the curriculum, students will have multiple opportunities to create a “mock classroom” where they will test out different composition-based lesson plans on their classmates. As with other teaching methodologies, the educator’s command of the subject material is important for success in communicating the material to students. In the specific case of this curriculum, in order for music educators to successfully teach younger students about composition, they must first feel comfortable with the concept of composition themselves. Researchers Jennifer Bugos and Edward Jacobs share that,

Composition instruction is an important part of the music education curriculum that offers opportunities to foster creativity and nurture musicianship skills. Even though composition is a natural part of music education and included in the National Standards for Music Education in the United States, many music educators in the U.S. report using composition infrequently in the classroom. One reason for reported infrequent usage of composition by music educators stems from a lack of familiarity and knowledge of compositional teaching practices.⁵⁹

In addition, other educators feel that other challenges like completing professional goals, class sizes, supplies, technology limitations, and other things may be barriers to success. While these are all important things to consider, they may not be as much of a problem if teachers are aware of how to simply incorporate elements of composition into their lesson plans.

⁵⁹ Jennifer Bugos, and Edward Jacobs. "Composition Instruction and Cognitive Performance: Results of a Pilot Study." *Research and Issues in Music Education*, vol. 10, no. 1 (2012).

This curriculum allows pre-service music education students to develop lesson plans and to practice teaching, within a mock-classroom environment, while also opening up collaborative opportunities with their classmates through interactive discussion. Students will be open to sharing different composition ideas that they have discovered through their own research while also sharing some of their own ideas. Professor Shelly Cooper shares many of these useful composition ideas in a chart in her article “Cultivating Composition and Creativity” that provides a suggested composing skill readiness by grade level (see Table 2).

Grade	Rhythmic	Melodic	Form/Other
K	Reading and manipulating rhythmic icons	Reading and manipulating melodic icons	Creating AB form by manipulating icons
1	<ul style="list-style-type: none"> •Reading and manipulating rhythmic icons Read and write stick notation  <ul style="list-style-type: none"> Read and write standard notation 	<ul style="list-style-type: none"> •Reading and manipulation of melodic icons •Melodic readiness - placing note-heads on lines and spaces •s-m-l 	AB Placing bar lines in 2/4 and 4/4 Double bar
2	Stick and standard notation 	d-r-m-s-l	ABA Repeat sign
3		d-r-m-s-l-d'	3/4 meter and treble clef
4		s, - l, - d-r-m-s-l-d'	Rondo
5		Add "fa" and "ti" - Chords I - V	Key signatures of C, G, F




			
6		Absolute note names Chords I - IV - V	Theme and variations
7-8	Add 	Chords V7 -II - IV	Major/minor keys

Table 2 Shelly Cooper's Suggested Composing Skill Readiness by Grade Level⁶⁰

Students of this composition-based approach may find that many of these readiness-based compositional ideas for younger grades can be implemented by including color-based composition using the colors of boomwhackers and bells, patterns of movement for grade levels that have not learned rhythm yet, and other similar activities.

However, simply teaching these concepts is not necessarily going to prepare the child to create their own composition. Beyond just teaching the concepts, teachers are encouraged to be role models in this composition-based approach. Educator Rebecca Birnie shares that,

For students to begin composing at an early age, they will need to have well-modeled experiences by their music teacher, which will foster their creativity...Role modeling the steps of composition is an important beginning point for young composers in the music classroom, as aspects of written composition may be new to many of them.⁶¹

Not only do teachers need to be role models for their students, but they also need to encourage student motivation and self-esteem. A student may have the creativity to create their own

⁶⁰ Shelly Cooper, "Cultivating Composition and Creativity." *General Music Today (Online)*, vol. 18, no. 3 (Spring, 2005): 6-12.

⁶¹ Rebecca A. Birnie, "Composition and Recorders: A Motivating Experience," *Music Educators Journal*, vol. 100, no. 3 (March 2014): 73-78.

composition, but they may not have the self-esteem to perform it in front of their peers. This is something that educators should be encouraging and teaching. Mara E. Culp from the Pennsylvania State University shares about the role of music and a student's self-esteem:

Self-esteem will have implications in music classes. Positive self-esteem allows students to feel comfortable in and outside of music classrooms. High self-esteem is associated with a positive self-image, feeling useful in the world, and fine musicianship. Low self-esteem may lead to a number of emotional problems and is associated with a negative self-image and poorer musicianship. Therefore, the music teacher should help students improve their self-esteem while simultaneously building musical skills.⁶²

Music activities can help to boost a child's self-esteem; however, it is important that the classroom is providing a safe learning environment where a student feels safe enough to explore his/her own creative music ability. A safe learning environment will include a clean and neat classroom, positive reinforcement, a quiet and calm atmosphere, and other similar things. Teaching composition in the elementary music classroom can be successful, but the effective educator must at the same time help the students to develop their creativity and self-esteem.

In creating a curriculum to help prepare future music educators, students need to know what the composition process is, and how they can demonstrate this process so a young child can understand. At Indiana University Bloomington, professor of music composition, Donald Freund puts the process of composition into three stages. These three stages are "1. defining the materials and limits, 2. exploring the possibilities, and 3. making choices and communicating the

⁶² Mara E. Culp, "Improving Self-Esteem in General Music." *General Music Today*, vol. 29, no. 3 (April 2016): 19–24.

resulting music through some sort of notation.”⁶³ Freund continues by discussing in more detail what goes in each stage,

The first step focuses the assignment by setting limits to the beginning tasks. Exploring the possibilities allows students to discover the creative process—capture an idea, examine it, and begin to develop it, all by predetermined, established criteria. The last step includes determining the final version of the work and how to best portray the results to an audience.⁶⁴

Through classroom instruction and practice, music educators should be able to incorporate these stages of music composition into their lessons, and modify them for their specific elementary classroom needs.

This curriculum is designed specifically to instruct pre-service music education students to be able to better incorporate elements of composition into their daily lesson plans for elementary students. The benefits of this are many, and have applicability to students of a wide educational, cultural, and behavioral background. From a purely educational standpoint, the incorporation of elements of composition can address the needs of students at all levels of learning. Students do not need to have any formal musical training to benefit from the composition process. It reinforces the standards and the skills that they need to learn in a creative way.⁶⁵ The students are able to take ownership of their work in a unique, individual manner. Students from a variety of cultural backgrounds will not only benefit from the composition approach, but will become a rich source of musical and style elements that will be of benefit to the entire class, and will further enhance the learning process. Because the application of

⁶³ Don Freund, “Guiding Young Composers,” *Philosophy of Music Education Review* 19, no. 1 (2011): 67–79.

⁶⁴ Ibid.

⁶⁵ Lois Veenhoven Guderian, “Music Improvisation and Composition in the General Music Curriculum.” *General Music Today*, vol. 25, no. 3 (April 2012): 6–14.

composition techniques can vary anywhere from very simple to a highly complex, the process can be utilized with students with a variety of behavioral challenges and developmental disabilities, including those with vision, auditory disorders, ADHD, Asperger's Syndrome/autism, and other disabilities.⁶⁶ The curriculum as developed through research allows pre-service music education students to see the benefits of this type of learning, the process of including this type of learning, and how to modify it when needed.

⁶⁶ Mamta Sharma, and Tanmeet Jagdev. "Use of Music Therapy for Enhancing Self-Esteem among Academically Stressed Adolescents." *Pakistan Journal of Psychological Research* 27, no. 1 (Summer, 2012): 53-64, Ae Na Choi, Myeong Soo Lee, and, Jung Sook Lee "Group Music Intervention Reduces Aggression and Improves Self-esteem in Children with Highly Aggressive Behavior: A Pilot Controlled Trial," *Evidence-based complementary and alternative medicine: eCAM*, vol. 7 no. 2, (2010): 213–217.

Chapter 5: Discussion

Summary

The curriculum developed for this project helps to prepare future music educators for their role in the classroom. It prepares these music students to teach a topic that many music teachers wish to cover in the classroom, but do not feel that they have the necessary tools and skills to do. The course consists of twelve weeks of lectures, reading, hands-on projects, classroom instruction, and classroom observation hours. Since this class will likely be one that is taken shortly before a student does his/her student teaching, it will be especially beneficial for the student to have an opportunity to practice teaching lessons that he/she has created, whether it is in front of the student's classmates or in an actual classroom setting. This project-based course will prepare students to teach composition techniques and will become a source of original project ideas for their future students. This curriculum will not only help future music educators meet the National Music Standards, but it will also open up new opportunities for music educators to create their own personalized curriculum that focuses on composition techniques.

Conclusions and Recommendations

This study will be continued in the future as composition elements are applied in new and different lesson plans. Further study of this topic will explore the benefits of the composition-based approach with specific age levels and is expected to be useful in determining the best age to start teaching composition. This type of study would be expected to be most effective if performed over a span of years working with the same group(s) of students. Ideally this would be a longitudinal study which would also track the same group of preservice teachers as they complete their initial years of teaching. Further research should also be expected to broaden the approach. For example, it might be expected to show how to apply elements of composition in a

class that has limited supplies and a small budget versus a thriving music classroom with a large budget. Through this research, it has been discovered that early exposure to composition techniques can be beneficial to promoting students' musical creativity and self-esteem. It is the goal of this curriculum to give music educators the means to do so, and the ability to apply elements of composition to their lessons. The research makes it clear that music composition can, and should be taught starting as early as elementary school.

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Appendix A

COURSE SYLLABUS

NAME OF COURSE: ELEMENTARY MUSIC COMPOSITION

COURSE DESCRIPTION

This course is designed to teach the elements of composition and how to apply it to an elementary school music classroom. Students will be using a hands-on approach to this class through creating composition-based lesson plans and practicing them in a “mock classroom” setting. As a part of this course, students will be completing 25 Pre Practicum hours in an elementary music classroom.

RATIONALE

This course will provide you with an understanding of the process of a music composition and the different techniques that can be applied in a classroom. You will have the opportunity to create and practice teaching several lesson plans that will demonstrate your knowledge of different forms of composition. This class is based on lectures, class discussions, and project-based learning.

I. PREREQUISITES

Students need to have completed the following courses: Teaching Music K-6 and Teaching Music Grades 7-12. Students should also have completed at least 25 Pre Practicum hours from a previous class.

II. REQUIRED RESOURCE PURCHASE(S)

Belkin, Alan, *Musical Composition: Craft and Art*, New Haven, CT, Yale University Press, 2018.

Campbell, Patricia, S. and Scott-Kassner, Carol, *Music in Childhood: From Preschool through the Elementary Grades*, Boston, MA, Schirmer, Cengage Learning, 2014.

Hoffer, Charles, R. *Music for Elementary Classroom Teachers*, Long Grove, IL, Waveland Press, Inc., 2005.

Kaschub, Michele, and Smith, Janice, *Experiencing Music Composition in Grades 3-5*, New York, NY, Oxford University Press, 2017.

III. ADDITIONAL MATERIALS FOR LEARNING

A notebook or three-ring binder, pencils, pens, and highlighters should be brought to class every day. Students are also encouraged to have access to Pinterest and Teachers Pay Teachers for creative ideas and suggestions.

IV. MEASURABLE LEARNING OUTCOMES

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

- A. Define the attributes of a musical composition.
- B. Recognize the elements of composition that are age appropriate for different classrooms.
- C. Discuss Pre Practicum experiences with classmates.
- D. Practice teaching lesson in front of classmates.
- E. Design a composition-based unit for a certain grade level.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook Readings
- B. Lecture Notes
- C. Quest (1)

At the beginning of the semester, students will be given pretest showing what they know about basic music theory, composition, and the different music educators/philosophers. This pretest will not count towards the students' grade. At the end of the first week after going over/reviewing musical terms, students will be given a summative assessment or "Quest" that will count towards their grade.

D. Pre Practicum Journals (min. 5, max. 25 entries)

Students will be completing 25 hours of elementary school classroom observation. Students are expected to spend time observing the class and helping with the students as needed. They will also be asked to collaborate with the elementary music teacher for opportunities to teach a lesson to the children. After each classroom visit, students will be asked to write a journal entry discussing what they saw, what they did, things they might do differently, etc. The journal must include the date the student visited the school and how long he/she was there.

E. Lesson Plans/Teaching Practice (6)

Throughout the semester students will have the opportunity to write composition based lesson plans and practice teaching the lessons in front of their classmates. Students will treat their classmates as if they are working with the age group the lesson was written for and should provide their classmates with various hands-on activities during the lesson. Any use of worksheets and classroom instruments should also be prepared to be used. Students will prepare a kindergarten, first grade, second grade, third grade, fourth grade recorder, and fifth/sixth grade composition based lesson.

F. Final Project – Unit Plan

The final project for this class is a four week composition based unit plan for the elementary grade level of your choice. The unit plan must contain four weeks of lessons, activities, and assessments that you would use in the classroom. All songs, worksheets, visuals, activities, and assessments should be attached to the unit plan. Each lesson plan should begin with a short review of what was accomplished the week before and the final week should include an evaluation of the student learning that was measured from these four weeks (test, playing of composition, etc.).

VI. COURSE GRADING AND POLICIES

A. Points

Quest 1	50 points
Classroom Discussion	50 points
Pre-Practicum Journals	210 points
Lesson Plans/Teaching Practice 6 @ 50 points each	300 points
Final Project	400 points

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

It is important that each assignment is turned in on time. Each day an assignment is late will result in a 10% deduction and will not be accepted after it is five days late. If student is absent or misses a class, he/she is responsible to get the missed material from his/her classmates and turn in any missed assignments as soon as possible. It is important that students keep up with any missed work as it is hard to catch up once a student has missed an assignment. If a student misses a lesson plan teaching day, he/she will be asked to teach the lesson plan next time he/she is in class. It is my goal that each student succeeds in this class, so there will be an extra credit opportunity if needed.

CURRICULUM PROJECT – ANALYSIS CHART

PART I: CURRICULUM INFORMATION

Student: Lauren Hammer	Course for which you are creating curriculum: Elementary Music Composition Residential
<p>Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style): Belkin, Alan, <i>Musical Composition: Craft and Art</i>, New Haven, CT, Yale University Press, 2018. Campbell, Patricia, S. and Scott-Kassner, Carol, <i>Music in Childhood: From Preschool through the Elementary Grades</i>, Boston, MA, Schirmer, Cengage Learning, 2014. Hoffer, Charles, R. <i>Music for Elementary Classroom Teachers</i>, Long Grove, IL, Waveland Press, Inc., 2005. Kaschub, Michele, and Smith, Janice, <i>Experiencing Music Composition in Grades 3-5</i>, New York, NY, Oxford University Press, 2017.</p>	
Identify the problem:	
The student must learn how to compose and how to teach composition	
Who are the learners and what are their characteristics?	
College aged music education majors who have completed the following courses: Teaching Music K-6 and Teaching Music Grade 7-12	
What is the new desired behavior?	
The student will be able to demonstrate how to teach different methods and forms of composition.	
What are the delivery options?	
This is a residential class that meets Mondays, Wednesdays, and Fridays for 75 minutes.	

What are the pedagogical considerations?

This course is based on lectures, hands-on teaching projects, discussions, and 25 Pre Practicum hours.

What learning theory applies to your curriculum? Why?

This course demonstrates a combination of cognitive and social constructivism learning theories. Students will actively assimilate new musical information while interacting with their peers in a collaborative fashion.

Part II: Learning Outcomes

Learning Outcomes

At the end of the course, the student will be able to:

1. Define the attributes of a musical composition.
2. Recognize the elements of composition that are age appropriate for different classrooms.
3. Discuss Pre Practicum experiences with classmates.
4. Practice teaching lessons in front of classmates.

5. Design a composition based unit for a certain grade level.

CURRICULUM PROJECT – DESIGN CHART

Student: Lauren Hammer		Course for which you are creating curriculum: Elementary Music Composition RES	
Concept Statement: <i>The purpose of this unit is to teach the students about composition and how to teach it in an elementary school setting. Upon the completion of this course, students will be able to create composition based lessons plans for elementary schoolers and will have practiced some of their lessons in front of their classmates or elementary students.</i>			
Learning Outcomes	Content	Learning/Training Activity	Assessment
1. Define the attributes of a musical composition.	Week 1: Introduction to Composition and Learning how to Teach Basic Music Theory <ul style="list-style-type: none"> • The process of composition • Elementary Music Theory (What do we teach first?) • Review of Music Philosophers and Educators 	Week 1: <ul style="list-style-type: none"> • Lectures and discussions will focus on an introduction to composition and learning how to teach basic music theory terms to elementary aged students. Various videos and hands on activities will be included in the lecture. 	Week 1: <ul style="list-style-type: none"> • Class participation • Pretest • Quest

	<p>Week 2: Teaching an elementary music classroom.</p> <ul style="list-style-type: none"> • Kindergarten Composition • Keep the kids moving • Beat versus Rhythm • Singing and Pitch 	<ul style="list-style-type: none"> • Readings: Campbell & Scott-Kassner Chapter 2 and 10 Hoffer Chapter 4 and 12 Kaschub & Smith Part 1 Belkin Introduction • Musical Terms/Educators Bingo in preparation for Friday's Quest <p>Week 2:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on teaching an elementary music classroom (more specifically kindergarten). Various videos and hands on activities will be included in the lecture. Students will also begin discussing some of their Pre-Practicum experiences if they have started. • Readings: Campbell & Scott-Kassner Chapter 3-4 Hoffer Chapter 3 and 7 	<p>Week 2:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals • Kindergarten lesson plan
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		Kaschub & Smith Section 1 Belkin Chapters 1-3	
2. Recognize the elements of composition that are age appropriate for different classrooms.	<p>Week 3: Playing Instruments in an Elementary Classroom</p> <ul style="list-style-type: none"> • What kinds of instruments • Rules of playing instruments • What instruments are best for certain age groups <p>Week 4: Teaching an elementary music classroom.</p> <ul style="list-style-type: none"> • First Grade composition • Singing • Beginning Solfege • Listening • Moving 	<p>Week 3:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on playing and using instruments in an elementary classroom. Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences. • Readings: Campbell & Scott-Kassner Chapter 7-8 Hoffer Chapter 5-6 Kaschub & Smith Section 2 Belkin Chapters 4-6 • Composition based Jeopardy. <p>Week 4:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on teaching an 	<p>Week 3:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals • Pop quiz <p>Week 4:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals • First Grade Lesson Plan

	<p>Week 5: Solfege and Evaluating Elementary Students</p> <ul style="list-style-type: none"> • Solfege for specific grade levels • Incorporation of instruments • How to evaluate elementary students (singing, playing, composing, etc.) 	<p>elementary music classroom (more specifically first grade). Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences.</p> <ul style="list-style-type: none"> • Readings: Campbell & Scott-Kassner Chapters 5-6 Hoffer Chapter 8 Kaschub & Smith Section 3 Belkin Chapters 7-9 <p>Week 5:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on solfege and learning how to evaluate elementary school aged students. Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences. 	<p>Week 5:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals
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		<ul style="list-style-type: none"> • Readings: Campbell & Scott-Kassner Chapters 11 and 13 Hoffer Chapter 9 Kaschub & Smith Section 4 (up to page 46). Belkin Chapters 10-12 • Groups – Matching Card game with various terms we have learned 	
<p>3. Discuss Pre-Practicum experiences with classmates.</p>	<p>Week 6: Teaching an elementary music classroom.</p> <ul style="list-style-type: none"> • Second Grade Composition • Solfege • Listening • Reading Rhythms <p>Week 7: Movement and working with students with disabilities</p>	<p>Week 6:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on teaching an elementary music classroom (more specifically second grade). Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences. • Readings: Campbell & Scott-Kassner Chapters 5 and 9 	<p>Week 6:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals • Second Grade Lesson Plan <p>Week 7:</p> <ul style="list-style-type: none"> • Class Participation

	<ul style="list-style-type: none"> • Keep students moving • Inclusion classrooms • Modifying lessons • Creating a safe space 	<p>Hoffer Chapter 10 Belkin Chapters 13-14</p> <p>Week 7:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on movement and working with elementary aged students with different disabilities. Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences. • Readings: Campbell & Scott-Kassner Chapters 6 and 14 Hoffer Chapters 13 and 16 Belkin Chapters 15 • Music Bingo for review 	<ul style="list-style-type: none"> • Pre-Practicum Discussion/Journals • Pop quiz
4. Practice teaching lessons in front of classmates.	<p>Week 8: Teaching an elementary music classroom.</p> <ul style="list-style-type: none"> • Third Grade Composition • Introduction of notes 	<p>Week 8:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on teaching an elementary music classroom (more 	<p>Week 8:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals

	<ul style="list-style-type: none"> • Solfege <p>Week 9: The Meaning of Music in Elementary School and Teaching Students from Different Cultures and Backgrounds.</p> <ul style="list-style-type: none"> • Why is music important • Incorporating different cultures in the classroom • Incorporating different religious beliefs <p>Week 10: Teaching an elementary music classroom.</p>	<p>specifically third grade). Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences.</p> <ul style="list-style-type: none"> • Readings: Campbell & Scott-Kassner Chapters Review 7 and 8 Hoffer Chapters review 5 and 9 Kaschub & Smith Section 4 (start at pg. 47-74). Belkin Chapter 16 <p>Week 9:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on the meaning of music in elementary school and working with students who come from different cultures and backgrounds. Various videos and hands on activities will be included in the lecture. Students 	<ul style="list-style-type: none"> • Third Grade Lesson Plan <p>Week 9:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals <p>Week 10:</p> <ul style="list-style-type: none"> • Class Participation
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	<ul style="list-style-type: none"> • Fourth Grade Composition • Recorders • Creating recorder songs • Reading notes • Playing together as a class 	<p>will also be discussing some of their Pre-Practicum experiences.</p> <ul style="list-style-type: none"> • Readings: Campbell & Scott-Kassner Chapters Review 1 and 15 Hoffer Chapters 1-2 Belkin Chapter 17 • Jeopardy for review <p>Week 10:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on teaching an elementary music classroom (more specifically fourth grade). Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences. • Readings: Campbell & Scott-Kassner Chapter 16 Hoffer Chapter 15 Kaschub & Smith Section 4 (start at pg. 75-98). 	<ul style="list-style-type: none"> • Pre-Practicum Discussion/Journals • Fourth Grade Lesson Plan
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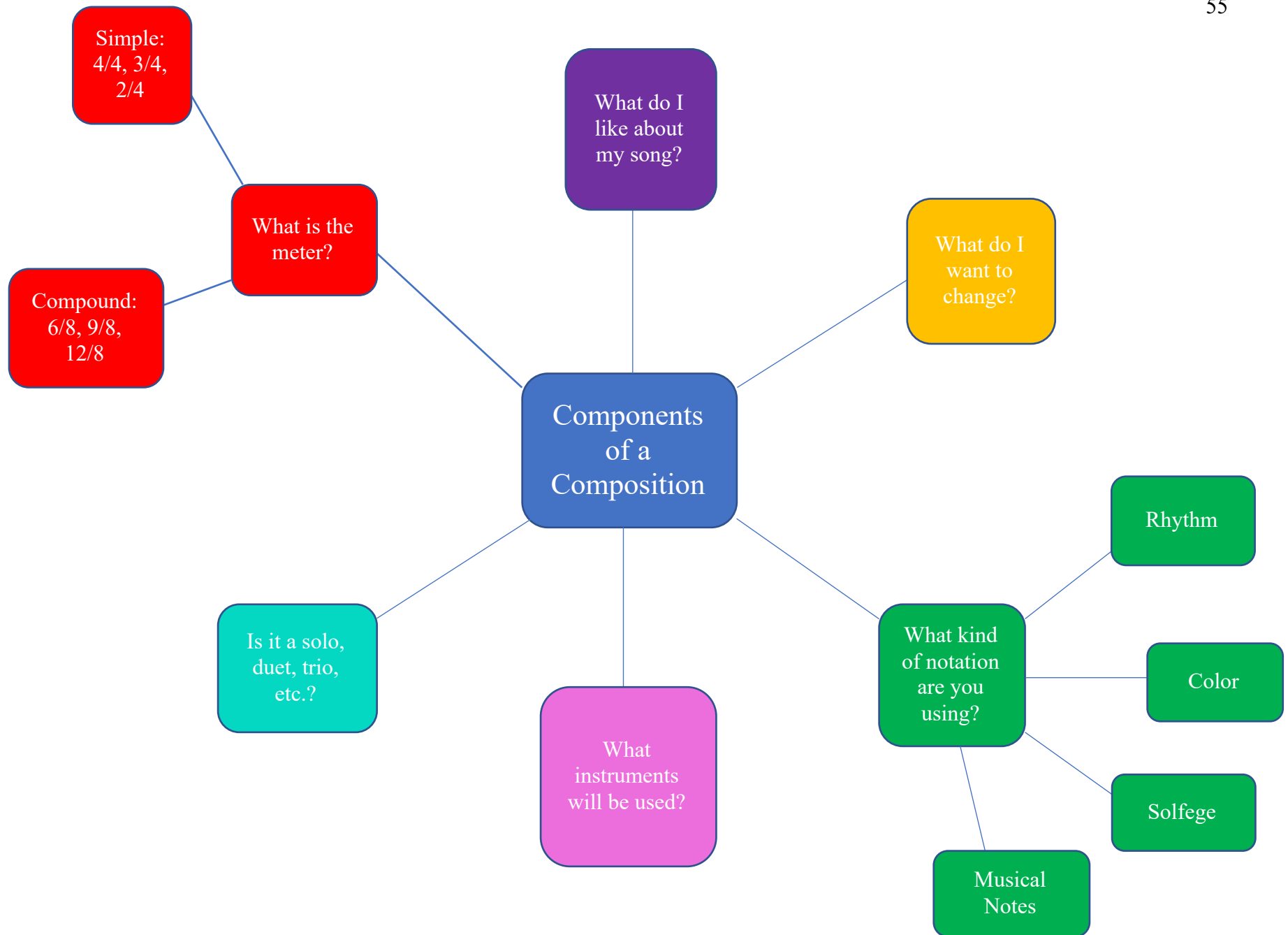
		Belkin Chapter 18	
5. Design a composition based unit for a certain grade level.	<p>Week 11: Creating Curriculum</p> <ul style="list-style-type: none"> • Writing multiple lessons for a unit • Creating worksheets and assessments • Modifying lessons, worksheets, and assessments <p>Week 12: Teaching an elementary music classroom and conclusions</p> <ul style="list-style-type: none"> • Fifth/Sixth Grade Composition • Using instruments • Major/Minor solfege 	<p>Week 11:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on creating curriculum and unit plans while also learning how to modify them as needed. Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences. • Readings: Campbell & Scott-Kassner Chapter 12 Hoffer Chapter 14 Belkin Chapter 19 • Group on the spot lesson planning activity <p>Week 12:</p> <ul style="list-style-type: none"> • Lectures and discussions will focus on teaching an elementary music classroom (more specifically fourth 	<p>Week 11:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals • Pop quiz <p>Week 12:</p> <ul style="list-style-type: none"> • Class Participation • Pre-Practicum Discussion/Journals • Fifth/Sixth Grade lesson plan • Final Unit plan project

		<p>grade). Various videos and hands on activities will be included in the lecture. Students will also be discussing some of their Pre-Practicum experiences.</p> <ul style="list-style-type: none">• Readings: Hoffer Chapter review 11 Kaschub & Smith Section 4 (start at pg. 99-130). Belkin Chapter 20 and conclusion	
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Learning Outcomes	Rational for Sequence
1. Define the attributes of a musical composition.	It is hard to identify these learning outcomes for specific weeks because they will be addressed every week as the students learn more about composition-based learning. Students need to be able to define the attributes of a musical composition before they can teach it on their own.
2. Recognize the elements of composition that are age appropriate for different classrooms.	As a part of lesson planning, students need to be able to determine and recognize what elements of composition are best for each elementary grade level.
3. Discuss Pre Practicum experiences with classmates.	Collaboration is an important thing for teachers, and college students need to begin learning the importance of that. Having times where students can discuss what is going on during their Pre-Practicum experiences can encourage students to step out of their comfort zone and do more than just observing the classroom.
4. Practice teaching lessons in front of classmates.	A music teacher cannot be expected to teach a lesson on the spot without having practiced learning how to write a lesson plan. This objective allows students to work on their lesson planning while also practicing teaching in front of others. Practicing in front of others helps take away the nerves and fears a teacher may have.
5. Design a composition-based unit for a certain grade level.	The final review week will provide opportunities for the students to review the elements of composition. They will be presenting their final lesson plan of the semester and turning in their final project. Designing a composition-based unit will help college students practice writing multiple lesson plans that covers one specific topic.

CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Lauren Hammer	Course for which you are creating curriculum: Elementary Music Composition Residential
<i>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</i>	
Expository	
<p>Good morning class, I hope you all had a good weekend. Last week we finished up our discussion on teaching music, more specifically music composition to students with different disabilities. I encouraged you to start including modifications in your future lesson plans. We had great class discussions that made me excited to watch and read your future lesson plans. This week we will be discussing third grade general music and the best forms of composition for third grade students as you prepare to write your lesson plan and teach it at the end of the week. A reminder that the end of the semester will come before you know it, so please start preparations for your final project so you are not saving it all for the end. Questions, comments, concerns? If you now turn your attention to the SMARTBoard, we will begin our class with a video. Please pay attention and prepare to discuss some of things you saw throughout the video.</p>	
Narrative	
<p>I like to begin my classes with either a video or a listening activity to help develop a daily routine in my classroom. This helps the students to get focused and ready for class and limits talking with other students at the beginning of class. After the video or song is over the class and I will have a discussion on what they heard or saw, and this will eventually lead into the lecture. The lecture will consist of talking, visuals, and videos as I want to try and address the students' different types of learning. Throughout the lecture there will be opportunities for the class to discuss and do some hands-on activities. This will help to keep the students focused while addressing the material in multiple ways. The lecture will focus specifically on teaching third grade general music and what might be the best forms of composition activities for this age level. The lecture will help the students as they will have to prepare and teach a third grade lesson plan at the end of the week. At the conclusion of the lecture there will be a summary of what was discussed and preview of what is to come during the next class session.</p>	
Graphical Organizers	



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit.
1. Gain attention	On lecture days, students will come to class and watch a short video about music education or specifically what they will be working on that week. Students will then have an opportunity to talk about the video with their classmates. The video will be encouraging allowing students to feel excited about their future as music teachers. It will also wake them up and keep talking at the beginning of class to a minimum. This will get the student focused and ready for the lecture. ⁶⁷
2. Inform learners of objectives	The overall layout of the class is similar each week except for teaching lesson weeks. Since the layout is similar each week, students will develop a routine that will remind them of the learning objectives that will be included each week. ⁶⁸ The instructor will provide a quick review of what was taught last week and lead into the unit that will be covered this week.
3. Stimulate recall of prior learning	The pre-test and opportunities for discussion will help the students to recall and remember the terms and theory they learned from previous classes of this course. ⁶⁹
4. Present the content	After discussing the video, the lecture will begin. The lecture will consist of talking, visuals, and videos to address the different types of learning. ⁷⁰ Readings from the textbook and group work will also be used to present the content.
5. Guide learning	The students will learn the material from the lectures and the readings. The readings will take place at home for homework. During the lectures and group discussions student will be able to address comments and questions they have on the unit. As students work on their lesson plans, they will be encouraged to do outside research if needed to make sure they are accomplishing teaching composition techniques in the best way for students of different age levels and learning abilities. ⁷¹
6. Elicit performance (practice)	Every two weeks students will practice teaching a lesson plan that they have created. After a student has presented a lesson and his/her classmates have finished all the activities involved with the lesson, they will have a chance to talk about the lesson

⁶⁷ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 155, 227.

⁶⁸ Ibid, 239.

⁶⁹ Ibid, 253.

⁷⁰ Ibid, 250.

⁷¹ Ibid 141,177.

	they just experienced. The students are evaluating each other and then they will evaluate their own performance of teaching the lesson at the end of class. ⁷²
7. Provide feedback	Students are always welcome to provide feedback, questions, comments, or concerns to the instructor both in person and anonymously. Students will also provide feedback to their peers during teaching lessons weeks along with evaluating themselves. ⁷³
8. Assess performance	The class will assess each student's lesson plans, and the individual student will also provide his/her own self-evaluation each week. The instructor will assess the teaching of the lesson plan and the written out lesson plan. The instructor will also assess the class's written work, class participation, the quest, Pre Practicum journals, and the final project throughout the semester. ⁷⁴
9. Enhance retention and transfer	Lesson plans, class participation, the quest, and Pre Practicum journals will be used to assess the student's retention and transfer. ⁷⁵

⁷² Ibid 155, 271.

⁷³ Ibid 271.

⁷⁴ Ibid 287, 303.

⁷⁵ Ibid 276.

CURRICULUM PROJECT – IMPLEMENTATION CHART

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

Student: Lauren Hammer	Course for which you are creating curriculum: Elementary Music Composition RES
Physical Item	Rationale for Use
PowerPoint Presentation	The PowerPoint will consist of bullet points, pictures, and examples so students can visually see the content that is being taught. PowerPoints are useful for all learners but especially beneficial for visual learners. ⁷⁶
Speakers	Speakers will be used during the presentation of videos and songs. This is a music composition course based on active listening, watching, and performing, so it is crucial that the classroom has good working speakers of sufficient volume that can be used on a daily basis. ⁷⁷
PowerPoint Handouts	Students will be given copies of the PowerPoints with additional space to add notes. Students can add notes based on what they are hearing during the lecture, or they can add notes when they are working in groups, at home on the reading, or during their classmates' presentation of lesson plans. Students will maintain the handouts in a three-ring binder that should come to class every day. ⁷⁸
Flipchart	Flipcharts will be used during open discussion time during the lecture presentation. As students are discussing ideas with their classmates about composition ideas or activities, they will get up and write down some characteristics or ideas of what they are hearing in the discussion or if they have their own idea they want to share. This gives students a chance to get up and move during the class. ⁷⁹
Boomwhackers, Drums, Xylophones, Bells, Various Percussion	In trying to maintain hands-on learning throughout the course, students will have opportunities to play along with some examples provided in the lecture. This will help

⁷⁶ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 258.

⁷⁷ Ibid, 253.

⁷⁸ Ibid, 143, 258.

⁷⁹ Ibid, 147, 155.

	them get ideas of what they can use in their lesson plans. Students will also most likely use instruments when their classmates are teaching their lesson plans. ⁸⁰
Textbooks	Textbooks will be used during group work and discussion time. Group work and reading will be used as an opportunity for self-directed learning. ⁸¹

⁸⁰ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 170, 250.

⁸¹ *Ibid*, 4, 235.

Part II: List at least 6 necessary tasks and provide a rationale

Task	Rationale for Task
Classroom Set-Up	During lecture days, the chairs will be set up in a semi-circle facing the whiteboard and PowerPoint presentation. The semi-circle set-up opens up the opportunity for discussion and collaborative learning. On the days that students present their lessons plans; they will have the opportunity to set up the classroom in their own way. The set-up of the classroom should provide a safe learning environment and students should be able to easily access any materials that they may need during class. ⁸²
Set Up Projector	It is important to have the presentation and projector ready before the class arrives. When setting up the projector, it is essential that the instructor makes sure the PowerPoint is visible to all students once it is displayed and that all parts of the projector are working effectively. ⁸³
Testing Videos/Music	This class will use videos/audio during every class meeting, so the instructor needs to find school appropriate videos/songs and make sure they work properly. This will also be the time to test the speakers and make sure they are working, and that they are loud enough to heard by all. ⁸⁴
Create Lecture Outline	Creating a lecture outline will help to keep the teacher focused and on task. This will be useful to have in front of the instructor to help remember some of the key facts that they to teach the student. As someone with a short attention span who gets nervous when talking in front of people, it is super important that I have a “cheat sheet” to go off on when needed. ⁸⁵
Prepare/Make Copies of Homework/Handouts	Students will prepare several lessons plans throughout the semester, so they will be given various charts and handouts that will help them learn how to write a thorough and structured lesson plan. Other handouts about composition, creativity, and building a positive self-esteem in students will be given out throughout the semester. ⁸⁶

⁸² Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 81, 89.

⁸³ Ibid, 258.

⁸⁴ Ibid, 45, 253.

⁸⁵ Ibid, 145.

⁸⁶ Ibid, 143, 301.

Hang Up Graphical Organizers	Since this is a teaching music composition course, students will be learning about several different methods of teaching composition. In an effort to create a visual based classroom, there will be graphical organizers hung up in the classroom that contain the material that will be discussed during the week. ⁸⁷
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⁸⁷ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 261.

Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

Formative Assessment Type	Assessment Details
Pre Practicum Journals	As a part of the class, students will be required to complete twenty-five hours of pre practicum observation/teaching in an elementary school. After each visit to the classroom, they will write out what they did and what they observed while they were in the classroom. The students should include connections from what they are learning in class and what they are seeing in the classroom as they prepare future lesson plans. Students will also have an opportunity to talk about what they are seeing during class time with their classmates. This assessment will help the instructor to see the student’s comprehension of the material and progress throughout the semester. It will also show that the students are meeting the class requirements and that they are also taking what they are learning in class and using it during their classroom hours.

CURRICULUM PROJECT – EVALUATION CHART
 Part I
Your Evaluation Plan

Student:	Course for which you are creating curriculum:	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
1. Define the attributes of a musical composition.	Students will be given a worksheet where they will demonstrate their knowledge of basic theory, music philosophers/educators, and if they know what all goes in to creating a musical composition.	This assignment will demonstrate the background of each student coming into this class. The use of this formative assessment will help the instructor determine whether or not there needs to be a class dedicated to a review of theory and music educators. It will also help the instructor decide where he/she can begin on introducing composition methods and attributes. ⁸⁸
2. Recognize the elements of composition that are age appropriate for different classrooms.	Throughout the semester, students will demonstrate their knowledge of the material through ungraded pop quizzes and classroom review games.	Giving students the opportunity to play review games with their classmates will help them to review the material in different ways other than lectures and reading. The pop quizzes provide a spontaneous check in for the instructor to make sure the students are all understanding the material and are doing all of the reading assignments. ⁸⁹

⁸⁸ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 132, 277.

⁸⁹ Ibid, 59, 170, 244, 254.

<p>3. Discuss Pre-Practicum experiences with classmates.</p>	<p>Students will be writing journals each time they visit their assigned elementary classroom as a part of their pre-practicum hours. Students will write and discuss what they are seeing, doing, and relating it to what they are learning in class. Each class meeting will also provide a time for students to discuss with their classmates about their pre-practicum experiences throughout the semester.</p>	<p>After each visit to the classroom, they will write out what they did and what they observed while they were in the classroom. The students should include connections from what they are learning in class and what they are seeing in the classroom as they prepare future lesson plans. Students will also have an opportunity to talk about what they are seeing during class time with their classmates. This assessment will help the instructor to see the student's comprehension of the material and progress throughout the semester. It will also show that the students are meeting the class requirements and that they are also taking what they are learning in class and using it during their classroom hours.⁹⁰</p>
<p>4. Practice teaching lessons in front of classmates.</p>	<p>Throughout the semester students will have opportunities to teach lessons plans they have written in front of their classmates. After each lesson there will be a time for discussion and students will fill out a peer feedback worksheet. Each student will also provide his/her own self-evaluation after teaching the lesson.</p>	<p>Feedback does not need to come from only the teacher. Opportunities for peer feedback opens doors for class discussion and group led learning. Providing feedback on how students can do better throughout the semester is more beneficial than just giving a grade because will know what area they need to improve on for the future.⁹¹</p>
<p>5. Design a composition-based unit for a certain grade level.</p>	<p>Students will demonstrate project-based learning through their lesson writing/teaching and discussions on composition-based activities. At the end of the semester, the students will create a</p>	<p>This assignment provides students a chance to work on project-based learning, role playing, etc. While the project itself will be a summative assessment, the process of creating the individual lessons, planning,</p>

⁹⁰ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 255, 156, 161.

⁹¹ Ibid, 132, 272-273.

	<p>composition-based unit for a certain grade level demonstrating their knowledge of the course content throughout the semester. The unit will include presentations, handouts, and anything else needed. Students units should be prepared as if they were going to have to teach it the next day.</p>	<p>researching, creating worksheets, visuals, etc. will all be a part of the formative assessment.⁹²</p>
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⁹² Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA, Jossey-Bass, 2016), 132, 169.



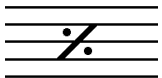
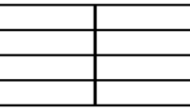

**Part II:
Evaluation and Reflection**

Issue/Strategy	Rationale for Changing
1. A lot of material to cover in one semester.	There is a lot of material to cover on composition along with adding extra time for students to teach their own lessons. Having time for open discussions is also crucial for this class. It is important to cover as much as possible without it being information overload.
2. Students completing all twenty-five pre-practicum hours.	Music majors are often overloaded with classes, ensembles, practicing, homework, etc. that it can be challenging to fit in all twenty-five hours of observation. Discussing this problem with the instructor could allow for future changes in the class or flexibility on finishing all the required hours.
3. This class is a project, teaching practice, and group discussion-based course which provides a challenge when a student is absent.	A project, teaching practice, and group discussion based class can be a challenge when students are absent. Flexibility will be important for both the teacher and the students when this happens. The instructor should provide opportunities for the student to teach his/her lesson the following week when he/she is present, or the student absent can provide a video of themselves practicing teaching the lesson if an opportunity to teach the lesson the following week does not arise.
4. Finding more hands-on activities to make the lecture more engaging.	Lectures are at the beginning of each week and students can lose focus if they are sitting for too long. Finding some hands-on activities to go along with the lecture can help students stay focused and grasp the material more. Some examples might include playing along with hand percussion, etc.
5. There is a lot of reading for this class, and students need to come in prepared for discussion time.	Reading assignments take place both at home and during class. It is essential that students do all of the reading so they can participate in class discussion and group work time.
6. Need a backup plan when technology fails.	Technology is an important part of this class. There are PowerPoints, videos, audio, etc. If some part of the technology is not working one day, that messes up an entire class. The instructor needs to be prepared for times like this and be flexible. Having a backup plan that does not require the computer or another form of technology will be important.

	(Flipcharts and whiteboards, handouts at the ready, “everybody gather around the phone to listen to this song, etc.).
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Formative Assessment

Match the symbol to the correct word. (2 Points Each)

1.		Measure Repeat
2.		Bar Line
3.		Grand Staff
4.		Time Signature
5.		Repeat Sign

Note: Red dashed lines connect the symbols to the words as follows: 1 to Bar Line, 2 to Measure Repeat, 3 to Grand Staff, 4 to Time Signature, and 5 to Repeat Sign.

Using the word box, answer the fill in the blank questions. There are more options in the word box than questions. (2 Points Each)

6. The National Standards three artistic processes are creating, performing, and _____. *responding

7. _____ encourages improvisation and self-discovery, and considers the whole body a percussive instrument. *Orff
8. _____ eurythmic teaches concepts of rhythm, structure, and musical expression using movement. *Dalcroze
9. An elementary music composition can be written using rhythm patterns, colors, musical notes, and _____. *solfege
10. _____ developed music learning theory. Music is a type of language learning. *Gordon

Word Box

Gordon

Orff

Singing

Kodaly

Suzuki

Solfege

Dalcroze

Responding

Movement

Summative Assessment

Answer the multiple choice and True/False questions below. (2 Points each)

1. True or False: A musical staff contains 6 lines and 5 spaces.
 - A. True
 - B. False *
2. Which is not a part of the 1994 Music Standards?
 - A. Singing
 - B. Composing
 - C. Improvising
 - D. Moving *
3. All of the following are type of musical forms except.
 - A. Concept *
 - B. ABA
 - C. Rondo
 - D. AA'B
4. True or False: Gordon developed the Music Learning Theory.
 - A. True *
 - B. False
5. What is improvisation?
 - A. Gradually getting louder
 - B. Gradually getting softer
 - C. Music created spontaneously in a performance *

D. A type of musical form

6. If a song is written in 4/4, a bar line is drawn after every ____ beat(s).

A. 2

B. 4 *

C. 3

D. 6

7. True or False: The National Standards three artistic processes are: Creating, Performing, and Responding.

A. True *

B. False

8. Students can create a composition using _____

A. Solfege

B. Rhythm Patterns

C. Musical Notes

D. All of the Above *

9. Which is not one of the six categories of Bloom's Taxonomy?

A. Create

B. Evaluate

C. Perform *

D. Apply

10. Who encouraged improvisation and self-discovery and believed that the whole body is percussive instrument?

A. Orff *

B. Kodaly

C. Dalcroze

D. None of the above

11. _____ tells the musician how many beats are in a measure and what kind of note gets the beat.

A. Time Signature *

B. Measure

C. Repeat Sign

D. Key Signature

12. _____ eurhythmic teaches concepts of rhythm, structure, and musical expression using movement.

A. Orff

B. Dalcroze *

C. Suzuki

D. Kodaly

13. True or False: A walking bass line is a bass part consisting of a continuous rhythm of four beats to the measure, usually with a repetitive melodic pattern.

A. True *

B. False

14. What are accidentals?

A. Symbols that show how loud or soft to play

B. Symbols such as sharps, flats, or naturals that raise or lower the pitch *

C. Symbols that show how fast or slow to play

D. Symbols that show when to play

15. What should you look at before playing a piece of music?

- A. Key Signature
- B. Time Signature
- C. The tempo marking
- D. All of the above *

16. Whose trademark teaching methods included solfege hand signs, stick notation, and verbalization?

- A. Kodaly *
- B. Orff
- C. Dalcroze
- D. Suzuki

17. True or False: Composition cannot be taught in an elementary school setting.

- A. True
- B. False *

18. The Suzuki method is most commonly used on what instrument?

- A. Clarinet
- B. Flute
- C. Violin *
- D. Trumpet

19. All of the following are tempo markings except:

- A. Andante
- B. Crescendo *
- C. Allegro
- D. Presto

20. True or False: 3/5 is an example of a time signature.
- A. True
 - B. False *
21. What is a chorus?
- A. A group of lines of poetic text, often rhyming, that usually exhibit regularly recurring metrical patterns.
 - B. A stepwise rising or ascending pattern of pitches within the range of an octave
 - C. A repeating section within a song consisting of a fixed melody and lyric that is repeated exactly each time it occurs. *
 - D. The characteristic quality of the sound of a voice or instrument.
22. What is the tonic?
- A. The fifth note in a scale
 - B. The third note in a scale
 - C. The seventh note in a scale
 - D. The first note in a scale, the name of the key *
23. True or False: An ensemble can only contain instrumentalists.
- A. True
 - B. False *
24. What classroom instruments would be good to use in a musical composition?
- A. Xylophone
 - B. Boomwhackers
 - C. Desk Bells

D. All of the Above *

25. What tempo is allegro?

A. Slow

B. Fast *

C. Medium Fast

D. Allegro is not a tempo