

A MUSICALLY EMBEDDED CURRICULUM FOR RURAL ELEMENTARY SCHOOLS

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A MASTER'S THESIS PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
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Table of Contents

Abstract.....	2
Chapter One: Introduction	4
Chapter Two: Literature Review	9
Chapter Three: Methodology.....	26
Chapter Four: Implementation	32
Chapter Five: Conclusions	39
Appendix A: Curriculum Project	45

ABSTRACT

Rural school districts across the nation have been at a crossroads for decades. The amount of funding and resources provided to these small towns is often meager and falls short to provide the schools and students with the proper education, teacher training, curriculum, building maintenance, and other necessary educational materials. School officials and board members in these areas across the nation each year have had to make the hard decisions of what to prioritize and what will have to fall by the wayside. Unfortunately, cuts in budgetary and educational reform have regularly faced music education programs and it has become easier and easier for these school districts to reduce prioritization of the arts. However, since the rural education districts make up approximately one-third of the nation's schools,¹ this is no longer something that can be ignored. While funding issues may not have easy solutions, and families sometimes do not have the choice or opportunity to move their child into a district with ample funding, a bridge needs to be built. Statistics show that students who have an opportunity to express themselves in this artistic manner in school are happier, more willing to complete work in other subject areas, and excited to attend school each day.

This study seeks to offer realistic solutions to the lack of music education opportunities in these rural elementary environments. This study aims to demonstrate that with the careful selection of music curriculum that works to embed the skills of music with other necessary skills in other subject areas, professionals in these rural school environments can bring the enrichment of music education to the general classroom no matter the educator's musical skill level. We are a nation that seeks to constantly find ways to approach standards from cross-curricular

¹ D., Isbell (2005). "Music education in rural areas: A few keys to success." *Music Educators Journal*, 92(2), 30-34 (accessed May 9, 2019).

foundations where students can be introduced to necessary skill sets from a variety of perspectives and subject areas. This can also be true for the arts and used for the greater good of all students – not just those naturally gifted in creative patterns. The use of a musically embedded elementary curriculum for the rural education setting gives general educators opportunities to expose students to musical outlets and therefore offering them a wider perspective of their futures.

Chapter One:

Introduction

Statement of the Problem

Across America more and more rural schools are unable to keep music programs on the list of top priorities. Music programs are in some cases non-existent, or in others a music educator is spread between two or maybe three different schools to stretch the school funds. The Merriam-Webster Dictionary defines rural as "...relating to the country, country people or life, or agriculture."² This definition reflects the general understanding of the term, but it also leaves a lot of grey area. Defining what constitutes as a rural school is not as clear-cut as the public would like to believe. According to the U.S. Health Resources and Services Administration, there are at least fifteen definitions of "rural" in use today.^{3,4,5} These accounts circle each other in their comparison of numbers and relative distance from Urbanized areas, but there are two main umbrellas that rural schools are placed under, one being the "small, rural school achievement program,"⁶ in which case the government has provided access to funds for schools who meet a very specific set of criteria including (but not limited to) the total average attendance is less than 600 students and the district is located in a county with under 10 people per square mile. With

² "Customized Content For," It's Complicated... Why What's Rural Matters: Rural School & Community Trust, 2013.

³ "Rural." Merriam-Webster. Merriam-Webster. Accessed April 17, 2020. <https://www.merriam-webster.com/dictionary/rural>.

⁴ "Defining Rural Population." Official web site of the U.S. Health Resources & Services Administration, December 19, 2018. <https://www.hrsa.gov/rural-health/about-us/definition/index.html>.

⁵ "Customized Content For," It's Complicated... Why What's Rural Matters: Rural School & Community Trust, 2013.

⁶ Ibid.

the population numbers growing in even America's hard to reach areas and the pull from farmers for immigrants to find work in these small towns, the future of this specific rural school label is dwindling quickly.

It is common for the general public to breeze past a definition of rural education as, "less than 600 students and under 10 people per square mile,"⁷ and dismiss the fact that somehow the fact remains that one-third of the nation's children are being educated in a "rural" setting.⁸ This is where the rural school is continuing to gather larger populations each year. By using this broad definition and examining the economic state of the nation, rural schools are in fact a consistent and stable part of this nation's educational system and in fact might be subversively trickling across the nation even within developed areas.

Therefore, while the amount of schools designated as "rural" are growing in number, it is important to view the education given in these districts in the realistic sense that while stakeholders believe all students deserve the same quality of education, this is not a realistic assumption in the area of the arts when comparing rural, suburban, and urban school districts. Recognizing of course that conditions change from place to place and the needs and interests of students in these districts are widespread; the goal of each modern educator and administrator is to provide satisfactory training for students in all avenues of life, including music. When music education programs in the rural schools are examined, some topics such as the quality of educators, funding, rehearsal space, and educator professional development come up far short in the rural areas in comparison to their counter parts.

⁷ "Customized Content For," It's Complicated... Why What's Rural Matters: Rural School & Community Trust, 2013.

⁸ D., Isbell, "Music education in rural areas: A few keys to success." *Music Educators Journal*, 92(2), (2005): 30-34, accessed February 19, 2019.

The problem lies in the reduction of arts programs in rural elementary schools and the disservice these school districts are giving to their student communities. Unless instruction in music becomes an integrated and vital part of the public school system, the following generations of students raised in these communities will learn to realize the disservice that their childhood school district might have offered them, and learn to regret their years in the rural school district rather than look fondly on the rural school setting for all the reasons they are sought after and enjoyed by many.

Thesis Statement

While many issues of school funding and finding time in a school district's schedule are common hurdles when addressing music in the rural school, it is not impossible to provide these students with their own unique musical experience by approaching the curriculum in a different light; a fully embedded music and core-curricula approach. Music can easily be utilized by all general education teachers and provide students with music instruction integrated into history, geography, literature, art, physical training, and math, just to name a few. This curriculum would stress the learning of music, not simply for its own sake, but for the use in other fields and practices. By embedding music into other subject matter, children are subconsciously instructed that music is a worth-while subject and has value inside and outside of school. Thus, by embedding musical skills and knowledge into other subject areas, some students will learn to master the musical score and others will learn the basic facts about notations, but each student will be given an opportunity to explore the arts in a practical and realistic manner.

Statement of Purpose

By embedding music curricula, basic notation, and rhythm practices into the primary

schools, students in rural school districts will live healthier and productive lives,⁹ and the school administrations will reap the benefits. Decades of studies have supported the obvious links between the study of music and the accelerated development in some areas of the brain.¹⁰ Not only that, but, classroom music practices were found to positively influence other areas of the child's well-being, "such as self-esteem, ability to work in a team, improved school attendance, increased confidence, ability to persist and decreased anger and stress."¹¹ All dedicated primary school teachers yearn to create a classroom environment which stresses these important concepts, and music can be a useful and impactful tool for them to bring their classrooms to that goal.

The intended outcomes of this curriculum project land on a re-imagining of the way K-8th grade school curriculums in the rural district function. No longer are rural administrators striving to keep programs running the same way they always have but are rather looking for new imaginative and unconventional methods to meet the unique needs of their student communities. Across the country dedicated staff, school boards, and administration are working tirelessly to create an engaging learning environment for students. Even still, more can be done and should not be dictated by the foundation of societal downfalls that the rural education system is built upon. Embedding music into the general education curriculum will be an important step in the right direction, and a big step especially for the future scope of music education.

⁹ D., Isbell, "Music education in rural areas: A few keys to success." *Music Educators Journal*, 92(2), (2005): 30-34 , accessed February 19, 2019.

¹⁰ Trimble, Michael, and Dale Hesdorffer. "Music and the Brain: the Neuroscience of Music and Musical Appreciation." *BJPsych. International* 14, no. 2 (2017): 28–31. <https://doi.org/10.1192/s2056474000001720>.

¹¹ Jennifer Heinrich. "The provision of classroom music programs to regional Victorian primary schools." *Australian Journal of Music Education*, no. 2 (2012): 45+. *Gale Academic OneFile* (accessed February 2, 2020). https://link-gale-com.ezproxy.liberty.edu/apps/doc/A322563788/AONE?u=vic_liberty&sid=AONE&xid=3770f6cd.

Significance of Study

Educational literature provides strong arguments concerning the value of music as a vital part of a well-rounded education as well as students getting and sustaining jobs after high school.¹² Many researchers in the field agree that education in the arts fosters innovative leadership skills in children as well as providing a safe learning environment for creativity to flow.¹³ There has been a considerable shift away from teacher-dominated learning in curriculum and a stronger focus on social and emotional learning, which leans itself greatly into the implementation and priority of arts education.¹⁴ The importance of music education is that it allows the learner to be involved with their culture and provided with opportunities to experience the traditions of other unfamiliar cultures.¹⁵ This safe and healthy environment will increase their musical understanding as well as empower students and develop their social and emotional skills. Through music-making, students can develop lasting relationships and encourage them to be active participants in their communities.¹⁶ The significance of this project lies in the fact that it gives rural students access to the benefits of the arts while considering the unique circumstances of the rural school system.

¹² Heinrich. "The provision of classroom music programs to regional Victorian primary schools." 45+.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Julia Brook, "Placing elementary music education: a case study of a Canadian rural music program." *Music Education Research*, 15:3, (2013): 290-303, DOI: [10.1080/14613808.2013.779641](https://doi.org/10.1080/14613808.2013.779641).

Chapter Two:

Literature Review

This literature review will provide an overview of current research regarding rural school education in America. This research will include, but is not limited to, the current definition and environment of rural education as well as the current funding situation and statistics, common misconceptions concerning music educators in the rural setting, and the difficulty behind hiring quality teachers for these positions. After in-depth research pertaining to the connections between Arts and achievement, many concepts and connections will be made between the necessity of music and the developing brain. The proposed answer will highlight these factors and show how a new approach to embedded music curriculum can and will help create a new option for rural schools. No longer will policy makers in these districts have to decide between music or higher academic achievement. A musically embedded curriculum will include both of those aspects as well as open pathways for students to engage in and enjoy music for the rest of their life.

Rural Education

In a world that is becoming more earth conscious and the popularity of more organic and authentic food and menu options have grown, rural communities have been given more attention and support. The rural communities have been known to be areas where people purchased their services and goods locally. Therefore, the success of the communities has weighed heavily on people's ability to interact with their given resources in a sustainable way. By examining rural education, one cannot do so in separation from the community that establishes it. As Julia Brook states in her rural education research in Canada, "In a time where many educational reformers are calling for the establishment of relationships and for the increased understanding of the local

environment and connecting to the land, rural education can play an important part.”¹⁷ By working to understand the educational contexts in these areas, the public can gain an understanding of the use of public funding for these educational systems and how this impacts the content and resources driven from these areas. This understanding not only supports rural areas but also allows opportunities that can enhance education in urban and suburban settings as well. This perspective is an emphasis on the local and it might seem counter intuitive in view of the need to educate children to be global citizens.

Rural School Statistics

According to the *National Center for Education Statistics* rural education has the benefit of their low percentages of teachers who reported potential problems such as lack of parental involvement, students coming to school unprepared to learn, student apathy, and student tardiness. City and suburban areas had percentages of reports in these problem areas around the 24 – 33 percent range while their rural counterparts were continually behind their numbers by a few digits or in some cases such as the report of the lack of parental involvement at the primary level, rural schools only reported this problem at a 20.3 percent range while the city reported at 31.9 percent.¹⁸ The reasons for this gap in serious problems being reported by teachers in the rural setting is unclear, but it is evident that the rural environment does have many positive aspects to counter act the unique challenges.

The U.S Department of Education conducted many listening sessions which highlighted some of these unique challenges that are facing rural schools. These examples confirmed issues

¹⁷ Brook, “Placing elementary music education: a case study of a Canadian rural music program.” 290-303.

¹⁸ “Percentage of public-school teachers who reported potential problems as "serious problems" in their schools, by type of problem, locale, and grade level taught,” (2011-12): Accessed February 27, 2020. <https://nces.ed.gov/surveys/ruraled/tables/c.1.a.-2.asp>.

that the Department had already been aware of as well as provides continual insight into areas of concern for stakeholders. The study depicts that while rural students perform well on some measures compared to their peers in other environments, in other measures it appears that they are falling behind. There has been no documented difference between rural students' performance and those in the urban and suburban on the mathematics and reading 12th grade assessment. Also, the study shows that, "the percentage of rural adults 25 and over who have graduated from high school is roughly equal to the national average and exceeds those of city and town adults. Yet the percentage of adults in cities and suburbs who have earned a bachelor's degree or higher exceeds the percentage of rural adults with this level of education by more than 10 percentage points."¹⁹ This determines that even though the secondary educational scores cannot prove one educational setting is more superior than the other it can be proven that those who attend secondary school in an urban or suburban area are more likely to attend college and earn a bachelor's degree. Some speculate that this correlates to the significant difference in Arts and extracurricular activities and opportunities available and these interests then persuade students to attend a University to continue their pursuits in these areas.²⁰

The study completed by the *National Center for Education Statistics* shows that the total amount of financial expenditures per public elementary and secondary student by district is in close running between cities, suburban, and rural districts. In fact, in some remote areas the rural districts were awarded thousands more per student for expenditures. Even with that said, rural schools often see themselves at a disadvantage compared to their counterparts during grant

¹⁹ "Section 5005 Report on Rural Education Report" Accessed February 26, 2020.
<https://www2.ed.gov/about/inits/ed/rural/rural-education-report.pdf>.

²⁰ Michele Sandlin, "An Admissions/Enrollment Imperative for Predicting Student Success." *College and University* 94, no. 2 (Spring, 2019): 2,8,10-11, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/2232608516?accountid=12085>.

writing competitions. Larger districts might be able to afford a dedicated grant-writing staff while many rural districts, due to small staff, lack the personnel necessary to complete these complex applications and therefore they are less likely to be awarded extra grant funding for school programs. Some other disadvantages that have been recognized are the rural school's limited access to broadband wireless networks which hinder classroom instruction and programs as well as the fact that even if students can get online at school they most likely will not have access anywhere else which makes the completion of assignments and research all the more difficult. Transportation has also been voiced as another challenge which results from longer distances between students' homes and school, as well as fewer career options and the inability to retain teachers and principals in these communities with little amenities.²¹

Now while these disadvantages might sound familiar to many rural educators and administrators it does not mean that all rural communities occupy every disadvantage listed above or do not include some that are not listed. As the U.S Department of Education stated, "Some rural communities are among the poorest in the nation, while others lack sufficient workers to fill the available jobs. Rural communities occupy every point on the boom-and-bust cycle. 'Rural' is not a monolith but a compilation of thousands of unique communities and circumstances."²²

Students who arrive in these contexts have a variety of needs like their suburban and urban counterparts, but in some cases these needs are unable to be filled. Young people

²¹ Percentage of public-school teachers who reported potential problems as "serious problems" in their schools, by type of problem, locale, and grade level taught: 2011-12. Accessed February 27, 2020. <https://nces.ed.gov/surveys/ruraled/tables/c.1.a.-2.asp>.

²² "Section 5005 Report on Rural Education Report" Accessed February 26, 2020. <https://www2.ed.gov/about/inits/ed/rural/rural-education-report.pdf>.

experience a variety of risks associated with living in rural communities. The most documented of these risks is that of mental health problems as well as low educational aspirations.²³ In a recent study it was noted that rural youths displayed a higher level of anxiety (39 percent) in comparison with that of the general youth population (10 percent). These risks can harm the youths in many ways, but research suggests that these mental health problems and low educational aspirations can seriously harm the success of students in school. These statistics come from years and generations of rural educational systems doing the similar things with what they have been given. If the cycle of low aspirations and crippling mental health issues is ever going to stop the stakeholders in these situations, we need to provide students with more opportunities and experiences that are out of their comfort zone and expose them to causes, hobbies, and career opportunities they could become passionate about. Research shows that “low educational aspirations are also associated with rural youths because of the availability of local industrial jobs.”²⁴ If music was embedded into the general educational curriculum in rural schools, then not only would students have a subject or moment of the day they could get excited about and feel empowered in their skill level by, but this shift could also open up other avenues to use the academic funding on after school clubs or field trips outside the communities.

²³ Jill A. Hoffman, Dawn Anderson-Butcher, Michael Fuller, Samantha Bates, “The School Experiences of Rural Youths: A Study in Appalachian Ohio.” *Children & Schools*, Volume 39, Issue 3, (July 2017): Pages 147–155, <https://doi-org.ezproxy.liberty.edu/10.1093/cs/cdx010>.

²⁴ Hoffman et al., “School Experiences of Rural Youths: A Study in Appalachian Ohio.” 147–155.

Rural Music Educators

Surprisingly enough, a serious lack of literature is available to help teachers who choose to work in rural schools. This is shocking, especially since two-thirds of all public schools in America are considered rural. This large percentage of public schools are responsible for educating almost one-third of all school-age children.²⁵ Daniel Isbell states in his article, *Music Education in Rural Areas: A Few Keys to Success*, that, “insufficient resources, geographic isolation from other music teachers, and other specific challenges of a rural setting can overwhelm even the most experienced music teacher.”²⁶ The low enrollment in remote contexts place strains on performance abilities and therefore force rural teachers to be creative with scheduling, instrumentation, and music choices. This continual problem with low enrollment is often continued by frequent teacher turnover which in turn results in students leaving the program. The instruments available to rural music teachers are usually in disrepair, without room in the budget to fix them. If the rural music educator happens to have a rehearsal space, it is usually shared with the rest of the school, inadequate or out of date, and not available whenever needed.²⁷

While these conditions do not apply to all rural contexts, they are indeed more common than not. Even with just one of the above listed situations, it requires a qualified music educator with immense creativity, not to mention many locations in America which represent many other unnamed unique conditions. These types of situations call for educators who are flexible, enthusiastic, experienced, and most importantly, to have a good sense of humor. While these

²⁵ Isbell, “Music education in rural areas: A few keys to success.” 30-34.

²⁶ Ibid.

²⁷ Ibid.

scenarios might scare away many, the few and proud stand with rural schools and make it their personal identity to find ways to make the small-town life work in their favor.

What a music educator does each day can vary greatly depending on their location. A middle school band director's job description in suburban Chicago is going to look nothing like that of a music educator in rural Montana. A typical music teacher's job description includes just that, teaching music. Some music teachers might be required to teach many different grades and areas of music including general music, band, and possibly choir. This job description goes beyond all things music when it comes to that of a rural music educator who can have many different responsibilities and can be seen coaching sports teams, directing after school clubs, driving school buses, and a variety of other things completely unrelated to music.²⁸ In some cases, rural music educators are required to travel among many different schools spread out in the district and teach a variety of grade levels. This also provides the rural music educator the unique opportunity to often teach the same students each year and enjoy watching seniors graduate who have been under their instruction since beginning band in fifth or sixth grade. This opportunity to get to know students over many years can often make a rural community a special place to influence the next generation of music students.

Since the inception of music programs across the country, music standards have gradually been given a place as a measurable form to address musical skills and understandings.²⁹ Despite the promotion of these music standards, it seems that the thing most noticed, promoted, and recruited by families, school boards, and teachers, has been that of the

²⁸ Isbell, "Music education in rural areas: A few keys to success." 30-34.

²⁹ Vincent Bates C., "Preparing Rural Music Teachers: Reflecting on 'Shared Visions.'" *Journal of Music Teacher Education* 20 (2) (2011): 89–98. accessed February 19, 2019, doi:10.1177/1057083710377722.

classic western art music, focused competitive bands, choirs, and orchestras. In order for schools to reach this goal, it all starts with an elementary curriculum with teacher-led ensembles and choirs focused on listening and singing western art music, elective ensembles in junior high, and finally a large competitive high school and college ensemble.³⁰ Rural schools have a hard time keeping up with the classical ensemble stigma. Even the absence of one family moving from a small community could mean imbalance and the ruin of a well-prepared plan for a successful ensemble. Due to the fact that these ensembles are based on size, appearance, and sound, “teachers in small rural schools may be perceived as less effective than their suburban or urban counterparts.”³¹ Therefore, it can be perceived that a rural K-12 music teaching position might be entry level compared to directing a large suburban high school ensemble.

It’s important to note here that while rural music teaching assignments are often perceived in a negative light, it is in the interest of the whole public school system that we view and treat rural students as equal in diligence, capacity, intelligence, and capability as their suburban counterparts, and understand that it is because of these unequal comparisons, rather than the level of student potential, that gives the impression that rural students are inferior. If alternative music values could be compared that were possibly less reliant on large school size, culture, or location, the relative opportunities for excellence in rural music education could benefit. Some might feel that it would be unfair to the rural music students to not expect them to live up to the same standards as that of their suburban counterparts. This would be true on a level playing field, with equal access to quality teaching and learning, curriculum, materials, and adequate professional development trainings for music educators. Unfortunately, this equal

³⁰ Vincent Bates C., “Preparing Rural Music Teachers: Reflecting on ‘Shared Visions,’” 89–98.

³¹ Ibid.

playing field has yet to exist, and school size will likely remain an advantage for suburban contexts.

Some benefits of rural school teaching are that these music educators have the advantages of autonomy and flexibility to focus their teaching on the needs of the specific community. These music educators, while limited in space and attendance, have the opportunity to be creative and shape a unique music program that the community can get behind. As Vincent Bates stated in his article, “rather than taking the consolidated, urban factory-school as the model of educational progress and modernity, we might actually reintroduce the small, intimate, community-focused rural school as an appropriate model for the 21st century.”³² This opens the pathway to re-examining the way rural schools address music education with the traditional teacher position.

While the benefits are apparent, and some individuals find their true joy in their positions as rural music educators, the data shows that even these sparse job opportunities are being either cut down to half-time, or teachers are expected to travel and provide music for several school buildings, or the jobs are disposed of entirely. It is evident that school policies often dictate those music funds to be placed in other arenas. Dr. John L. Benham points out that these cuts are a major factor in the loss of music programs and it usually comes in one of these two forms: “1. Budgetary issues: Enrollment decline, funding deficiencies, preference for funding other areas such as the perceived ‘basics’ (i.e., math, English, science) 2. Educational reform: Middle schools or junior highs, scheduling, school-to-work, tax vouchers, charters or magnet schools.”³³ Benham insists that as music education advocates individuals will feel helpless and indignant in

³² Bates, “Preparing Rural Music Teachers: Reflecting on ‘Shared Visions.’” 89–98.

³³ Dr. John L. Benham *Music Advocacy: Moving From Survival To Vision*. Lanham, MY: Rowman & Littlefield Publishers, 2011.

the same breath and then know first hand the necessity of becoming involved and then hopefully become better at recognizing the threat before it happens in order to keep music programs off the list of cuts.

Research was conducted in rural districts across the world and the reporter, Mafora, stated that, “True professional practice requires a continual in-depth investigation into what is and isn’t working locally, with ongoing adjustments to instruction on the basis of analysis and best practice.”³⁴ More and more educators are being convinced to change their degrees from Music Education while in preparatory programs and/or include another endorsement or licensure that affords them easy access to a general teaching position when the need arises. Advisors and professionals in charge of educating America’s next generation of teachers see the problem and conclude that the risk is too high for students to be graduating with a degree in Music Education when more often than not there are too many musically experienced educators teaching middle school math for lack of finding a job in their preferred path.³⁵³⁶ Pretty soon this gap in educated music instructors is going to become obvious and the overfilled positions will be in urgent need to be filled. This poses an opportunity for stakeholders in the education systems to re-examine what they have always done and determine what outcome they would prefer to face the future of music education in America.

³⁴ P., Mafora, “Managing teacher retention in a rural school district in South Africa.” *The Australian Educational Researcher*, 40(2), (2011): 227-240 accessed February 17, 2019, doi:10.1007/s13384-013-0088-x.

³⁵ Ibid.

³⁶ Isbell, “Music education in rural areas: A few keys to success.” 30-34.

Arts and Achievement

For many generations the impact of music education has been studied, discussed, debated, and in some cases, forgotten. In 1999 a testimony was submitted to the house of representatives that demonstrated data that proved music made kids smarter. They stated, “the college board last year documented a 100-point gap in SAT scores between students who had music instruction during their early elementary school years and students who did not. The longer the students study music, the greater the gap in scores.”³⁷ The media gravitated toward that explanation in order to advocate for music in schools across the country for years, but in recent years there is less literature available to these same ends. However, the previous U.S Secretary of Education, Arne Duncan, stated that: “Education in the arts is more important than ever. In the global economy, creativity is essential. Today’s workers need more than just skills and knowledge to be productive and innovative participants.”³⁸ He continued to discuss the fact that creative experiences are an essential part of the daily work life of professionals. "To succeed today and in the future, America's children will need to be inventive, resourceful and imaginative."³⁹ An informed national organization, *The Partnership for 21st Century Skills*, advocates for schools to turn their attention away from the 3Rs (reading, writing, and arithmetic) and rather focus on the 4Cs: “Critical thinking and problem solving, Communication, Collaboration, and Creativity and innovation.”⁴⁰ The results from the following study will

³⁷ Vaughn, K., & Winner, E. (2000). SAT Scores of Students Who Study the Arts: What We Can and Cannot Conclude about the Association. *Journal of Aesthetic Education*, 34(3/4), 77-89.

³⁸ Isbell, “Music education in rural areas: A few keys to success.” 30-34.

³⁹ Ibid.

⁴⁰ "The Importance of Music." *Spread Music Now*. Accessed February 17, 2019. www.spreadmusicnow.org/the-importance-of-music.

reinforce this movement and bring awareness that creativity is increasingly important in the American workplace and this creativity begins in the classroom. Music should no longer be an afterthought, but rather a subject area that is addressed as plainly as history and mathematics.

Howard Gardner has been credited with the notions of the presence of multiple intelligences which in the early 1970-1980s enticed many researchers to examine the relationships between music ability and academic achievement.⁴¹ The most significant relationships found in the research conducted in those studies and others are the connection between music and mathematics, which is concerned with the spatial task performance, reasoning, and spatial-temporal reasoning. This applies as well to music and its relationship to standardized reading and verbal tests. One thing that has been proven beyond the shadow of a doubt even through skeptical researchers and cynical data presented. The mental capacities that develop and are required to participate in learning music are also skills that are transferable to all other academic endeavors. These developed mental capacities are also vital tools in managing the variety of behavioral problems that arise.⁴²

In an article written by Chris Gibson and Andrea Gordon, “Rural Cultural Resourcefulness: How Community Music Enterprises Sustain Cultural Vitality,” that all forms of education require an avenue of musical expression because it’s built into human’s DNA to see musical expression in one way or another. Music speaks to and for those who have no voice and gives students a sense of place, peace, and belonging in an otherwise turmoil filled world – especially in the eyes of a hormone raging 6th grader. Gibson and Gordon stated that, “All

⁴¹ Peter Gouzouasis, Martin Guhn & Nand Kishor, “The predictive relationship between achievement and participation in music and achievement in core Grade 12 academic subjects,” *Music Education Research*, 9:1, (2007):81-92, DOI: [10.1080/14613800601127569](https://doi.org/10.1080/14613800601127569)

⁴² Ibid.

societies have traditions of musical performance and expression. Music is a powerful visceral force; it can foster feelings of community and belonging while establishing a sense of self-identity and place”⁴³ Music has a grounding effect on the majority of the public in some way and for those who are naturally more tuned in to the right side of their brains. Music is a means to get them excited and shows them that they have an avenue in life, and for some, music could uncover their subconscious “niche” in this world.

Not only does music provide this sense of place for students, it can also foster community health and development as these students grow up in musically conscious communities. Gibson and Gordon also pointed out the fact that, “The promise is that high value activities in the arts, culture and creativity can stimulate meaningful employment, attract tourists and inward investment, and also generate a lively cultural milieu that attracts innovative and highly educated people.”⁴⁴ Henry Ford, who revitalized the picture of American society, is attributed with the saying which goes, “if you always do what you’ve always done, then you will always get what you’ve always got.”⁴⁵ If educational practices were created and then never changed and developed as more strategies and practices were practiced, the schools and administrations would become complacent. This is true in the face of education and is true in the life of rural and small-town communities.

What It Looks Like: The Benefits of a Fully- Embedded Music Curriculum

There are educational movements that see the benefits of music integration and providing

⁴³ Chris Gibson and Andrea Gordon, “Rural Cultural Resourcefulness: How Community Music Enterprises Sustain Cultural Vitality,” *Journal of Rural Studies* 63 (2018): pp. 259-270, <https://doi.org/10.1016/j.jrurstud.2016.11.001>.

⁴⁴ Ibid.

⁴⁵ “A Quote by Henry Ford.” Goodreads. Accessed March 6, 2020. <https://www.goodreads.com/quotes/904186-if-you-always-do-what-you-ve-always-done-you-ll-always>.

environments which stimulate a wholistic view of education that empower students to elicit academic excellence through educational artistry. One such education movement, called Waldorf Education, was founded by an Austrian-born scientist and philosopher, Rudolf Steiner (1861-1925). Steiner worked from a perspective of a three-fold vision of the human being made up of body, soul, and spirit. The educational branch of his research was born out of his voice of activism in the aftermath of WWI. Over the years, Waldorf has evolved into one of the largest independent school movements in the world.⁴⁶ This movement leads students to engage with the curriculum on more than just one level. “Lessons balance cognitive and emotional intelligence with physical activity where each assignment integrates academic work with fine and practical arts.”⁴⁷ This integrated approach challenges the student’s intellectual capacities by integrating movement and fine arts into the study of humanities, science, math, and technology. “Through the development of these capacities, we strive to educate the whole human being in a healthy and balanced manner.”⁴⁸ This educational movement stands on their passion for developing the mind, body, and spirit of the child, and by so doing encourage the child’s freedom and growth.

The Waldorf educational philosophy is not the only movement that strategically integrates fine arts into other educational avenues. But the concepts from these movements are integrated at different scales dependent on the educational environment and impression of the various stakeholders. The “Open-School” movement that began in the 1970s (and pretty soon thereafter fizzled out to just a speckling of schools left) empowered their youth to be the leaders of their own learning, and if that learning included fine arts and movement, then that was how

⁴⁶ “Waldorf Education in New York City.” Rudolf Steiner School. Accessed March 7, 2020. <https://steiner.edu/>.

⁴⁷ Ibid.

⁴⁸ Ibid.

the curriculum was going to be presented to the individual who was interested in it.⁴⁹ In similar fashion, the Montessori school philosophy is still alive and well and embodies the approach that students learn best in individually centered environments which cater to the specific needs of each child. This movement sees the importance of incorporating fine arts into the regular routine of the student's day and provides ample opportunities for students to use music and movement to accentuate their learning capacities.⁵⁰

A philosopher and educator, John Dewey, birthed a vision of education that^{1/3} envisioned a teaching and learning environment where the student could explore their individual interests and capabilities. One educator, Lois Veehoven Guderian stated that she has found that, “by giving students opportunities to apply what they are learning in creative ways reinforces and clarifies their understandings of course content and strengthens the development of skills experienced through instruction and activities in the classroom.”⁵¹ The value of embedding the skills of improvising and composing activities as a natural progression of course content and general education instruction in the elementary classroom is too important to pass up on. Teachers can then give students opportunities to reinforce and then “expand their understanding and skills in the objectives at hand while simultaneously nurturing their development of creative thinking in music.”⁵² This important work of viewing general subject areas and music as a simultaneous entity is one that has proven itself worthy of the attention of public-school boards.

⁴⁹ Drummond, Steve. “Open Schools' Made Noise In The '70s; Now They're Just Noisy.” NPR. NPR, March 27, 2017. <https://www.npr.org/sections/ed/2017/03/27/520953343/open-schools-made-noise-in-the-70s-now-theyre-just-noisy>.

⁵⁰ “What Is the Montessori Method?” Montessori Teacher Training and Parent Resources. Accessed March 7, 2020. <http://ageofmontessori.org/montessori-method/>.

⁵¹ Guderian, Lois Veehoven. “Music Improvisation and Composition in the General Music Curriculum.” *General Music Today* 25, no. 3 (2011): 6–14. <https://doi.org/10.1177/1048371311415404>.

⁵² Ibid.

Especially in the avenue of condensing the number of educators needed to provide students in small districts with valuable musical opportunities. This fact alone should allude to the beautiful picture of what rural education could look like if policymakers were to tune in to what an embedded curriculum philosophy could provide them, their schools and district administration and most importantly, the students in the rural settings of America.

Chapter 3: Methodology

The results from this study were derived from a historical research standpoint. “Historical research involves studying, understanding and interpreting past events.”⁵³ The purpose of this type of research is to reach new conclusions about past events, persons, or occurrences. Historical research involves more than just finding and presenting facts and historical information, it also requires an interpretation of the information and what should be learned from these persons or occurrences in history.

The interpretation of this historical research is the perspective of healthy rural communities and building a brighter tomorrow for the children who live in these communities. The lens through which the historical occurrences and events are viewed through demonstrate the motivations and aspirations of the educational leaders and reformers of this nation. Each decision and event in history is pieced together to create a tapestry of people offering a hand and word of encouragement to the following generation, a sentiment and lifestyle that should be carried on through the decades to follow this study.

In order to make progress in society, everything must be viewed from the perspective of what has been done, what worked, and what still could be better. As stated earlier, a wise man once said, “If you always do what you always did, you will always get what you always got.”⁵⁴ Same statistics, same results, which equals complacency. Through the lenses of Historical Research, a foundation can be built concerning what has already been practiced, what has worked well, and the reasons behind certain practices and systems within rural education. By

⁵³ Historical Research Methods. Accessed April 19, 2020.
<http://schools.yrdsb.ca/markville.ss/history/honours/researchmethods.html>.

⁵⁴ “A Quote by Henry Ford.” Goodreads. Goodreads. Accessed March 28, 2020.
<https://www.goodreads.com/quotes/1171726-if-you-always-do-what-you-always-did-you-will>.

recognizing what brought Rural Education to the point it is at today individuals will have a better grasp on how to advocate for the future of Rural Education.

Rural Education has gone through an expansive reform over the decades since regular school buildings became the norm in America. In the nineteenth century, music was primarily taught only in city schools and to a small minority of American children. After 1900 things began to change quite rapidly. Rural reformers desired to organize music education in rural schools and their communities. “Inspired by popular rural reform ideas, they traveled into the countryside to promote music education, improve musical performance, develop mass teaching techniques, and ‘uplift’ rural people through music.”⁵⁵ The motivation of these reformers matched the other Progressive Era reformers who possessed a strong sense of purpose and preferred to work directly with the people in their communities. “These campaigns were undertaken at a time of significant growth in American education. An analysis illuminates the motivation and methods of reformers who resolved to extend music instruction for the first time to every American child, rural as well as urban.”⁵⁶ The pure motivation of these reformers who preferred to use their talents and skills to impart knowledge to their communities rather than sit in a studio adds to the story of how music education, “rode a wave of Progressive reform,”⁵⁷ and therein adds to the story of how music education affected the schooling of rural children from there on through history.

Through the end of the nineteenth century many magazine editors and journalists worked tirelessly to promote American efforts in performance, composition, and music education. Arthur

⁵⁵ Lee, William R. "Music Education and Rural Reform, 1900-1925." *Journal of Research in Music Education* 45, no. 2 (1997): 306-26. Accessed March 28, 2020. www.jstor.org/stable/3345589.

⁵⁶ Ibid.

⁵⁷ Ibid.

Farwell of the Wa-Wan press was the most influential and active in this area and in 1914 he stated, “the message of music at its greatest and highest is not for the few, but for all; not sometime, but now; that it is to be given to all, and can be received by all.”⁵⁸ Farwell’s hopes for a revolution in music began the disintegration of this novel ideal of music for all as the years passed and more and more countryside folk began migrating to the urban areas in the North in search of more jobs and livelihood. Alarmed at how this migration might cripple the rural economy and cause social and economic problems for America, politicians, educators, and reformers began to give more attention to rural problems. Now, the motivation behind providing music education in these rural communities was stemmed from the desire to use music to keep the rural communities fascinating and desirable to live in rather than the idealistic view Farwell and his colleagues spearheaded just a few short years earlier.⁵⁹

Throughout the next few decades, the efforts in rural music education was tied to practical social and economic betterment. Those who made the most impact in the rural music movement leaned heavily on community music efforts. These people saw, “clear links between social stability, music as a tool for social amelioration and increased food production and believed that their efforts were a stage in the cultural betterment of America.”⁶⁰ These practical rationales were things such as better school attendance, more effective discipline, and better teaching were cited by participants.

Just as their counterparts in the general education field, reformers in rural music education placed most of their hopes on the individual classroom teacher. In some more

⁵⁸ Lee, William R. "Music Education and Rural Reform, 1900-1925." 306-26.

⁵⁹ Ibid.

⁶⁰ Ibid.

prosperous areas they were able to hire music specialists, but it was widely believed that these attempts to hire specialists were doomed to failure due to how expensive their employment was and they were also often outsiders who were unfamiliar with the expectations of rural living conditions. Training for these rural classroom teachers was modest at best. The courses for training was stripped to the essentials; rote singing of a small repertoire that could be quickly taught to children, teaching some general music appreciation ideas, a few music rudiments, and learning how to organize programs.⁶¹

The future results of these years of rural uplift in music are mixed. This project is based on the concern that while rural music education has an expansive history of supporters and motivated participants, in the end these few and spread out reformers could not sustain these programs without the support of the individual classroom teacher. Some results from these years of reform were, “new ways of spreading the many benefits of music were incorporated into schools and colleges: festivals and contests became a feature of music teaching, musical training for the elementary teacher became standard, and extension work and community singing has enjoyed continued success.”⁶² It is evident that while city schools have had a wider pool of music experts to pull from to lead school music programs, history demonstrates the fact that rural music education has a better bet to provide training for the original classroom teachers in the musical essentials because hiring music professionals in these communities has been deemed, “doomed for failure,”⁶³ since the early decades of the nineteenth century.

In order to in turn make sure the work of Arthur Farwell and other reformers of the

⁶¹ Lee, William R. "Music Education and Rural Reform, 1900-1925." 306-26.

⁶² Ibid.

⁶³ Ibid.

nineteenth century is not put to waste, stakeholders of twenty-first century rural schools can follow this project's methodology in order to create a musically embedded curriculum that puts music back in the lives of every American. Music can be seen and used for the purpose those early reformers envisioned, which was to provide all Americans, regardless of socio-economic status, the same opportunities to enjoy music for a lifetime.

The vision of this project is obtainable and can become a reality in three phases. First off, rural school districts can consider their current curriculum offerings and decipher where these music embedded strategies will exist. Music strategies cross-curricular is viable in possibly all subject areas, but it's important to start with small steps. Music can be used in to coincide with current elementary math programs as a relation to adding, subtracting, and relating unknown/known numbers to a figure (pre-algebra). For instance, a 5th grade common core math standard relates to the addition and subtraction of fractions which is a large portion of the 5th grade curricular math year. Music can be used by creating rhythm instruments out of recycled materials and learning the difference between the basic notes and apply basic rhythm patterns to the practice of adding fractions (i.e. how many quarter notes would be in one measure/one whole?). Not only does this make math engaging and active, but it also adds another layer to the critical thinking of what is meant when someone is subtracting something from a "whole," and gives more of a concrete symbol and practice to an otherwise very tricky concept for students to grasp.

Music will also be embedded into the social studies curriculum with the use of creating penny whistles, rhythm instruments, and song flutes to relate to specific dates in history or correlate to different people groups in America's history. For instance, a 5th grade social studies common core standard is for students to understand that natural and man-made decisions affect

other cultures and future events. Music can be used to reach this standard by seeking out information on the first people groups in America and how their musical and stylistic differences affected each culture in the future. The students can add the research of musical instruments and style to the understanding of each people group and then think critically about how these instrument uses, stylistic differences, and the individual timbre of each style has affected the music of America in the 21st century.

After the attainability of these practices have been fully realized, the data can be derived to show an observational and quantifiable research into the finances and statistical data of common rural education practices and then using that data to decipher where the school funding is currently allocated, what funds are available (if any) for music implementation, and the priority of needs determined by the school districts. This phase will review all public financial records which will provide statistical information concerning funding and cost of music educational program. This step will also research the other strategies and methodologies that have served to provide music to rural schools without the employment of a full -time music specialist. The final step will be the implementation of this curriculum. This will demonstrate how the process of training teachers in the essentials of music and providing them with a musically adapted social studies curriculum is a great foundation to begin from. The results of this process will demonstrate its reliability to be realistic and duplicatable.

Chapter 4: Social Studies and Music

This proposal presents stakeholders in rural education with this way to revitalize the music programs in their elementary schools while simultaneously allotting more funding to other necessary programs. Some might argue the most important topic to address when presenting this new program to policy makers and stakeholders in rural schools is that of how to empower and prepare the general education teacher for the role as music instructor with, possibly, no previous music experience. In drawing attention to these important points of interest it is evident that a musically embedded curriculum is a viable option for rural schools to buy into in order to empower the staff, students, as well as build up the future of the small communities of America.

The ADDIE Method

The implementation of an embedded music curriculum is only possible with the use of a trusted and reliable format. The ADDIE method⁶⁴, which was originally developed for the U.S. Army by the Center for Educational Technology at Florida State University, is a five-step instructional design approach which has since been developed more completely by the U.S. Air Force.⁶⁵ This five-step approach, ADDIE, is an acronym for the five phases of curriculum and instructional design in this methodology and they are: ANALYSIS, DESIGN, DEVELOPMENT, IMPLEMENTATION, and EVALUATION.⁶⁶ This acronym follows the design of other similar frameworks of instructional methods used throughout the ages, and this ADDIE model is one of the most common design models to provide instructional design. This model also promotes learning in the classroom that is responsive to the students and validating in

⁶⁴ "ADDIE Model." InstructionalDesign.org. Accessed April 6, 2019.
<http://www.instructionaldesign.org/models/addie/>

⁶⁵ Ibid.

⁶⁶ Ibid.

a clear-cut and direct approach. This learning approach seeks to guide the student and/or trainee in avenues of new learning experiences based on previously agreed upon goals between the instructor and student. Students are then validated in their learning goals by being guided toward a perpetual state of learning where knowledge is gained in shared spaces with others.

ANALYSIS Phase

The first phase of the ADDIE method is the ANALYSIS phase which speaks directly to the needed analysis of the population going to be affected through this instruction, this design has been used to facilitate corporate trainings, and university level lectures. This intentionally placed first phase makes the instructor consciously decipher the needs of the group going to be addressed and then determine what instructional problems will be evident to avoid. This specific curriculum project is addressing the need of embedding music into an upper elementary social studies unit on the colonization of America. This investigation of the first century of colonies and their livelihood is found in a series of American Education standards for education titled the, “Common Core Standards.” across the board for elementary grades with more in-depth investigation being processed each year. The goal of these standards is for students to understand the difference between eyewitness and secondhand accounts of an event, construct explanations of historical accounts using an understanding of cause-and-effect, and identify and examine the roles and impact of diverse groups of people within the 13 British colonies that became the United States.⁶⁷ Through the Analysis phase of this instructional design it is recommended to proceed with this unit of Social Studies but embed various musical questions, explorations, and

⁶⁷ “Preparing America’s Students for Success.” Home | Common Core State Standards Initiative. Accessed March 29, 2020. <http://www.corestandards.org/>.

interpretations into the curriculum for grades 4th-6th (which is detailed in appendix A) with some easy accommodations for early elementary as well. ⁶⁸

DESIGN Phase

The next phase of the instructional design is the DESIGN phase which pinpoints the learning objectives, different exercises, content, lesson planning, media use and selection, and assessment instruments. The learning objectives will be selected from the hierarchy of learning model coined the, “Bloom’s Taxonomy.” This chart is a list of measurable action verbs to be used when creating learning objectives beginning from the most basic level of understanding, “remembering,” and moving up each level to build on that learning until the final level of “creating.” ⁶⁹

Specifically in this curriculum project, the first learning objective will be to, “Identify and examine the roles and impact of diverse groups of people (e.g. gender roles, social roles, political and economic structures) within the 13 British colonies that became the United States including individuals who are American Indian/Alaska Native/Native Hawaiian or Americans of various other descents.” The DESIGN chart will lay out the exercises, reading material, and assessments used to then meet that learning objective. Students will move from identifying this impact in diverse groups of people groups and finalize the unit with moving to that “creating,” level of understanding and, “design a culmination project which includes a handmade instrument and essay which describes the impact of the colonization on the future of Europe and Native American tribes.” This progress of moving from each level of understanding as they build

⁶⁸ "ADDIE Model." InstructionalDesign.org. Accessed April 6, 2019. <http://www.instructionaldesign.org/models/addie/>

⁶⁹ Shabatura, Jessica. “Bloom’s Taxonomy Verb Chart.” Teaching Innovation and Pedagogical Support. Accessed April 7, 2020. <https://tips.uark.edu/blooms-taxonomy-verb-chart/>.

knowledge and skills on top of each other is the most effective way to bring understanding from an individual's short-term memory into their long-term memory.

DEVELOPMENT Phase

During the DEVELOPMENT phase the instructors create and put together the materials and assets that will assist the delivery of the content as it was created in the DESIGN phase. The designer will hash out an example lesson with a script written in expository and narrative forms to describe what exactly they will do and say with the students to deliver the content. This is where instructors should be thinking through how the layout of the learning environment should be laid out, how the materials are going to be accessed, how long their lectures of information should be (dependent on age/grade level), and what is going to be used to reinforce the content. Feedback is then used to gauge how efficient the use of chosen audio/visual items and other materials are used throughout the lesson and adjustments are made as needed. The purpose of this phase is for the instructor to put to reality what has been only theorized up to this point.

IMPLEMENTATION Phase

This fourth phase in the ADDIE model is the IMPLEMENTATION phase and is the most practical and hands-on step in this curriculum model. The purpose of this step is to prepare the learning environment for the learning to take place and work to engage the students and prepare the teacher. This is the point in the process when the teacher would prepare the script in order to communicate the language and content of the curriculum. This step in the process includes implementing connection and engagement activities to connect the students to the content. This includes gaining attention, informing the learner of the objectives, visuals, graphic organizers, guiding the learning, and then providing feedback.

For the use in this curriculum project, several materials were pinpointed as important

learning objects such as a Flipcharts/PowerPoint presentations to describe the people groups and their music with visuals and videos, posters and art supplies to create posters on the early explorers, entrance and exit tickets for use with discussion groups and to assess learning, and many others. One important step in this IMPLEMENTATION phase is for the instructor to think critically about the rationale behind the material(s) and task(s) associated with the learning objectives. It is usually at this point when some activities are possibly replaced with more effective choices and many changes are made to the transitions and use of materials in each task associated with the lessons.

EVALUATION Phase

The final step in the ADDIE process is EVALUATE and is by no means left for the end of the process even though its placement at the end of the acronym might say otherwise. The EVALUATION phase consists of two parts: formative and summative. The formative evaluation of the content, the student's learning, pacing, and individual feedback is a continual process and carefully embedded within each step of the curriculum process. The summative evaluation consists of tests designed specifically to provide the instructor feedback on the success of the unit in terms of how much of the content was/is processed to the student's long-term memory bank. However, the embedded nature of this process leans itself to the need to always take the formative data collected throughout the unit as student's content knowledge was checked, as well as the summative data collected through assessments, and outline the measurement of success. The purpose of evaluating the successful nature of any delivery of content is to determine the next steps. As Branch points out, "upon completion of the Evaluate phase, you should be able to identify your successes,"⁷⁰ as well as the reaction of the student and what they felt about the

⁷⁰ Robert Maribe Branch. *Instructional Design: The ADDIE Approach*. Boston, MA: Springer US (2010): 151.

instruction, the resulting outcomes of learning and capabilities after completion, the extent of behavior improvement, and the results on the environment resulting from the student's performance.⁷¹

Throughout this unit the students will be given formative assessments in the form of entrance and exit tickets with a specific question or discussion topic related to the content during that lesson. Along with these entrance/exit tickets students will also be posed with listening exercises of musical examples from each people group to start determining the stylistic differences and use of instruments. Students will also complete a paper and pencil instrument matching quiz during the first few lessons of the unit to assess prior knowledge and then a summative paper and pencil test at the end of the unit to assess specific content driven questions related to the livelihood, musical differences, gender and societal roles, and important points in history from the people group's involved in America's colonization. During this phase, it calls for a collective debrief to understand what did and did not work. Feedback and suggestions will be made regarding how to improve the instruction and how to more efficiently deliver the material in order to make sure that students are truly understanding the material and engaged in the learning process.

Conclusion

This ADDIE model for instructional design has stood the test of time and has been considered the standard for instructional design. Each of the phases described above are organized in a way that is very productive for instruction and beneficial for student long-term understanding. The phases are progressively built upon each other and move toward a greater

⁷¹ Ibid.

understanding on the subject matter at each interaction with the content. This model represents a dynamic and flexible guideline for building effective instruction and performance and facilitates a method of investigation and mastery of knowledge that can be then applied to the wholistic view of learning for a lifetime.

Chapter 5: Conclusions

This project seeks to understand and give empowerment to elementary age teachers and administrators at the rural school level to embed music into the general curriculum in order to expose students to the beauty of music and also how music can affect their place in society. Place-based educational research⁷² has shown that the implementation of programs in the area of social studies and the arts in comparable rural education programs in Canada and these programs have provided students with a new perspective on their community and what music has to offer them.⁷³ Some examples of this could be using singing as a great type of mnemonic device in order to memorize things such as the 50 states or simple multiplication facts. These types of music education practices also serve as a tool to tune the student's ear to what quality music consists of and then in turn, they can use that tuned ear later in life to become a part of a local choir. Place-based educational research aims to expose students to traditions that were and still are a part of their local environment and then through these experiences, their understanding of the places and people around them will then be enhanced.⁷⁴ Community music, while always an integral part in most communities, can easily be overlooked. This project aims to determine that if rural school districts were to embed music into everyday learning then students would see that music practices in life are a means for creating a flourishing social and cultural life.⁷⁵ Beyond the benefits of this resourceful creativity, cultivating cultural participation in rural communities also unleashes a powerful meaning that sustains self-confidence and belonging. "Arguably, no

⁷² Brook, "Placing elementary music education: a case study of a Canadian rural music program." 290-303.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

better is this exemplified than in the case of music: enabling rural voices to sing, and to be heard.”⁷⁶

In healthy small school music programs, the benefits of all grades and musical abilities in the elementary setting sharpening each other’s skill set and challenging each other can be a beautiful picture. This project desires to highlight the beautiful work of art this group of comradery and musical companionship can afford an individual. This style of a tight music community should work on several different pieces of music: some that meet the needs of the more advanced students and some that can give younger students developing confidence. Younger students who are inexperienced in music enjoy working on difficult pieces occasionally. Furthermore, older students even like to work on easier pieces, which gives them the opportunity to learn what else goes into understanding the music besides hitting the right notes and getting the correct rhythms. High expectations of both the educator and the student should rise each year in order to afford this harmonious picture of communal living.⁷⁷

The purpose of this project is to provide rural educators, administrators, and professionals with the empowerment to embed music into all learning endeavors. Of course, arguably most educators in these situations will not have much, if any, musical training or skill level and the idea of teaching from this format seems foreign and unnecessary. Educators in these positions will not need to feel the responsibility rest solely on their shoulders though, this project recommends providing educators with a knowledgeable music educator for reference and to keep the music exploration at a minimum. These embedded units are simple with exploration and listening example questions that educators can explore with their students. In this case, they do

⁷⁶ Brook, “Placing elementary music education: a case study of a Canadian rural music program.” 290-303.

⁷⁷ Isbell, “Music education in rural areas: A few keys to success.” 30-34.

not need to have all the answers. Part of wholistic musical learning is partnering together and taking a few minutes to stop and think about what it is that makes music what it is, and what sets it apart from other pieces of music. These embedded units should not stray from this simple idea of exploration and asking questions.

This is exactly how this curriculum project will make a difference in the future generations of rural schools in America. Rather than sit back and allow programs such as the arts (and many others) fall by the wayside, stakeholders will follow in similar fashion to the actions of the first rural music education supporters. These supporters showed their determination and support of providing music for all Americans using unconventional methods. They did not ignore the need for flexibility and unique outcomes. It was then, as it is now, obvious that the environment of a rural school is unique and completely different from its suburban and urban counterparts. These differences are what make it necessary and a lifegiving part of the American experience. Therefore, supporters and stakeholders today need to show endurance and flexibility to turn the rural school districts into a thriving educational environment. Without the use of an embed music curriculum in rural schools across America, the future of rural education looks grim.

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Appendices A

PLEASE NOTE* BLACK INK REPRESENTS COMMON CORE ELEMENTARY SOCIAL STUDIES CURRICULUM AS PERTAINED IT STANDARDIZED TESTS. THE CONTENT IN BLUE INK REPRESENTS THE MUSIC ACTIVITIES AND SUPPLEMENTAL ACTIVITIES THAT HAVE BEEN EMBEDDED INTO THE CURRICULUM.

COURSE SYLLABUS

NAME OF COURSE: MUSIC THROUGH THE COLONIZATION

COURSE DESCRIPTION

THIS UNIT WILL GIVE AN IN-DEPTH STUDY ON THE EUROPEAN COLONIZATION OF NORTH AMERICA AND THE UNIQUE CHALLENGES FACED BY THE COLONIES AND THOSE WHO ALREADY LIVED ON THE LAND PRIOR TO THE COLONIZATION. THIS UNIT WILL DESCRIBE HOW NATURAL AND HUMAN-MADE EVENTS IN ONE PLACE AFFECT PEOPLE IN OTHER PLACES AND ANALYZE THE DISTINCT WAY OF LIVING AMONGST THE AMERICAN INDIAN TRIBES MIGHT HAVE AFFECTED THE AMERICAN CULTURES PRACTICES IN MUSIC, LANGUAGE, AND LIVELIHOOD.

RATIONALE

MUSIC IS RELATIONAL AND FROM THE EARLIEST TIMES IT HAS BEEN A VITALLY IMPORTANT ASPECT OF HUMAN CREATIVITY. TODAY IT IS A VALUED SOCIAL ART FORM THAT TRANSCENDS LANGUAGE, RELIGIOUS, RACIAL, AND ETHNIC BARRIERS. THE STUDY OF THE IMPACT OF HISTORICAL EVENTS ON THE FUTURE OF INDIVIDUAL PEOPLE GROUPS AND THE MUSIC THAT SETS THEM APART IS AN IMPORTANT ASPECT OF UNDERSTANDING HUMANITY AND FINDING A SENSE OF PLACE IN A MULTI-CULTURAL WORLD.

- I. PREREQUISITES**
 - A. NONE
- II. REQUIRED RESOURCE PURCHASE(S)**
 - A. NONE
- III. ADDITIONAL MATERIALS FOR LEARNING**
 - A. COMPUTER OR LAPTOP WITH INTERNET ACCESS AND CD-ROM CAPABILITIES

IV. MEASURABLE LEARNING OUTCOMES

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

- A. Identify and examine the roles and impact of diverse groups of people (e.g. gender roles, social roles, political and economic structures) within the 13 British colonies that became the United States including individuals who are American Indian/Alaska Native/Native Hawaiian or Americans of various other descents.
- B. Describe how natural and human-made events in one place affect people and their cultures in other places.
- C. Interpret the various musical styles from those in the new American colonies and the Native American tribes who were already present at the time of colonization.
- D. Experiment with different music techniques and instruments used by Native American tribes and the European colonies.
- E. Design a culmination project which includes a handmade instrument and essay which describes the impact of the colonization on the future of Europe and Native American tribes.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Attendance and active participation in all class discussions. Small group discussion is a very important aspect of success in this unit. Participation will be recorded through entrance tickets sporadically assigned throughout the course and applied as discussion points. A few brief reader's responses will also be conducted in a pop-quiz style to reinforce readings and discussions.

B. Completion of assigned reading and music listening. Listening exercises are a vital part of this unit. You are expected to read along with the class the assigned pages and interpret the listening exercises with purpose. Listening exercise discussions and quizzes will be conducted during class every few weeks on the assigned reading and listening for the week(s).

C. Completion of end of segment musical interpretation and instrument performance (3 total).

D. Completion of culmination project which includes a five-paragraph essay written on the future impact of the American colonization on the Native American tribes, European ancestors, or American colonists as well as a handmade instrument pertaining to material studied for any of these three ethnic groups.

COURSE GRADING AND POLICIES

- A. Points

- a) Discussion Participation 150 points
- b) Listening Exercises/ Reader's responses 200 points
- c) End of Segment musical performance (100pts. Each) 300 points total
- d) Final project 350 points

B. Scale

A = 940–1000 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

- a) Assignments will be accepted up to 3 days after assigned date for a 10% late grade markdown. After 3-day mark, assignments will receive a zero.

CURRICULUM PROJECT – ANALYSIS CHART

PART I: CURRICULUM INFORMATION

Student: Rachael DuBay	Course for which you are creating curriculum: <i>MUSIC THROUGH THE COLONIZATION</i>
<p>Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style):</p> <p>Frey, Wendy, and Diane Hart. <i>History Alive!</i> Rancho Cordova, CA: Teachers Curriculum Institute, 2017. Jordan, Sara. <i>Celebrate the Human Race: Multicultural Songs and Activities for Children</i>, n.d.</p>	
<p>Identify the problem: (<i>What does the student not know how to do? What is the student's gap in the training or experience?</i>)</p>	
<p>Tie in social studies standards such as, “Analyze the distinct way of knowing and living amongst the different American Indian tribes of North America prior to contact in the late 15th and 16th centuries, such as religion, language, and cultural practices and the subsequent impact of that contact,” and “Explain the religious, political, and economic reasons for movement of people from Europe to the Americas, and analyze the multiple perspectives of the interactions between settlers and American Indians,” with the distinct musical characteristics and the impact different styles and uses of music impacted and pertained to these historical events. Students at this age range have little exposure to the investigation of other people groups, especially those pertaining to America's history. Students also have</p>	

little exposure to music from other ethnicities and with this broad overview of Native American tribal music as well as the Western Classical music which was brought over with the original colonies.
Who are the learners and what are their characteristics? (<i>Age, major, pre-requisites, residential, online, or a hybrid of the two</i>)
Upper Elementary Students (4 th -6 th grade) with easy accommodations to use for K-3 rd grade as well.
What is the new desired behavior? (<i>Overall, what is the main change or new addition to the student's demonstrated ability?</i>)
To be able to compare and contrast the cultural and musical attributes between the European ancestors, Native American tribes, and American colonists.
What are the delivery options? (<i>Explain the materials you will develop for the course.</i>)
Embedded music activities and projects at the end of each segment of historical reading/listening material. Students will read and/or listen to material and respond in a variety of ways at the end of each lesson (i.e. reader's response, skit, musical composition, group discussions etc.) and then at the end of each segment of reading the students will have the opportunity to create and perform on an instrument that pertains to each cultural segment of material (European ancestors, Native American Tribes, American settlers).
What are the pedagogical considerations? (<i>Describe your general content and methodology for the course.</i>)
This unit is an in-depth study on two major historical events, the colonization of North America and the people groups that were affected before, during, and after the colonization. By analyzing relevant information pertaining to these events and then responding to individual people groups and their perspective students will study the events and music that impacted these ethnic groups and make connections to how these things might have impacted the future.
What learning theory applies to your curriculum? Why?
The learning theory that applies to this curriculum is Vygotsky's sociocultural theory of human learning which describes learning as a social process. The major correlation between Vygotsky's theory and this curriculum is that Vygotsky orientated all learning to interaction with others and based on the individual's mental structure. This course will scaffold knowledge stemmed from the individual's framework of ethnic and historical understanding and expand this knowledge as different aspects of these three ethnic groups are observed and appreciated from classmates, reading material, and interviewees.

Part II: Learning Outcomes

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

1. Identify and examine the roles and impact of diverse groups of people (e.g. gender roles, social roles, political and economic structures) within the 13 British colonies that became the United States including individuals who are American Indian/Alaska Native/Native Hawaiian or Americans of various other descents.
 2. Describe how natural and human-made events in one place affect people and their cultures in other places.
 3. Interpret the various musical styles from those in the new American colonies and the Native American tribes who were already present at the time of colonization.
 4. Experiment with different music techniques and instruments used by Native American tribes and the European colonies.
 5. Design a culmination project which includes a **handmade instrument** and essay which describes the impact of the colonization on the future of Europe and Native American tribes.
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PLEASE NOTE* BLACK INK REPRESENTS COMMON CORE ELEMENTARY SOCIAL STUDIES CURRICULUM AS PERTAINED IT STANDARDIZED TESTS. THE CONTENT IN BLUE INK REPRESENTS THE MUSIC ACTIVITIES AND SUPPLEMENTAL ACTIVITIES THAT HAVE BEEN EMBEDDED INTO THE CURRICULUM.

CURRICULUM PROJECT – DESIGN CHART

- I. Evaluate the Analysis Chart and Learning Outcomes and include a full twelve weeks of curriculum. Make sure that you include praxial activities for your students.**

Student: Rachael DuBay		Course for which you are creating curriculum: <i>MUSIC THROUGH THE COLONIZATION</i>	
Concept Statement: <i>(Briefly describe the overall purpose and point of the instructional unit.)</i>			
<i>To understand the early beginnings of North America and appreciate the diversity of the ethnicities represented through authentic and purposeful encounters with diverse music and cultures.</i>			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
1. Identify and examine the roles and impact of diverse groups of people (e.g. gender roles, social roles, political and economic structures) within the 13 British colonies that became the United States including individuals who are American Indian/Alaska Native/Native Hawaiian or	<p>Week 1:</p> <ul style="list-style-type: none"> • Discuss Pre-colonization lifestyle of Native Indian Tribes • Categorize Tribes known that were present at this time in history <p>Week 2:</p> <ul style="list-style-type: none"> • Discuss gender roles and social 	<p>Week 1:</p> <ul style="list-style-type: none"> • Read Ch. 3 of <i>History Alive</i> • Turn and talk discussions on lifestyle of Native Americans • Jigsaw teaching strategy with each group becoming a master on one tribe and then teaching 	<p>Week 1:</p> <ul style="list-style-type: none"> • Write a reader's response (3-5 sentences) on the reading which includes the Native American Tribal lifestyle pre-colonization (discussion). • Listening quiz on 5 major musical genres

<p>Americans of various other descents.</p>	<p>roles of early information on Native American tribes</p> <p>Week 3:</p> <ul style="list-style-type: none"> • Discuss political and economic structures from early information on pre-colonization times <p>Week 4:</p> <ul style="list-style-type: none"> • Compare and contrast the lifestyle of pre-colonization Native American tribes and that of the early settlers. • Debate the impact these lifestyles had on each other 	<p>classmates in small groups</p> <p>Week 2:</p> <ul style="list-style-type: none"> • Read Ch. 4 of <i>History Alive</i> • Role play skits with gender/social roles as background information <p>Week 3:</p> <ul style="list-style-type: none"> • Read Ch. 5 of <i>History Alive</i> • Create posters of economic/political structures in place <p>Week 4:</p> <ul style="list-style-type: none"> • Read Ch. 6 of <i>History Alive</i> • Discussions relating to impact each people group's lifestyle had on each other at the time of the first settlers 	<p>and areas of the world.</p> <p>Week 2:</p> <ul style="list-style-type: none"> • Exit ticket describing the role of the family member they drew in detail from the Native American Tribes <p>Week 3:</p> <ul style="list-style-type: none"> • Listening exercise on Native American Chief ceremonial music and respond to what instruments sound familiar/different <p>Week 4:</p> <ul style="list-style-type: none"> • Matching quiz with instrument pictures and countries associated (entrance ticket) • Reader's response from the perspective of a Native American who
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			just found out the Settlers had arrived
2. Describe how natural and human-made events in one place affect people and their cultures in other places.	<p>Week 5:</p> <ul style="list-style-type: none"> Discuss the reasons and evidence for the beginnings of colonization for each country who sent explorers <p>Week 6:</p> <ul style="list-style-type: none"> (continued) Discuss the reasons and evidence for the beginnings of colonization for each country who sent explorers 	<p>Week 5:</p> <ul style="list-style-type: none"> Read Ch. 7 of <i>History Alive</i> In small groups students will choose one of the 6 explorers and create a poster documenting route taken, reason for going, sponsor country, and impact. <p>Week 6:</p> <ul style="list-style-type: none"> Read Ch. 8 of <i>History Alive</i> (continued) In small groups students will choose one of the 6 explorers and create a poster documenting route taken, reason for going, sponsor country, and impact. 	<p>Week 5:</p> <ul style="list-style-type: none"> Exit ticket on one main fact concerning groups' chosen explorer <p>Week 6:</p> <ul style="list-style-type: none"> Groups present on intentions/Impact of explorer for classmates
3. Interpret the various musical styles from those in the new American	<p>Week 7:</p> <ul style="list-style-type: none"> Examine things/lifestyles/events/ economic and political roles 	<p>Week 7:</p> <ul style="list-style-type: none"> Read Ch. 9 of <i>History Alive</i> Jigsaw strategy in partners one 	<p>Week 7:</p> <ul style="list-style-type: none"> Listening exercise on musical interpretations

<p>colonies and the Native American tribes who were already present at the time of colonization.</p>	<p>that were introduced to the Native American Tribes when settlers started making the colonies</p> <p>Week 8:</p> <ul style="list-style-type: none"> Examine the musical style of sponsor countries of American settlers and listen to early American music. Compare and contrast the European style of music to that of the Native American tribes 	<p>become a master on the Native American attributes and the other on the Settlers attributes and list what might have changed after introduction.</p> <ul style="list-style-type: none"> Create a penny whistle and discuss the main function of the whistle and name the notes <p>Week 8:</p> <ul style="list-style-type: none"> Read Ch. 10 of <i>History Alive</i> Listening exercise of early American music Listening exercise of Native American tribes Play penny whistle and learn simple Native American tribe tune from “Multicultural songs” cassette. 	<p>from either settlers and/or Native American Tribes.</p> <p>Week 8:</p> <ul style="list-style-type: none"> Create a Vendiagram documenting the instruments/ styles of music that are similar and/or different between the American settlers and that of the Native Indian tribes.
<p>4. Experiment with different music techniques and instruments used by Native American tribes and the European colonies.</p>	<p>Week 9:</p> <ul style="list-style-type: none"> Discuss various instrument uses in the years prior to the American colonization in North America 	<p>Week 9:</p> <ul style="list-style-type: none"> Read Ch. 11 of <i>History Alive</i> Watch videos on use of string instruments in early European music and that of 	<p>Week 9:</p> <ul style="list-style-type: none"> Reader’s response on one instrument unique for each style from each people group studied

	<p>and the European countries</p> <p>Week 10:</p> <ul style="list-style-type: none"> Examine the differences in notation and forms (i.e. sing, chants, instrument led etc.) 	<p>Native American ceremonial music</p> <p>Week 10:</p> <ul style="list-style-type: none"> Read Ch. 12 of <i>History Alive</i> Examine a notated piece of music from both styles of music and annotate the similarities and differences Sing/perform each piece of music in small groups with various percussion instruments given 	<p>Week 10:</p> <ul style="list-style-type: none"> Exit ticket: respond to what it felt like to be required to play a piece of music without the proper instruments/practice/background knowledge
<p>5. Design a culmination project which includes a handmade instrument and essay which describes the impact of the colonization on the future of Europe and Native American tribes.</p>	<p>Week 11:</p> <ul style="list-style-type: none"> Discuss the impact these differing musical styles, lifestyles, ethnicities, and languages might have had on the future of America Discuss the pros and cons of the European settlement on that of the Native American Tribes and then as well for the Europeans <p>Week 12:</p> <ul style="list-style-type: none"> Debate where America might 	<p>Week 11:</p> <ul style="list-style-type: none"> In small groups research the answers to questions pertaining to the impact on the future of America the colonization had (i.e. What words from the English language have roots in the Native American languages?) <p>Week 12:</p> <ul style="list-style-type: none"> Simulate what America might be like today if the 	<p>Week 11:</p> <ul style="list-style-type: none"> Create an instrument used by either the Native American tribes or European settlers out of resources provided. Must provide explanation and background information for instrument and its primary use/function in lifestyle Write a 3-5 paragraph essay pertaining to the impacts of the colonization

	<p>be/look like TODAY if the settlement had turned out differently</p>	<p>colonization had gone differently</p> <ul style="list-style-type: none"> • Pose scenarios to groups of students who must work as a team to decide how they would react/what would they decide and then decide if this scenario is BETTER or NOT from the true-life events. Example of scenario: Christopher Columbus was sent to explore to the west and landed in present day California first where he was met with Tribes such as the Wintu, Me Wuk, and Acjachemen nation who were not as hospitable and drove him away for fear of his life. 	<p>discussed on the future of America</p> <p>Week 12:</p> <ul style="list-style-type: none"> • Exit ticket: respond to simulation • Completion of final project and showcase of instruments created • Summative multiple-choice quiz

- II. Enter each learning outcome according to Bloom's Taxonomy and describe what you believe the sequence is most effective.

<p>Learning Outcomes</p> <p><i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i></p>	<p>Rational for Sequence</p> <p><i>(Describe why you believe this sequence is the most effective.)</i></p>
<p>1. Identify and examine the roles and impact of diverse groups of people (e.g. gender roles, social roles, political and economic structures) within the 13 British colonies that became the United States including individuals who are American Indian/Alaska Native/Native Hawaiian or Americans of various other descents.</p>	<p>Since this unit is embedded music into social studies standards and objectives then students need first a firm grasp on the identification of different people groups and a review/firm foundation on what things such as gender roles, social roles, and political and economic structures mean. Then once this foundation is in place students can begin to make connections to the differences between these such roles and structures and the roles and structures, they experience in America now.</p>
<p>2. Describe how natural and human-made events in one place affect people and their cultures in other places.</p>	<p>Once the students are making connections between their own world and this far removed world of the early Americans and Tribes they can invoke sympathies, empathetic thoughts, and critical thinking about what life looked like at that time and how the simple event of exploring new land might have changed the trajectory of a human race for the course of eternity.</p>
<p>3. Interpret the various musical styles from those in the new American colonies and the Native American tribes who were already present at the time of colonization.</p>	<p>Now that the lifestyle and cultural differences have been made apparent, students can then begin to explore the musical similarities and differences between the people groups. They can interpret similarities in instruments used/not used and the forms of music (i.e. sung, chants, instrument only etc.) Based on their foundational knowledge of the lifestyle and cultural norms of each of these people groups students can then begin to store this new information in the appropriate place along with the differences in societal norms they can see that these cultural groups also used music for different purposes, but then also some purposes like those of important ceremonies stays constant across the ethnicities.</p>
<p>4. Experiment with different music techniques and instruments used by Native American tribes and the European colonies.</p>	<p>Now that each student should be able to explain the similarities and differences between these ethnicities and their music, the student</p>

	should be able to experiment with these different instruments and the styles used in the different ethnicities.
5. Design a culmination project which includes a handmade instrument and essay which describes the impact of the colonization on the future of Europe and Native American tribes.	<p>To conclude all the research and experimentation, students will prove their knowledge with designing their own instrument from a list of instruments widely used in the people groups studied. They will create the instrument to the best of their ability matching physical appearance as well as ability to make noise. Along with the instrument they will describe what the instrument's primary function was and why it was chosen.</p> <p>As well as the instrument, the student will also prepare a 3-5 paragraph essay highlighting the topics of discussion covered concerning the possible future impacts that the colonization had on the settlers as well as the Native American tribes.</p>

CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Rachael DuBay	Course for which you are creating curriculum: <i>MUSIC THROUGH THE COLONIZATION</i>
<p><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></p>	
<p>Expository (<i>You are verbally describing the new content you are about to cover.</i> <i>enter below what you will say to the class as though it is in a script format)</i></p>	
<p>Write “Gender Roles,” and “Society roles” and ask students to turn and talk what they think of when they see these phrases. Write their answers under each one and then tell the students, “A gender role is something that certain societies decide is what male and females should do to play their part in the communities. Some examples of this that in our community would be that the woman’s role is usually the house-keeper and the cook.” Ask the class if they can think of any other gender roles that we might not notice in our individual lives. Have some students</p>	

share out and then tell the class that the difference between gender roles and society differences are society roles are what is determined the job of each person that makes the community/society function well rather than the gender role is what is determined the job determined by their gender. Tell the students that we are going to investigate the difference in these roles back to the year 1602 when the first American colony was created in order to see the progress of gender and society roles over the last several decades.

Narrative *(You are presenting the new information in a story format; enter below what you will do or say.)*

After students have read the chapter on the lifestyle of Native American Indians tell the students, “now I’m going to break you into small groups and half of the groups are going to act out the gender roles of the early American colonists and the other half are going to act out the gender roles of the Native American Tribes. In each group you will choose one of the roles discussed such as a father, mother, boy, girl, grandparent, or other and determine the main characteristics of the role such as their job in the community, role in their household, what their livelihood is etc.

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.)*
Describe the visual below and then copy and paste your original graphic.

This visual depicts the different gender and societal roles for the Native American family members and the European colonial family members. This visual will be used as a reference during the first part of this investigation as the students dive into comparing and contrasting the roles each family member had and how this role contributed to the community.

Gender and Society Roles



The Native American Men did the hunting primarily. Plus, they cleared the fields for planting, war-making, and completed religious and spiritual ceremonies.



Boys were meant to learn what it meant to be a man. They read how to behave in public and perform duties as an adult tradesman. Young girls could not learn as much as a boy and were expected to be married and pregnant by 13 years old and if not, they became nuns.



Native American women farmed, doing all the planting and harvesting of the crops. They all set up and dismantled the tipis, collected firewood, took care of the children, cooked, and made clothing. They owned all of their own possessions and property and were very powerful.



Native American children had the same gender roles as their parents. From a very young age girls would learn how to plant, harvest, cook, and make clothing and boys would learn to hunt. In society, they were expected to be a working member of the community as soon as they could walk.



The lives of women were much different from the men in colonial times. Women were expected to get married, obey their husbands, and manage the home. Most women did not receive an education, while the men spent most of their time focusing on their education. Men had all the social power, were the only ones to own property, and primarily were able to contribute to the community and participate in the government.

Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	I will start each class with either a quote to discuss, a phrase to investigate, or a discussion topic to lead a group inquiry that prefaces the content going to be covered in that day's class. This self-directed and question driven search for understanding will tune the students in to the topic being covered (Nilson pg. 193).
2. Inform learners of objectives	The objectives will be involved in the quote of the day and/or discussion topic used as a reader's response for the student(s) to discuss and turn in for credit. This will ignite the metacognitive pursuit of the question, "what is my goal" (Nilson, pg. 227).
3. Stimulate recall of prior learning	I will remind students of the previously discussed similarities and differences between the cultural groups and their histories and call for students to recall previously discussed information (Nilson, Pg. 31).
4. Present the content	During each class students will discuss the roles and impact the decisions of the colonies and the Native Americans had on each other. The music style of each people group will be analyzed and compared. The content will be presented with frequent pauses for discussion, listening, or creating in order to enhance students' elaborative rehearsal and encoding of new material (Nilson, Pg. 148-149, 226).
5. Guide learning	Students will learn the material with classroom guided instruction from listening exercises , videos, podcasts, discussion, and visual aids. The instructor will facilitate group learning and correct misconceptions about material (Regelski pg. 147).
6. Elicit performance (practice)	Students will create "listening maps" to provide visual references during listening exercises. Also, students will

	practice creating and inventing instruments that match the specific people group's musical style (Regelski Pg. 153).
7. Provide feedback	Feedback from the instructor will come in the form of questions to think about on group entrance tickets/listening exercise forms turned in as well as the use of peer-feedback on final project/instrument creation. Students can also reflect and give the instructor questions/comments/concerns on the digital platform used for out of class questions or announcements. (Nilson, Pg. 272-273).
8. Assess performance	Formative assessment on participation in entrance tickets, listening exercises, group projects, and participation in group discussions. Summative assessment used with a small group poster project and presentation, musical matching quiz, final project and instrument creation (Nilson Pg. 277-278).
9. Enhance retention and transfer	Following midterm poster and presentation and end of unit project/instrument creation the instructor will provide a summative assessment based on the SPECS grading outline, along with an evaluation on classroom performance (Nilson Pg. 313).

CURRICULUM PROJECT – IMPLEMENTATION CHART

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

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

Student: Rachael DuBay	Course for which you are creating curriculum: <i>MUSIC THROUGH THE COLONIZATION</i>
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Classroom Set-up	Seating needs to consider sight lines to the whiteboard/flipcharts. Most lessons benefit from some specific rearrangement of the chairs. Especially when planning some lessons to be discussion heavy and others watching a video etc. (Regelski, pg. 236). Accessibility to classroom supplies without traffic issues such as index cards for student information/questions and concerns. (Nilson, pg. 83)
Flipcharts/PowerPoint	Simply formatted flipchart on a smartboard that includes the videos and pictures of the early years of America as well as videos of various musical techniques. Include a list of learning outcomes and directions for listening exercises and questions for group work, as well as pictures and other graphics that enhance the learning experience. (Nilson, pg. 48)

CD-player/Cassette tape player and listening exercises	CD-player and Cassette tape player for listening exercises/sing-a-longs. Recordings should be acquired according to a plan for depth across a reasonable breadth. (Regelski, pg. 238)
Entrance/Exit Ticket Handouts	Create questions related to the reading from the week to complete in entrance tickets and then discussed in small groups for a pass/fail grade. (Nilson, pg. 232-233)
Native American and European Instrument Examples	Providing access to some examples of some of the instruments students will listen to in the recordings will prime the lessons. Nothing is more important than establishing productive musical intentionality. (Regelski, pg. 246)
Poster Paper and Craft Supplies	Print handouts of different colonization explorers and possible motives, impact, countries of sponsorship etc. and provide poster paper for students to create an artistic representation and application of the reading on the explorers and then present it to their classmates for the repetition of facts to move from short term memory to the long term memory bank (Nilson pg. 277-278).

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	Rationale for Task
	Cite a reference from your text for each task indicating its effectiveness
Designing the Flipcharts/PowerPoint	The flipcharts and PowerPoint presentation are tools that can reach many different learners with the effective use of visuals. It allows the teacher to create and project video clips, pictures, graphics, and memorable text that will aid the student's learning. (Nilson, pg. 48)
Arranging the chairs	According to the many student learning abilities the chairs need to be arranged to accommodate collaborative learning as well as in sight to the projector for videos and whole-

	class discussions. There also needs to be available writing spaces for students to complete entrance tickets. For knowledge to be meaningful it needs to involve active engagement and response. (Van Brummelen, pg. 102)
Printing Entrance/Exit Tickets	Have discussion topics on the required reading created ahead of time on more than enough copies of entrance and/or exit tickets. Explain the relevance and purpose of all assignments and in-class activities. (Nilson, pg. 123)
Create Instrument Matching Quiz	Quick and thoughtful quizzes are a regular incentive for students to keep up with the readings, videos, listening exercises, and discussions. (Nilson, pg. 49)
Setting up the Listening Exercises	Students need to be shown how the social and praxial dimensions of listening to music, especially those non-western musical examples, are personally meaningful in ways they cannot first imagine. (Regelski, pg. 135)
Native American and European Instrument Examples	The purpose of using ethnic instrument examples in the classroom gives the students a practical experience with some of the instruments they are listening to and can therefore relate more closely to the music that seems so distant. The purpose is not to just teach students the list of musical instruments and their functions but to model the “goods” of these instruments and uses and demonstrate the relevance of many of these kinds of musical praxis for their individual lives. (Regelski, pg. 136)

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
Listening Exercises	Students will be required to listen to specific recordings of the music from the Native American tribe being studied each week as well as the early American music with rich European influences. Students will respond to the listening exercises in journal entries as well as discussion groups. These listening exercises give students added opportunities to hear the music from the people group and then compare/contrast to their own bias's as well as the changes that have transpired in America over the decades that might affect the music styles. Students will have the opportunity to pinpoint musical form/styles that are common in 21 st century America and trace them back to either the European and/or Native American traditional music roots.

CURRICULUM PROJECT – EVALUATION CHART

Part I

Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner's grasp of the learning objective)

Student: Rachael DuBay	Course for which you are creating curriculum: <i>MUSIC THROUGH THE COLONIZATION</i>	
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) Identify and examine the roles and impact of diverse groups of people (e.g. gender roles, social roles, political and economic structures) within the 13 British colonies that became the United States including individuals who are American Indian/Alaska Native/Native Hawaiian or Americans of various other descents.	A picture matching quiz with instrument pictures listed on one side and on the other side the name of the instrument and the heritage (either Native American or European).	It is statistically demonstrated that for students to have somewhere in their minds to store new material instructors needs to connect the information to the student's prior knowledge. By completing this introductory matching quiz, it will show students what they can naturally recognize on the topic of early American music and where they might be fooled or have certain innate bias's or pre-conceived notions. The general praxial ideal is, "students should be

		more aware of a greater range of musical choices they can put into ‘action’ now and throughout life.” ⁷⁸
2) Describe how natural and human-made events in one place affect people and their cultures in other places.	Small groups create a poster representing one of the chosen first American explorers with cut out pictures of their impact, motivation, sponsored country, and route taken. Students will discuss what the explorer’s intentions were (i.e. sent from Spain to claim land for Spain.) and what their impact was (i.e. found riches, claimed land, killed many people etc.)	This assessment gives the students in each group a chance to dive a little deeper into the information behind one American explorer and wrestle with the question, “how did his actions affect the people he brought with him/met along the way?” This leans into the interpretation of how human choices affect not only their own lives but other cultures and places around them as well.
3) Interpret the various musical styles from those in the new American colonies and the Native American tribes who were already present at the time of colonization.	Create a Ven-diagram documenting the instruments/styles of music that are similar and/or different between the American settlers and that of the Native Indian tribes.	Tying into the listening exercises students have been completing in class and informal classroom discussions about the musical styles/differences students will use that basis of information to create a written expression of what is similar and different between two of the songs already discussed, one from early Native American tribes and the other an early piece of music from American colonists. This form of

⁷⁸ Regelski, Thomas A. *Teaching General Music in Grades 4-8: A Musicianship Approach*. New York: Oxford University Press, 251, 2004.

		assessment has students thinking beyond their individual musical preference and opinion on the innate goodness of the piece of music and rather picking out the stylistic and rhythmic qualities that makes all music unique.
4) Experiment with different music techniques and instruments used by Native American tribes and the European colonies.	Complete a written response on one instrument unique for each style from each people group studied.	In this section of the unit students will have some time to experiment with some instruments (some real/some handmade) from the pieces of music studied. After the experimentation students will connect a written response about what it was like to try and play the instrument (1 from each heritage) with no prior knowledge/practice. In this way they are connecting the new information about the instrument to the understanding to the importance of learning new skills.
5) Design a culmination project which includes a handmade instrument and essay which describes the impact of the colonization on the future of Europe and Native American tribes.	Create an instrument used by either the Native American tribes or European settlers out of resources provided. Must provide explanation and background information for instrument and its primary use/function in lifestyle. Write a 3-5 paragraph essay pertaining to the impacts of the colonization discussed on the future of America.	This assessment is a good opportunity for students to demonstrate knowledge in the readings, listening exercises, and other various projects throughout the course's entirety. Not only does this project put the course's assignments in a wider perspective, but it aids to "teach for transfer," which means that the student's learning is not just

		accumulated from one class to the next but rather that each, “subsequent class builds on, applies, and otherwise develops previous learning.” ⁷⁹
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⁷⁹ Regelski, Thomas A. *Teaching General Music in Grades 4-8: A Musicianship Approach*. New York: Oxford University Press, 18, 2004.

Summative Assessment:

1. This nobleman led an expedition into the United States in search of a city of gold

- A. **Jacquez Cartier**
- B. Christopher Columbus
- C. John Cabot
- D. Juan Ponce De Leon

2. This French nobleman led an expedition up and down the Mississippi River Valley

- A. Henry Hudson
- B. Robert De La Salle**
- C. Christopher Columbus
- D. John Cabot

3. This man convinced the rulers of Spain that Asia could be reached by sailing west from Europe

- A. John Cabot
- B. Christopher Columbus**
- C. Hernan Cortes
- D. Robert De La Salle

4. He convinced England to support him as he looked in Asia for trade routes- he never found them.

- A. John Cabot**

- B. Hernan Cortes
- C. Jacques Cartier
- D. Henry Hudson

5. Which of these was the most common impact explorers had in North America?

- A. Land that was claimed for European countries**
- B. Diseases were spread among the Native people
- C. successful settlements were started
- D. Native people were mistreated

6. What was the motive of Christopher Columbus?

- A. to find riches**
- B. to spread Christianity
- C. to claim land for Europe
- D. to be cool

7. What is the definition of the word “motive,” as used in this study?

- A. a reason for doing something**
- B. how the explorers left the area the explored
- C. the money the explorers were getting paid from their sponsor
- D. a reason to not do something

8. (short response) What is the definition of the word “sponsor” as it is used in the study of the early American explorers?

9. What is the Mayflower Compact?

A. The name of the document the Pilgrims drew up to establish a government to help them live together peacefully.

B. An agreement between the Pilgrims and the Native Americans.

C. The name of the ship Pilgrims sailed to Plymouth on.

D. A pledge to honor King James of England.

10. Which statements were true of Squanto, a Wampanoag?

A. he spoke English, so he could communicate with the settlers.

B. he taught Pilgrims how to plant corn.

C. he taught Pilgrims how to get syrup from maple trees.

D. the Pilgrims thought he was sent by God.

E. He taught Pilgrims how to catch fish.

11. Negative reasons that colonists wanted to leave their homeland.

A. Push factors

B. Pull factors

12. Positive reasons colonists were attracted to the Americas and wanted to move

A. Push Factors

B. Pull Factors

13. What timbre is used in Native American music? (Choose all that apply)

A. drums

B. flute

C. rattles

D. voice

14. How is beat used in Native American music?

A. steady single beat

B. jazzy beats are used to show expression

C. steady double beat

D. sometimes it's not so steady

15. What type of rhythm is used in Native American music?

A. syncopated and complicated

B. no rhythm

C. simple and repeating

16. (short response) When I listen to Native American music,

17. How do you describe the tempo of Native American music?

- A. high and low pitches in the song
- B. loud and soft in the song
- C. unchanging speed of the beat throughout the song**

18. What types of Musical instruments did Colonial Americans have? (Choose all that apply)

- A. brass instruments such as trombones, trumpets, and French horns**
- B. Fifes**
- C. Recorders**
- D. Harpsichord**

19. What is one way that Colonists used music?

- A. daily life and struggles
- B. to listen to while cleaning and tending to their farms
- C. parades and dances**

20. The genre of most European songs written during colonization was,

- A. church psalm**
- B. country/western
- C. African call-and-response
- D. Folk

Formative Assessment: Instrument Matching Quiz



Wood Flute-
Native
American



Harpsichord-
European



Skin Drum-
Native
American



Wood Drum-
European



Flute-
Native
American

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