

HELLO, NEIGHBOR!
A CURRICULUM FOR THE INSTRUCTION OF SOCIAL AND EMOTIONAL LEARNING
IN THE EARLY CHILDHOOD MUSIC CLASSROOM USING THE PEDAGOGICAL
STRATEGIES OF FRED ROGERS

by

Julia Conceison

Liberty University

A MASTER'S THESIS PRESENTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTERS IN ARTS OF MUSIC EDUCATION

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To my family, friends, professors, and the Lynchburg Humane Society,

And

To Mr. Fred Rogers.

“All these songs are really songs about how we feel about ourselves. How children feel about themselves is what I care about most. If we can help our children feel accepted and valued when they are small, they’ll have a better chance of growing into adults who can feel good about who they are, too.” — Fred Rogers

Abstract

Modern music educators are faced with many unique challenges while teaching in the early childhood and elementary classroom. With these challenges come the added stressors of students' individual and collective experiences as they learn to process and regulate their behaviors and emotions through a variety of often unfamiliar social, political, and familial challenges. Currently, while many university teacher preparation programs focus on teaching content differentiation, curriculum creation, and content knowledge, they do not often focus on cultural relevance and responsiveness.

One champion of cultural relevance and responsiveness in music education is composer, educator, minister, and children's television host, Fred Rogers, most commonly known as the man behind the acclaimed show, *Mister Rogers' Neighborhood*. This study seeks to examine and apply the life, works, and pedagogical approaches of Fred Rogers to propose a curriculum to help collegiate music educators foster a culturally responsive environment for young students in the early childhood music classroom.

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CHAPTER ONE: INTRODUCTION

Background

Since its debut in 1968, *Mister Rogers' Neighborhood* quickly became one of the most acclaimed children's shows on American television and is still recognizable as a household name. Although the educational television show was aimed at students between the ages of two and five, the world of Mr. Rogers includes highly complex and distinguished mediums, most notably music, to engage children in a variety of educational lessons such as experiments, crafts, music, and even difficult conversations about personal development.¹ Rogers' unique approach to early childhood education, marked by an equal emphasis on character development and content knowledge, paved the way for what is now known as an educational philosophy known as "Social and Emotional Learning."² According to the Collaborative for Academic, Social, and Emotional Learning (also known as CASEL), the official definition of "social and emotional learning" or "SEL" is, "the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions."³

As the American education system continues to increase in political, ethnic, cultural, economic, and social diversity, SEL is becoming an increasingly emphasized standard by many

¹ Douglas Macarthur Williams, "Mister Rogers' Musical Neighborhood: Fred McFeely Rogers' Contributions to Early Childhood Music Education," (PhD diss., Indiana University, 2017).

² Robert A. Levin et al., "Educational Television, Fred Rogers, and the History of Education." *History of Education Quarterly* 43, no. 2 (2017). https://www.jstor.org/stable/3218313?seq=1#metadata_info_tab_contents.

³ "What is Social Emotional Learning?" National Association for Music Education, last modified May 2020.

educational leaders to try and foster a culturally responsive environment in the classroom.⁴

Despite this, many schools have yet to fully develop and implement these ideals. To address this need, research and analysis of the methods that Fred Rogers employed in his acclaimed educational teachings which reflect the principles of Social and Emotional Learning. This will inspire such a course to prepare new music educators to teach both content and character.

Statement of the Problem

According to a 2017 study of over 800 schools conducted by Civic Enterprises with Hart Research Associates, 98% of school principals in the United States believe that students from all backgrounds could benefit from learning social and emotional skills in schools.⁵ However, only 35% of these principals reported having a current, fully-implemented plan for teaching these skills school-wide, while another 38% reported having a plan that was only partially implemented.⁶ The schools that reported a high-implementation of SEL within their curricula reported greater success in developing student knowledge in content areas, student ability to apply knowledge and skills in real-world situations, and student critical thinking and reasoning.⁷ Additionally, “less than half (45%) of the surveyed principals reported that they felt teachers in their schools are either very or fairly prepared to successfully teach SEL. When asked to choose from a list provided, what would help ensure schools are successful at developing students’ social and emotional skills, more than half of principals (54 percent) chose additional

⁴ Robert J. Jagers et al., “Equity & Social and Emotional Learning: A Cultural Analysis.” *Measuring SEL: Using Data to Inspire Practice*, November 2018. <https://casel.org/wp-content/uploads/2020/04/equity-and-SEL-.pdf>.

⁵ Jennifer L. DePaoli et al., “Ready to Lead: A National Principal Survey on How Social and Emotional Learning Can Prepare Children and Transform Schools.” Civic Enterprises with Hart Research Associates, 2017, <https://files.eric.ed.gov/fulltext/ED579088.pdf>.

⁶ Ibid.

⁷ Ibid.

professional development for teachers.”⁸ While it’s clear that Social and Emotional Learning has shown to be beneficial in schools, teachers are often unprepared to teach these skills in the classroom. According to the same study, “sixteen percent of principals think their teachers have either a great deal or fair amount of knowledge on SEL assessment data to improve instruction, compared to 61 percent who say their teachers have little to no knowledge.”⁹

Based on this data, it is apparent that although there are many benefits to the implementation of an SEL-based curriculum in schools, many schools do not emphasize SEL, often due to lack of teacher training.¹⁰ Therefore, it is imperative that university teacher preparation programs include training in the area of social and emotional learning in addition to content knowledge to help improve the academic, social, and behavioral goals of schools around the United States. This necessity is the impetus for the creation of a curriculum for new music educators at the collegiate level.

Statement of the Purpose

The purpose of this project is to create a culturally responsive curriculum for college music education students based on the philosophical and pedagogical strategies of Fred Rogers that introduces young children to the basic concepts of music while encouraging healthy emotional and social development. This curriculum also centers on fostering an environment of respect and cultural sensitivity while music content is taught. This combination of academic and emotional learning through music is intended to help students process their behaviors and

⁸ “Ready to Lead,” 5.

⁹ Ibid, 6.

¹⁰ Ibid, 6.

emotions in a positive way; according to the National Association for Music Education (NAfME):

SEL should not be viewed as something taking time from musical instruction; it can be done *through* musical instruction...Music education helps our students learn how to be dedicated, to persevere, and to work together. It is our job to help students see that these skills are not isolated to the music classroom. These are the skills they need to be successful outside of music and to confront their challenges with strength and skill. Music can be the preventative mental health our students need so they have the skills to confront the life challenges ahead of them.¹¹

Fred Rogers' impact on SEL was specifically chosen as the focus of this project due to the timelessness of his ideals. Although the idea of Social and Emotional Learning was not coined until the 1990's, Rogers is often referred to as a champion of SEL due to his equal emphasis on developing character in addition to content knowledge. According to Art Williams, Professor of Music at Faulkner University, Rogers' emphasis on including original compositions, music underscore, operas, musical guests, and musical messages in his show allowed continual musical and character development, creating "the largest music appreciation classroom there's ever been."¹²

Although SEL skills can be developed outside of the classroom, music education can foster this development of skills within the three realms of SEL: self, others, and responsible decision making.¹³ The ideal environment for SEL includes positive developmental relationships, and music educators can provide an environment for those relationships to flourish through

¹¹ Scott N. Edgar, "Music Education and Social-Emotional Learning: The Heart of Teaching Music." National Association for Music Education, September 16, 2019. <https://nafme.org/music-education-social-emotional-learning/>.

¹² Mary Roglestad, "How Mister Rogers' Neighborhood Impacted Music Education," National Association for Music Education, November 9, 2019. <https://nafme.org/how-mister-rogers-neighborhood-impacted-music-education/>.

¹³ "What is Social Emotional Learning?" National Association for Music Education, last modified May 2020, <https://nafme.org/wp-content/uploads/2020/05/NAfME-SEL-Brochure-May-2020.pdf>.

encouraging collaboration and aesthetic creativity in a safe environment.¹⁴ With a curriculum that emphasizes both musical and SEL skills, students will learn to thrive musically and personally, and, according to Scott Edgar from the National Association for Music Education, “address their [musical and non-musical] challenges with strength and skill.”¹⁵

Significance of the Study

Multiple large studies have shown the benefits of SEL in a classroom setting. A 2019 study entitled “Emotional Intelligence Predicts Academic Performance: A Meta-Analysis,”¹⁶ published in the American Psychological Association, notes that emotional intelligence is actually a strong predictor in overall academic performance, and that a proper understanding and management of one’s emotions is imperative for success in school.¹⁷ However, academic success is not the only benefit; a 2011 study involving over 270,000 kindergarten through high school students connected the idea of social and emotional learning with decreased emotional distress, improved social and emotional skills, improved attitudes about self, others, and school, and improvement in classroom behavior.¹⁸

Although lesson plans and learning outcomes are obvious requirements for classroom planning, many studies show the benefits of music education in multiple areas of a child’s development, specifically in the areas of motor, language, social, cognitive, and academic

¹⁴ “What is Social Emotional Learning?”

¹⁵ Edgar, “Music Education.”

¹⁶ Carolyn MacCann et al., “Emotional Intelligence Predicts Academic Performance: A Meta-Analysis,” *Psychological Bulletin* 146, no. 2 (2020): 150. <https://psycnet.apa.org/record/2019-74947-001>.

¹⁷ Ibid, 151.

¹⁸ Joseph A. Durlak et al., “The Impact of Enhancing Students’ Social and Emotional Learning: A Meta-Analysis of School-Based Universal Interventions,” *Child Development* 82, no. 1 (2011): 406. <https://doi.org/10.1111/j.1467-8624.2010.01564.x>.

abilities.¹⁹ The positive correlations between music education and increased developmental skills provide an impetus to create a curriculum that actively encourages these areas of development. By creating a course for college-aged music educators that focuses on the pioneer of SEL, Fred Rogers, teachers can learn to be aware of the social and emotional needs of young students and create a classroom environment that enables holistic child development.

Research Questions

The design of this project was driven by the need to create a culturally relevant curriculum for teachers to effectively educate students in a changing, challenging world. This curriculum is established on the music and teaching of Fred Rogers; thus, the first Research Question was, “Who was Fred Rogers and what was his impact on American education?” A study on the life and legacy of Rogers will set the foundation for the goals and values implemented into a sample curriculum based off of his success in teaching.

The second Research Question was: “What were the core values that Fred Rogers aimed to teach young children?” This is arguably the most important question because it guides the curriculum-creating process by placing holistic child development over purely concept-based learning. By determining the specific values that Mr. Rogers sought to instill in young people, one can create a proposed curriculum to address SEL in the context of the music classroom by using Rogers’ educational philosophies.

The third question was: “How might music educators apply the music and teachings of Fred Rogers to create a culturally responsive learning environment?” This expands upon question two and moves from the “what” of the curriculum implementation to the “how”. With

¹⁹ Joseph A. Durlak et al., “The Impact of Enhancing Students’ Social and Emotional Learning: A Meta-Analysis of School-Based Universal Interventions.” *Child Development* 82, no. 1 (2011): 406. <https://doi.org/10.1111/j.1467-8624.2010.01564.x>.

this question, information has been gathered and now needs to be synthesized into a curriculum that clearly and effectively combines the content-based musical knowledge with Social and Emotional Learning. These research questions sought to examine the Rogers' stance on using music and SEL to teach young children, and to eventually form a course curriculum that empowers music educators to foster the academic and developmental success of young children in preschool and kindergarten.

Hypothesis

If social and emotional learning is emphasized as a requirement in collegiate music education teacher preparation programs, teachers will be able to better foster a culturally responsive music curriculum within schools across the United States, continuing the legacy of Fred Rogers.

Definition of Terms

Social and emotional learning: the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.²⁰

Emotional intelligence: The ability to recognize understand and manage our own emotions and recognize, understand and influence the emotions of others.²¹

²⁰ "Overview of SEL," Collaborative for Academic, Social, and Emotional Learning, last modified May 2021. <https://casel.org/overview-sel/>.

²¹ "The Meaning of Emotional Intelligence," Institute for Health and Human Potential, last modified 2019. <https://www.ihhp.com/meaning-of-emotional-intelligence>.

Cultural responsiveness: a pedagogy that recognizes the importance of including students' cultural references in all aspects of learning.²²

Teacher preparation program (TPP): The training and educational programs, usually at universities, in which teachers learn the skills required for teaching in K-12 schools.²³

²² “Culturally Responsive Teachings,” Brown University, last modified May 2021. Accessed May 3 2021. <https://www.brown.edu/academics/education-alliance/teaching-diverse-learners/strategies-0/culturally-responsive-teaching-0#ladson-billings>.

²³ “What is a Teacher Preparation Program?” Idea Group Incorporated Global, last modified 2021. <https://www.igi-global.com/dictionary/teacher-preparation-program/48957#:~:text=The%20term%20teacher%20preparation%20program,State's%20elementary%20or%20secondary%20schools>.

CHAPTER TWO: LITERATURE REVIEW

The following research focuses on the life and legacy of Fred Rogers, the values that Fred Rogers aimed to express in *Mister Rogers' Neighborhood*, and the musical and pedagogical methods he used during his time as an educator that can be implemented in today's modern classroom. These three sections are listed below and a brief summary of each resource is provided, and the following literature will be in the discussion section of the thesis. These resources will guide the research and provide context for the created curriculum.

Life and Legacy

The first classification of literature focuses on the life and legacy of Fred Rogers as a foundation to understand his values and influence on American education (both musical and general). These resources will provide context to the proposed curriculum and give insight to the educator behind the philosophy.

*The Good Neighbor: The Life and Works of Fred Rogers*²⁴ by Maxwell King is the first full-length biography of Fred Rogers, and includes interviews, archived documents, and oral histories to tell the story of his rise to become one of America's most well-known childhood educators. This book was written in collaboration with experts in childhood development and details Rogers' life beginning with childhood until his death, and includes chapters concerning his love for music and its early influence on his life. This source provides a detailed look at the educator and his influences that provides a greater context for a curriculum based on his philosophies and works.

²⁴ Maxwell King, *The Good Neighbor: The Life and Works of Fred Rogers* (New York, New York: Abrams Press, 2018).

“Educational Television, Fred Rogers, and the History of Education”²⁵ is an article which relays Rogers’ contributions to American education specifically in the realm of funding for public broadcasting and for reforming children’s television practices. Authors David Levin and Laurie Moses Hines also identify three major themes Rogers’ put forth in his program: acknowledging and coping with emotions, encouraging and embracing creativity, and introduction to “real world” field trips to understand the mechanics of society.²⁶

In “The World's Nicest Grown-Up: A Fantasy Theme Analysis of News Media Coverage of Fred Rogers,”²⁷ Ronald Bishop analyzes the attitudes and idealisms of Fred Rogers as well as his influence on American media. Bishop includes a brief biography of Rogers’ life and chronicles media perceptions of the figure by various journalists throughout his career. Bishop praises Rogers’ vision and lauds him for his good-natured effect on American media, claiming that it “seeks to reestablish a kind of social equilibrium, where the noise and commercialism of children’s television is balanced by Rogers’s quiet strength.”²⁸

*The Simple Faith of Fred Rogers: Spiritual Insights from the World’s Most Beloved Neighbor*²⁹ by Amy Hollingsworth is an intimate look at Rogers’ Christian faith and influences as a Presbyterian minister. Hollingsworth quotes St. Francis of Assisi as she describes Rogers as

²⁵ Levin “Educational Television”.

²⁶ Ibid, 270.

²⁷ Ronald Bishop, “The World’s Nicest Grown-Up: A Fantasy Theme Analysis of News Media Coverage of Fred Rogers.” *Journal of Communication* 53, no. 1 (2006): 17. <https://doi.org/10.1111/j.1460-2466.2003.tb03002.x>.

²⁸ Ibid, 17.

²⁹ Amy Hollingsworth, *The Simple Faith of Fred Rogers* (Brentwood, Tennessee: Thomas Nelson, 2007).

a man who “preached the gospel at all times; when necessary, he used words.”³⁰ Although Rogers’ television programming was secular, Hollingsworth brings to light Rogers’ faith as the catalyst for the ideals presented in his show, influencing his philosophy of kindness both on and off camera.

Values and Philosophies

“Mister Rogers’ Neighborhood as Philosophy: Children as Philosophers”³¹ by David Baggett is an article that explores how Rogers’ show encouraged children to be philosophers. Baggett also discusses how Rogers’ various lessons, songs, and skits engaged children’s cognitive, social, and emotional development. Finally, Baggett demonstrates how Rogers used the Socratic method to encourage children to ask difficult questions and confirms that Rogers encouraged children to “develop holistically, both affectively and cognitively.”³²

*Mister Rogers and Philosophy*³³ is a compilation of essays from thirty philosophers on the messages behind *Mister Rogers’ Neighborhood*. Each author provides a different perspective on Rogers and his educational philosophy--some laud his open-mindedness and creative spirit, while others criticism him for his individualistic approach to confidence and value. This text provides multiple viewpoints and draws parallels to notable historical philosophers, such as Socrates, Voltaire, Rousseau, and Carl Rogers, to capture the essence of the philosophy of Fred Rogers.

³⁰ Hollingsworth, *The Simple Faith*, xxxiii.

³¹ David Baggett, “Mister Rogers’ Neighborhood as Philosophy: Children as Philosophers,” in *The Palgrave Handbook of Popular Culture as Philosophy*, ed. David Kyle Johnson (London: Macmillan, 2019), 20.

³² Ibid, 20.

³³Eric J. Mohr and Holly K. Mohr, *Mister Rogers and Philosophy* (Chicago, Illinois: Open Court, 2019).

On Becoming Neighbors: The Communication Ethics of Fred Rogers,³⁴ written by Alexandra Klarén, is a book that examines “the intentional ethic of care behind the creation of a program that spoke to the affective, socio-cultural, and educational needs of children during a period of cultural upheaval.”³⁵ In her text, Klarén explores the conditions which Rogers creates for children to have a safe foundation to discuss, learn, and create, specifically chronicling the evolution of Rogers’ philosophies on early childhood education.

“Mister Rogers' Neighborhood: Dealing with Death on a Children's Television Series,”³⁶ written by Hedda Sharapan, focuses on one aspect of Rogers’ discussions in his educational program: the concept of death and its implications. Sharapan notes that Rogers explains death in a low-anxiety way while directly addressing the questions that naturally may come to a child when confronted with death for the first time. The article includes dialogue from some key episodes and reactions from viewers; Sharapan describes Rogers’ kind but honest method as the perfect “vehicle for death education”³⁷ for young children.

“The Good Thing: Mister Rogers’ Neighborhood”³⁸ from *The American Journal of Psychoanalysis* explores the tools and conditions that Rogers used in his program to effectively allow children and adults to “locate themselves in the everyday experience.”³⁹ Paul Zelevansky’s

³⁴ Alexandra Klarén, *On Becoming Neighbors: The Communication Ethics of Fred Rogers (Composition, Literacy, and Culture)* (Pittsburgh, Pennsylvania: University of Pittsburgh Press, 2019).

³⁵ Ibid, 275.

³⁶ Hedda Sharapan, “Mister Rogers’ Neighborhood: Dealing with Death on a Children’s Television Series,” *Death Education* 1, no. 1 (1977): 131. <https://doi.org/10.1080/07481187708252882>.

³⁷ Ibid, 131.

³⁸ Paul Zelevansky, “The Good Thing: Mister Roger’s Neighborhood,” *The American Journal of Psychoanalysis* 64 (2004)195-208 . <https://doi.org/10.1023/B:TJJP.0000027273.55099.11>.

³⁹ Ibid, 195.

thoughtful critique of *Neighborhood* examines the structures and methods used to “facilitate our ability to negotiate relationships, navigate in space, assimilate desires and fears, and ultimately manifest thoughts, projects, and ideals in concrete form.”⁴⁰

Revisiting Mister Rogers' Neighborhood: Essays on Lessons About Self and Community,⁴¹ compiled by Professor Kathy Merlock Jackson from Virginian Wesleyan College, reflects on the wisdom and morals that Fred Rogers sought to implement in his program. This series of eleven essays features various contributors and addresses topics such as social activism, puppetry, imaginative play, and the structure of story in operas. Jackson also compiles a list of lessons derived from Rogers’ teachings, both explicitly and implicitly demonstrated throughout the series’ thirty-three season run.

“Affecting White Accountability: What Mr. Rogers Can Tell us about the (Racial) Futures of Communication”⁴² presents a perspective on Rogers’ ability to act as a moderator among Americans on racial issues by using racial humility. Author Anjali Vats’ intimate portrait of Rogers’ quiet kindness and Christian ethic (demonstrated through such actions as the feet washing of Officer Clemmons in one of *Neighborhood’s* episodes) expresses the need for a consistent “feeling rhetoric” to guide the practical application of childhood education in a way that creates affective space for children (and even adults) to learn to engage respectfully with others, “especially in their moments of struggle, triumph, and trauma.”⁴³

⁴⁰ Zelevansky, “The Good Thing,” 196.

⁴¹ Kathy Merlock Jackson and Steven M. Emmanuel, *Revisiting Mister Rogers: Essays and Lessons About Self and Community* (Jefferson, North Carolina: McFarland & Company Inc., 2016).

⁴² Anjali Vats, “Affecting White Accountability: What Mister Rogers Can Tell Us About the (Racial) Futures of Communication,” *Communication and Critical/Cultures Studies* 17, no. 1 (2020): 88-94. <https://doi.org/10.1080/14791420.2020.1723800>.

⁴³ Ibid, 88.

*Peaceful Neighbor: Discovering the Countercultural Mister Rogers*⁴⁴, written by Michael J. Long, seeks to place Fred Rogers back into the political and religious context from which he created his works. Long claims that an accurate, holistic context is required to understand the philosophy of Rogers and must be examined through a historical lens. The book is divided into two parts: the first concerns “war and peace in the neighborhood,”⁴⁵ relaying Rogers’ activism during and against the Vietnam War, Cold War, Persian War, and the War on Terror. Part two concerns “peace as more than the absence of war,”⁴⁶ and focuses on social issues such as racism, homophobia, world hunger, gender discrimination, animal rights, and environmentalism.⁴⁷

“The Gentle Tongue: How Language Affected the World of Mister Rogers’ Neighborhood,”⁴⁸ an article written by Louisa Danielson, explores the text behind the script of *Mister Rogers’ Neighborhood*, and includes multiple excerpts from the program to draw conclusions about the goals behind Rogers’ theory for children’s educational programming. Danielson also provides comparative research concerning “humor development, childhood imagination development, and popular television studies”⁴⁹ to explore the trends and values that explained how and why Rogers created his program.⁵⁰

⁴⁴ Michael G. Long, *Peaceful Neighbor: Discovering the Countercultural Mister Rogers* (Louisville, Kentucky: Westminster John Knox Press, 2015).

⁴⁵ *Ibid*, 5.

⁴⁶ *Ibid*, 78.

⁴⁷ *Ibid*, 78.

⁴⁸ Louisa, Danielson. “The Gentle Tongue: How Language Affected the World of Mister Rogers’ Neighborhood.” *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy* 2, no. 1 (2015). <http://journaldialogue.org/wp-content/uploads/2015/02/L-Danielson.pdf>.

⁴⁹ *Ibid*.

⁵⁰ *Ibid*.

Pedagogical Methods

“Repurposing Principles and Successful Pedagogical Techniques from Mister Rogers’ Neighborhood for the Early Childhood Music Classroom”⁵¹ is an article which focuses on the pedagogical strategies employed in *Mister Rogers’ Neighborhood* and their effects on young children. The four principles include successful positive communication, meaningful transitions, content differentiation, and multicultural engagement.⁵² The text gives suggestions on how these strategies may be applied in the classroom but does not provide further curriculum suggestions.

“Teleliteracy in the Neighborhood: Seeking an Educative Pedagogical Framework and Finding an Encoded Praxis of Mutual Humanization in ‘Mister Rogers Talks about Learning’”⁵³ is a doctoral dissertation by Dr. Kevin Murray from the University of Pittsburgh. The dissertation acknowledges the need for a consistent conceptual framework for children to engage with as they develop their reading and writing skills in a world where literacy is not just limited to text. Murray specifically focuses on “teleliteracy” and the various debates surrounding the engagement of young people through educational programming; at the center, Murray analyzes a short series called “Mister Rogers Talks About Learning” and arrives at the conclusion that Rogers’ “humanizing pedagogy”⁵⁴ allows students to navigate and relate to the world in a positive, confident way.⁵⁵

⁵¹ Harrison Grant Poole, “Repurposing Principles and Successful Pedagogical Techniques from Mister Rogers’ Neighborhood for the Early Childhood Music Classroom,” *General Music Today* 31, no. 2 (2018): 5-11. <https://doi.org/10.1177/1048371317705162>.

⁵² *Ibid*, 5.

⁵³ Kevin Daniel Murray, “Teleliteracy in the Neighborhood: Seeking an Educative Pedagogical Framework and Finding an Encoded Praxis of Mutual Humanization in ‘Mister Rogers Talks About Learning’” (PhD diss., University of Pittsburgh, 2007).

⁵⁴ *Ibid*, 79.

⁵⁵ *Ibid*, 80.

“Won’t You Be My Neighbor? Intergenerational Dialogics in Mister Rogers’ Neighborhood”⁵⁶ by Alexandra Klarén is an analysis of some of the conversations between Fred Rogers and his viewers through fan mail. The article analyzes a sample of letters through the “perspective of Mikhail Bakhtin’s dialogical theorization of the conversational moment—a moment that provokes an answer, anticipates it, and structures itself in the answer’s direction.”⁵⁷ The analysis shows remarkable consistency in Rogers’ approach to conversing with young children, demonstrating a pedagogical approach to childhood learning and interaction even outside of the classroom.

“Exploring STEAM Teaching in Preschool using Fred Rogers Approach”⁵⁸ identifies the need for a consistent pedagogical approach to apply STEAM in preschool classrooms. This article published by the *International Journal of Evaluation and Research in Education* (IJERE) presented a study of STEAM teaching strategies on Fred Rogers in order identify the themes and tools used in his program. The analysis identified five themes that Rogers used to successfully implement STEAM in the preschool classroom: “1) features and needs of STEAM education, 2) inquiry-based learning 3) learning by doing activities, 4) interesting and systematic teaching strategies and 5) suitability with children’s development and practices”.⁵⁹

⁵⁶ Alexandra Castro Klarén, “Won’t You Be My Neighbor? Intergenerational Dialogics in Mister Rogers’ Neighborhood Viewer Mail.” *Communication Quarterly* 65, no. 1 (2017): 61. <https://doi.org/10.1080/01463373.2016.1176944>.

⁵⁷Ibid, 61.

⁵⁸ Zahiroh Awang, et al., “Exploring STEAM Teaching in Preschool Using Fred Rogers Approach.” *International Journal of Evaluation and Research in Education* 9, no. 4 (2020): 1071. <https://doi.org/10.11591/ijere.v9i4.20674>.

⁵⁹ Ibid, 1071.

With the variety of existing research on the benefits of social and emotional learning along with the ways Fred Rogers utilized SEL to teach music, ample evidence can be used to create a course focused on training music educators in the ideals of SEL and early childhood music education.

CHAPTER THREE: METHODOLOGY

The central question is, “How might the music and teachings of Fred Rogers be applied to teach educators how to create a culturally responsive music classroom for preschool and kindergarten-aged children?” Out of this, other questions emerge: “Who was Fred Rogers and what was his legacy?” and “What were the core values that he aimed to teach?”. These questions encourage the music educator to look outside the world of music for strategies to create a culturally relevant curriculum, using music as a medium to teach a variety of academic and personal lessons.

Research Methods

The main purpose of the research is to analyze sources on the life and works of Fred Rogers, starting with some historical research on his life and the making of his educational program *Mister Rogers’ Neighborhood*. The nature of this study created a need for a detailed understanding of the events, ideals, and teaching philosophies that informed the ethos of *Mister Rogers’ Neighborhood*. This historical research helped develop a course for college-aged music educators that aimed to synthesize these ideals and enable teachers to teach from a social, moral, and emotional perspective.

This course was designed to enable early childhood music educators to effectively combine “real world” lessons with the basics of music through simple songs and discussion, which could further be translated into real-world application. A descriptive research approach that looks at the format and content of *Mister Rogers’ Neighborhood* was needed to achieve these goals. The descriptive research included an analysis of the musical and non-musical strategies used throughout the program as well as outside interviews and quotes that encompassed Roger’s educational philosophy.

CHAPTER FOUR: RESEARCH FINDINGS

Curriculum Design

This curriculum design was based on the need to prepare and enable future music educators to teach preschool and kindergarten music classes from an SEL perspective, resulting in a focus on the development of musical and emotional intelligence. The three main questions that informed the research were: 1) “Who was Fred Rogers and what was his impact on American education?” 2) “What were the core values that Fred Rogers aimed to teach?” and finally 3) “How might the music and teachings of Fred Rogers be applied to teach educators how to create a culturally responsive music classroom for preschool and kindergarten-aged children?”

Life and Legacy

Research question one, “Who was Fred Rogers and what was his impact on American education?” involves a basic understanding of the life, influences, and historical significance of Fred Rogers and *Mister Rogers’ Neighborhood*. This information provides context for educators and informs a curricular framework that establishes the significance of an SEL-focused teacher education course.

Rogers’ television debut began after his lesser-known experience as a university student at Rollins University, where he graduated with a Bachelor of Music in 1951 and a Bachelor of Divinity.⁶⁰ Rogers wrote a children’s show called *The Children’s Corner* alongside host Josie Carey, and through his experience developed his own show, *Mister Rogers’ Neighborhood*, broadcast for national viewing by the Public Broadcasting System from 1968 to 2001.⁶¹ In the article “Educational Television, Fred Rogers, and the History of Education” by Drs. Robert

⁶⁰ Levin, “Educational Television,” 265.

⁶¹ Ibid, 265.

Levin and Laurie Hines from Youngstown State University and Kent State University respectively, three main themes were noted that emerged from *Neighborhood*.⁶² First, Rogers spoke with the audience about identifying and coping with emotional challenges in their lives. Second, he encouraged imaginative play and creativity through a segment called “the land of make believe”, which included humans and puppet characters which acted out various interpersonal challenges. Third, he introduced students to “how things work,” and featured virtual field trips to places such as crayon factories or instrument shops.⁶³

In 1969, Rogers appeared before the United States Senate Subcommittee on Communications to argue for increased governmental funding for public broadcasting, and spoke on the reformation of television practices due to “perceived concerns about the development of young viewers.”⁶⁴ Rogers’ testimony reflected upon the importance of social and emotional learning of young children to become successful and confident members of society; Senator John O. Pastore, the subcommittee chair, was so moved by his speech that congressional appropriations were made two years in advance, and PBS funding increased from \$9 million to \$22 million dollars following the hearings.⁶⁵

Roger’s reputation as a kind and gentle educator was reflected when Ronald Bishop noted the vision of an educational guru that emerged from the idea of Rogers as “the world’s nicest grownup”⁶⁶ and “the Dalai Lama of television,”⁶⁷ especially as Rogers rejected the ideas

⁶² Levin, “Educational Television,” 270.

⁶³ Ibid, 270.

⁶⁴ Ibid, 272.

⁶⁵ Ibid, 272.

⁶⁶ Bishop, “World’s,” 17.

⁶⁷ Ibid, 17.

of commercialism and marketing of his works for profit. Despite his busy schedule, Rogers took time every day to personally respond to fan letters, and he often asked questions about difficult topics that would sometimes be later addressed on the show.⁶⁸ *Mister Rogers' Neighborhood* reached millions of families over its 33-year run, ending two years before his death in 2003 and culminating in a total of 912 episodes total.⁶⁹

Ideals and Ethics

The second research question shifts from a historical perspective into a descriptive and analytical approach, asking, “What were the core values that Fred Rogers aimed to teach young children?” A review of a variety of literature revealed three main values that Roger sought to strengthen in young children through his lessons: social/cultural sensitivity, emotional learning,⁷⁰ and philosophical engagement.⁷¹ By identifying these three values and the “why” behind them, educators can begin to understand the underlying philosophies that guide the proposed curriculum and its merit in the modern music classroom.

Perhaps the most poignant lesson from *Mister Rogers' Neighborhood* that defines Rogers' entire teaching philosophy is the emphasis on social and cultural sensitivity referred to by Alexandra Klarén as “the intentional ethic of care.”⁷² Klarén notes Rogers' deep understanding of “dyadic communication--characterized by acceptance, affirmation, compassion,

⁶⁸ Klarén, *On Becoming Neighbors*, 5.

⁶⁹ Hollingsworth, *Simple Faith*, 2.

⁷⁰ Robin Stern, “Mr. Rogers and the Importance of Social and Emotional Learning,” *The Hill*, December 13, 2019. <https://thehill.com/opinion/healthcare/476163-mr-rogers-and-the-importance-of-social-and-emotional-learning>.

⁷¹ Mohr and Mohr, *Mister Rogers* 12.

⁷² Klarén, *On Becoming Neighbors*, 75.

and mutuality.”⁷³ This idea is further examined by Kathy Jackson as a method Rogers used to explain the idea of social awareness and activism to young children in short, implicit lessons such as “you have valuable ideas to communicate.”⁷⁴ These lessons were strengthened by skits and songs; for example, the lyrics to Rogers’ song “Did You Know?”⁷⁵ describe the value of expressing curiosity and sharing ideas with one another.

Rogers addressed the changing cultural and political zeitgeist to young children during his nearly half-decade on television; he used warmth and thoughtfulness to create “radical antifascist, antiwar, and antiracist messages”⁷⁶ when addressing issues such as segregation, the Vietnam War, and 9/11. Michael Long, author of *Peaceful Neighbor: Discovering the Countercultural Mister Rogers*⁷⁷ describes how Rogers’ “theology of peace”⁷⁸ was used to tackle the issues of war, violence, racism and injustice through his Neighborhood of Make Believe. Rogers’ inaugural trip to the Neighborhood of Make Believe involved an entire skit solely devoted to the themes of war and peace, including a lesson with “peace balloons,”⁷⁹ used both to provide a joint lesson in both peacemaking and basic physics. Rogers believed that peace should be “more than the absence of war,”⁸⁰ and as a Presbyterian minister and Christian, aimed to

⁷³ Klarén, *On Becoming Neighbors*, 22.

⁷⁴ Jackson and Emmanuel, *Revisiting Mister Rogers*, 363.

⁷⁵ Rogers, Fred. “Did You Know?” The Neighborhood Archive: All Things Mister Rogers, last modified 2021. http://www.neighborhoodarchive.com/music/songs/did_you_know.html.

⁷⁶ Vats, “Affecting,” 88.

⁷⁷ Michael G. Long, *Peaceful Neighbor: Discovering the Countercultural Mister Rogers* (Louisville, Kentucky: Westminster John Knox Press, 2015).

⁷⁸ *Ibid*, 27.

⁷⁹ *Ibid*, 7.

⁸⁰ *Ibid*, 78

“ensure that his work was an ongoing effort of creating peacemakers to create the peaceful and just reign of God on earth.”⁸¹

Further research showed Rogers’ emphasis on teaching young children about emotional management and regulation. According to Paul Zelevansky, Doctor of Education and lecturer at the Art Center College and Design, Rogers addressed a range of emotions such as fear, excitement, and curiosity by “asking questions, encouraging speculation, and advancing interpretations that encourage young audiences to recognize that careful thinking and looking can lead to understanding and action.”⁸² For example, Rogers addressed common anxieties in young children in songs such as “You Can Never Go Down the Drain,” with lyrics such as “you’re bigger than water, and bigger than soap.”⁸³ Zelevansky also notes how Rogers’ intentional rituals (singing the same song, repeating the same choreography changing his shoes and cardigan) that open the show are used to establish a sense of routine and trust between himself and the viewer to further create a sense of safety and consistency within the world of the show, allowing for these conversations to take place.⁸⁴ Similarly, Danielson notes that Rogers often discussed the importance of healthy emotional management, as he “wants the viewers to work through their emotions in ways that are not dangerous to themselves or others.”⁸⁵ Rogers did not shy away

⁸¹ Long, *Peaceful Neighbor*, 180.

⁸² Zelevansky, “The Good Thing,” 3.

⁸³ *Ibid*, 3.

⁸⁴ *Ibid*, 6.

⁸⁵ Danielson, “The Gentle Tongue.”

from difficult topics, and even led a conversation on the emotional and social implications of death in one of his episodes, *Death of a Goldfish*.⁸⁶

Although the phrase “social and emotional learning” (also known as SEL) was not coined until 1990 by psychologists Peter Salovey and Jack Mayer, Rogers’ teaching philosophy reflected the ideals identified by The Yale Center for Emotional Intelligence (YCEI): “attitudes and skills related to RULER--Recognizing, Understanding, Labeling, Expressing and Regulating emotions”.⁸⁷ Robin Stern, Doctor of Education and Associate Director of the YCEI, described Rogers as a champion of SEL through his viewer interaction, songs, and guests and puppet performances.⁸⁸ His program taught the importance of emotional validation, and he “messed that all of their feelings matter and should not be feared...he was both a student and master of social and emotional intelligence, and he didn’t even know it.”⁸⁹

The third core value that Rogers taught through *Mister Rogers’ Neighborhood* was the idea that children should engage in the act of philosophy.⁹⁰ David Baggett, Professor of Philosophy at Houston Baptist University, wrote that the philosophical process—asking questions and theorizing about the world around oneself—was one that Rogers actively sought in *Neighborhood* as an attempt to “cultivate(s) the intellect, to encourage [student’s] creativity, to

⁸⁶ *Mister Rogers’ Neighborhood*, season 3, episode 36, “Death of a Goldfish,” directed by David F. Chen and aired March 23, 1970 on WQED.

⁸⁷ “RULER: A Systematic Approach to SEL,” Yale Center for Emotional Intelligence, June 2020, <https://www.ycei.org/ruler/>.

⁸⁸ Robin Stern, “Mr. Rogers and the Importance of Social and Emotional Learning,” *The Hill*, December 13, 2019. <https://thehill.com/opinion/healthcare/476163-mr-rogers-and-the-importance-of-social-and-emotional-learning>.

⁸⁹ *Ibid.*

⁹⁰ Baggett, “Mister Rogers’ Neighborhood as Philosophy,” 20.

get them thinking and expressing their ideas, to encourage experimentation with their thoughts, to facilitate their imagination, and to give them a chance to play, including to play intellectually.”⁹¹ An opinion from Jacob Graham on Rogers’ emphasis on creating philosophers of children describes Rogers as a fearless leader who encouraged dialogue:

There is much that is philosophical about Fred Rogers, but what we see here is the essential attitude of the philosopher at play. The philosopher is ready to open him or herself to the world to see it for what it is. The questions the philosopher asks are guided by the love of seeing things as they are, understanding them for what they are, which sometimes requires sweeping away illusion, but sometimes inviting it in, fully recognizing what it is.⁹²

An ideal example of Rogers’ philosophical process can be found in one consistent simple approach he used when communicating with children: open-ended questions. Rogers would ask questions about observations and feelings, and Rogers always allowed time for viewers to respond. Although Rogers obviously could not hear the viewer’s answers, the open-ended dialogue and subsequent pause created an interactive experience where the viewer could “feel that their thoughts, feelings, and ideas mattered.”⁹³

Strategies and Curriculum Design

The last question proposed was, “How might the music and teachings of Fred Rogers be applied to teach educators how to create a culturally responsive music classroom for preschool and kindergarten-aged children?”. This question is the foundation for the curriculum project, which seeks to synthesize the results from these research questions into a tangible, practical curriculum plan for a college music education course. The answer lies within three key findings

⁹¹ Baggett, “Mister Rogers’ Neighborhood as Philosophy,” 20.

⁹² Mohr and Mohr, *Mister Rogers*, 14.

⁹³ *Ibid*, 164.

that emerged through an analysis of Rogers' teachings: consistency in childhood communication, implementing content differentiation, and addressing cultural events. These four simple strategies both capture the essence of Rogers' program and enable growth in the three realms of SEL: the self, others, and responsible decision-making.

One of the core elements of Rogers' pedagogy was his consistency and reliability in the way he spoke to children. Rogers himself said that "the roots of a child's ability to cope and thrive, regardless of circumstance, lie in that child's having had at least a small, safe place ... in which, in the companionship of a loving person, that child could discover that he or she was lovable and capable of loving in return. If a child finds this during the first years of life, he or she *can* grow up to be a competent, healthy person".⁹⁴ Thus, in order to establish this trust and safety, Rogers created a 9-step technique for talking to children which he adhered to vigorously while writing episodes, eventually known as "Freddish" by Arthur Greenwald and Barry Head, two show writers on *Neighborhood*.⁹⁵ The guide, as laid out in Maxwell King's *The Good Neighbor: The Life and Work of Fred Rogers*, is as follows:

1. State the idea you wish to express as clearly as possible, and in terms preschoolers can understand. Example: *It is dangerous to play in the street.*
2. Rephrase in a positive manner, as in *It is good to play where it is safe.*
3. Rephrase the idea, bearing in mind that preschoolers cannot yet make subtle distinctions and need to be redirected to authorities they trust." As in, "Ask your parents where it is safe to play.
4. Rephrase your idea to eliminate all elements that could be considered prescriptive, directive, or instructive. In the example, that'd mean getting rid of "ask": *Your parents will tell you where it is safe to play.*
5. Rephrase any element that suggests certainty. That'd be "will": *Your parents can tell you where it is safe to play.*
6. Rephrase your idea to eliminate any element that may not apply to all children. Not all children know their parents, so: *Your favorite grown-ups can tell you where it is safe to play.*

⁹⁴ Maxwell, *The Good Neighbor*, 184.

⁹⁵ *Ibid*, 184.

7. Add a simple motivational idea that gives preschoolers a reason to follow your advice. Perhaps: *Your favorite grown-ups can tell you where it is safe to play. It is good to listen to them.*
8. Rephrase your new statement, repeating the first step. “Good” represents a value judgment, so: *Your favorite grown-ups can tell you where it is safe to play. It is important to try to listen to them.*
9. Rephrase your idea a final time, relating it to some phase of development a preschooler can understand. Maybe: *Your favorite grown-ups can tell you where it is safe to play. It is important to try to listen to them, and listening is an important part of growing.*⁹⁶

As a new music educator learns the ideals of “Freddish”, the educator can learn to use this language in the classroom to foster positivity and clarity in the classroom. Students will learn clear boundaries and expectations are clearly communicated with respect and kindness. This system can be applied to and can be altered to fit the needs of any given situation and/or student(s), allow for educators to respond to a variety of questions or issues regardless of a student’s background. Although the use of “Freddish” in a classroom of fifteen to twenty young students is a different experience than talking to an audience through a camera, the principles remain the same and can be used to model clear, kind language while providing motivation, trust, and respect to the student(s).⁹⁷

Research also pointed to the importance of exposing children to a STEAM (Science, Technology, Engineering, Art and Mathematics) approach to learning with young children. A 2020 study entitled “Exploring STEAM Teaching in Preschool Using Fred Rogers Approach” published in the *International Journal of Evaluation and Research in Education* found that Rogers’ approach to education through inquiry-based learning was an appropriate STEAM teaching strategy, as “actual STEAM skills are mastered when children become confident to

⁹⁶ Maxwell, *The Good Neighbor*, 184.

⁹⁷ *Ibid*, 184.

inquire about anything and find out the solutions to any problems faced... Therefore, teachers' authenticity and care are essential in ensuring the success of generating future innovators."⁹⁸

Second, while his communication methods were always rigidly consistent, Rogers emphasized content differentiation. Rogers employed a number of dynamic musical activities such as writing and performing original songs and operas for children, going "behind the scenes" to show the process of instrument making, encouraging dialogue about the emotional impact of music, and featuring performances from professional musicians such as Yo-Yo Ma, Tony Bennett, and Hilary Hahn.⁹⁹ The background music itself was its own feat as Rogers collaborated with pianist Johnny Costa to provide a sophisticated jazz underscore for the show unlike any other children's program had seen before. The genius of such an underscore can be seen in episodes such as *How People Make Crayons*, which features a jazz improvisation score that mimics the sounds of the various machines seen in the crayon factory.¹⁰⁰

Rogers was sure to engage in a variety of learning styles throughout his program, often using visual and/or kinesthetic aids in his lessons such as a model house or box, or taking the viewer around a tour of his house while accomplishing daily tasks such as feeding the fish.¹⁰¹ His songs often incorporated a minor element of dance and included lyrics that helped improve interpersonal and/or intrapersonal development, such as the song "The Good Thing": "I will fight; will fight with my heart. I will fight; will fight with understanding. In my mind, the weather never changes, skill overcomes, unfavorable convictions".¹⁰² Music educators can adapt

⁹⁸ Zahiroh, et al., "Exploring," 1071.

⁹⁹ Roglestad, "How Mister Rogers".

¹⁰⁰ Ibid.

¹⁰¹ Zelevansky, "The Good Thing," 6.

¹⁰² Zelevansky, "The Good Thing," 9.

their lesson plans and classroom strategies by including a variety of musical and non-musical ways of teaching content to address a classroom with varying and diverse learning styles just as Rogers did.

Finally, music educators can learn to create a culturally responsive curriculum by addressing social, cultural, familiar, or historical events. Rogers was no stranger to addressing changes that might affect a child's view of the world; for example, in the episode entitled *Assassination Special*, Rogers directly addressed feelings of uncertainty, confusion, fear and anger while also urging parents to protect and support their children from graphic violence displayed on the media.¹⁰³ While Rogers often addressed large-scale world events, he also attempted to conduct interviews with different guests to create individual connections and teach diversity and inclusion. One guest, a 10-year old boy named Jeff Erlanger, appeared on *Neighborhood* and talked with Rogers about his medical condition which enabled conversation about disabilities, and empathy.¹⁰⁴ As various cultural events and social changes may happen in the present day, music educators can learn to address difficult issues through discussion and songs to create an environment that helps students understand and cope with various new challenges that may arise in their personal and/or cultural contexts.

¹⁰³ "Something Worth Giving: Reflections from Our Favorite Neighbor," Fred Rogers Center, last modified October 2002. https://www.fredrogerscenter.org/wp-content/uploads/2015/03/Something_Worth_Giving_-_By_Fred_Rogers_2002.pdf.

¹⁰⁴ Ibid.

CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

Summary of Study

This study was based on an inquiry concerning the value of teaching music educators to incorporate an SEL-centered approach to early childhood music education. Existing research was used to provide historical context to the educational philosophies of Fred Rogers, and descriptive research was used to understand the lasting value of continuing such a legacy in the modern classroom. This study sought to answer questions pertaining to the overarching values that drove the success of *Mister Rogers' Neighborhood* and affirm the importance of a values-based learning environment, rather than a content based.

Summary of Purpose

The purpose of this study was to determine the benefits of training music educators to follow a teaching philosophy that focuses on cultural and ethical responsiveness. According to a national scan conducted in 2017 by the University of British Columbia for the Collaborative for Academic, Social, and Emotional Learning (CASEL), a shocking majority (51-100%) of teacher preparation programs in 49 states did not address any of the five core competencies associated with student social and emotional learning. The purpose of this project was to determine the current value of Rogers' teaching philosophies and practices and determine how these strategies may be beneficial for current music educators to apply in their early childhood classrooms.

Summary of Procedure

Data was retrieved from a variety of scholarly sources related to the legacy of *Mister Rogers' Neighborhood*. These sources were used to develop a curriculum for college-aged music education students to teach prospective teachers how to synthesize content knowledge with cultural and emotional intelligence to foster a culturally responsive learning environment in the

music classroom. This curriculum was developed to reflect the teaching strategies and philosophies displayed in *Mister Rogers' Neighborhood* that were pioneered by Fred Rogers and studied and lauded by educational researchers and philosophers.

Limitations

Since the educational philosophies of Fred Rogers focused on the social, emotional, and academic development of young children (generally aged 2 through 5), this study resulted in a curriculum specifically for music educators in the context of an early childhood music classroom. Although many of the principles may be further researched and adapted for an older target age group, the proposed curriculum does not explain how that might occur. Further research in this area might include discussions on incorporating appropriate content that includes more advanced activities related to emotional and cultural awareness within elementary and secondary settings.

Recommendations for Further Study

Further study on the integration of values-based learning in all ages rather than just early childhood education may be beneficial. Although content knowledge is important, a larger scale study that documents classroom behavior, confidence, interpersonal skills and academic functioning in response to a teaching method could change the trajectory of public education, requiring teachers to shift their focus on less “teaching to the test” and more on a holistic approach. If this further research continues to show the benefits of a teaching philosophy based on a social, cultural, and emotional perspective, perhaps curricula could be developed for music educators that continue to improve these areas for all grades.

Implications for Practice

The sources used in this study confirm the importance of creating an environment for children that teaches emotional, social, and cultural awareness as well as content understanding. Through incorporating an SEL-based approach into the learning environment as Rogers did, children learn to learn in a way that produces healthy relationships. Teachers may also notice changes in behaviors and attitudes as a result of this teaching method. Music educators, therefore, may implement SEL learning methods into the music curricula through songs and stories while teaching students the fundamentals of music. The curriculum proposed in this project will equip music educators with the ideals of SEL learning and cultural responsiveness to learn effective techniques for teaching holistically, benefiting their students' academic, social, and emotional well-being.

Curriculum Project Summary

The curriculum was designed as a college residential class for college sophomores or juniors in a music education program. The curriculum development was created through a series of analysis charts, including design, development, implementation, and evaluation. This 16-week course reviews the history of Rogers' life and legacy, discusses the values he implemented within his teachings, and reviews the pedagogical strategies that Rogers exemplified throughout his career. Prerequisites for this course include Music Theory I and II, Musicianship I and II, and an introduction to music education class. The material is presented through a combination of lectures, readings, and online activities. Students are expected to engage in the course through reflection journals, papers, quizzes, sample lesson plans, and a final project at the end of the semester. The final project requires students to create their own lesson plan for a preschool music class utilizing the methods and principles learned throughout the semester, as well as a reflection

journal to be turned in at the final class period. This course will enable new music educators to combine content learning with social and emotional teaching strategies to create a culturally responsive learning environment.

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Appendix A- Curriculum Project

COURSE SYLLABUS

Hello, Neighbor! Teaching Social and Emotional Learning through The Fred Rogers Approach

Course Description

This course is designed to prepare music educators to engage in methods of instruction that foster a culturally responsive classroom environment. The course will be based on the teaching philosophy of acclaimed educator Fred Rogers and will include a variety of readings, projects and discussions as well as curriculum development projects that will help students take these practices into a “real world” teaching experience. Students will start off with an overview of the life and works of Rogers and develop skills in the area of social and emotional learning (SEL) based on Rogers’ teaching philosophy and approaches, culminating in a final project at the end of the semester.

Rationale

This course is designed to address the gap in teacher preparation courses and enable music educators to teach content with an emphasis on Social and Emotional Learning.

Prerequisites:

- Music Theory I and II
- Musicianship I and II
- An Introduction to Music Education course

Required Resources

Hollingsworth, Amy. *The Simple Faith of Fred Rogers*. Brentwood, Tennessee: Thomas Nelson, 2007.

Mohr, Eric J., and Holly K. Mohr. *Mister Rogers and Philosophy*. Chicago, Illinois: Open Court, 2019.

King, Maxwell. *The Good Neighbor: The Life and Works of Fred Rogers*. New York, New York: Abrams Press, 2018.

Additional Materials for Learning

- Computer with basic audio/visual input
- Binder for reflection journal
- Internet access
- Microsoft Office

Measurable Learning Outcomes

Students will:

- Demonstrate an understanding of social and emotional learning in the context of an early childhood music classroom.
- Explain how social and emotional learning can benefit an individual and group of students.
- Apply an SEL approach in the classroom using music and imaginative play.
- Plan effective lessons for a early childhood music classroom using the “Fred Rogers SEL” approach.
- Evaluate the benefits of an SEL approach on young children (ages 3-5) and its effects on cognitive, academic, behavioral and social development in and outside the classroom.

Course Requirements and Assignments

- Textbooks and lecture presentations
- Course requirements checklist (completed on Blackboard)
- Discussion forums (6)
- Writing assignments (3)
- Reflection Journal
- Quizzes (8)
- Exams (2)
- Final Project (including Lesson Plan and Microteaching)

IV. Course Grading and Policies

• Points

Course Requirements Checklist	10
Participation Grade	100
Discussion Forums (6 at 25 points each)	150
Writing Assignments (3 at 50 points each)	150
Quizzes (8 at 20 points each)	160
Exams (mid-term exam is Microteaching 1)	200
Final Project Outline	25
Final Project Lesson Plan	100
Final Project Microteaching	100
Self Evaluation	25
Total	1000

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

If unable to complete an assignment on time, the student must contact the instructor immediately by email. Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted within one week of the due date will receive a 10% deduction.
2. Assignments submitted more than one week late will receive a 20% deduction.
3. Assignments submitted two weeks late or after the final date of the course will not be accepted.
4. Late Discussion Board threads or replies will not be accepted. Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

D. Disability Assistance Students with a documented disability may contact Liberty University Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.

Part I: CURRICULUM ANALYSIS CHART

Student: Julia Conceison	Course for which you are creating the curriculum: Hello, Neighbor! Teaching Social and Emotional Learning through The Fred Rogers Approach
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Required textbooks for class:
Hollingsworth, Amy. <i>The Simple Faith of Fred Rogers</i> . Brentwood, Tennessee: Thomas Nelson, 2007.
Mohr, Eric J., and Holly K. Mohr. <i>Mister Rogers and Philosophy</i> . Chicago, Illinois: Open Court, 2019.
King, Maxwell. <i>The Good Neighbor: The Life and Works of Fred Rogers</i> . New York, New York: Abrams Press, 2018.
Identify the problem
Although social and emotional learning is a desired focused in many schools, many principals and teachers feel that staff are ill-equipped to teach these skills in the classroom.
Who are the learners are what are their characteristics?
College sophomores and juniors ranging from ages 19-21 in a teacher preparation program for the music education major. Prerequisites for this course include Music Theory I and II, Musicianship I and II, and a music education course.
What is the new desired behavior?
Students will be able to effectively combine content knowledge with an SEL teaching approach to help foster a culturally responsive classroom environment.
What are the delivery options?
This 16-week course will be offered residentially only.
What are the pedagogical considerations?
This course emphasizes the benefits of social and emotional learning for young children and encourages teachers to teach holistically, preparing the whole child for healthy positive development in the areas of academic, social, behavior, and cultural knowledge and practice.
What learning theory applies to your curriculum? Why?
This curriculum is most closely aligned with connectivism, emphasizing meaningful connections as students learn and grow. These connections can be with each other, their interests and lessons, their roles and obligations in life, or their hobbies. Teachers using this learning theory will help students connect to the learned content and with each other in a healthy, positive way.

Part II: Learning Outcomes

At the end of the course, students will be able to:
<ul style="list-style-type: none">• Demonstrate an understanding of social and emotional learning in the context of an early childhood music classroom.
<ul style="list-style-type: none">• Explain how social and emotional learning can benefit an individual and group of students.
<ul style="list-style-type: none">• Apply an SEL approach in the classroom using music and imaginative play.
<ul style="list-style-type: none">• Plan effective lessons for an early childhood music classroom using the “Fred Rogers SEL” approach.
<ul style="list-style-type: none">• Evaluate the benefits of an SEL approach on young children (ages 3-5) and its effects on cognitive, academic, behavioral and social development in and outside the classroom.

CURRICULUM PROJECT--DESIGN CHART

Student: Julia Conceison	Course for which you are creating the curriculum: Hello, Neighbor! Teaching Social and Emotional Learning through The Fred Rogers Approach
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Concept Statement: The purpose of this curriculum is to provide students with the principles of social and emotional learning to effectively create a culturally responsive learning environment in the early childhood music classroom.

<ul style="list-style-type: none"> Demonstrate an understanding of social and emotional learning in the context of an early childhood music classroom. 	<p>Week 1:</p> <ul style="list-style-type: none"> Syllabus review and watch video presentation on Mr. Rogers in front of the Senate Explain social and emotional learning theory 	<p>Week 1:</p> <ul style="list-style-type: none"> The Five Components of SEL (RULER) Textbook readings Discussion: how to create a culturally responsive classroom? Challenges in a diverse classroom environment 	<p>Week 1:</p> <ul style="list-style-type: none"> Formative assessment: Discussion Board 1 (250 words) Reflection journal week 1 Classroom discussion on textbook readings
	<p>Week 2:</p> <ul style="list-style-type: none"> Explain SEL and describe characteristics in your own words (class discussion) Presentation: Mr. Rogers and the Goldfish Episode 	<p>Week 2:</p> <ul style="list-style-type: none"> Classroom discussion on the article Presentation: The Importance of Social Intelligence in the Classroom Song: "Won't You Be My" 	<p>Week 2:</p> <ul style="list-style-type: none"> Quiz 1 on SEL, ruler, and textbook readings Classroom discussion on textbook readings

	<p>(dealing with death)</p> <ul style="list-style-type: none"> • Article reading 	<p>Neighbor??"</p> <p>Establishing Routine in the Classroom</p>	
	<p>Week 3:</p> <ul style="list-style-type: none"> • Identify examples of SEL in an example lesson from <i>Mister Rogers Neighborhood</i> • Presentation: SEL Ted Talk (Trish Schaffer) • VA State Standard: Creative Process— listen and ask questions about a piece of music 	<p>Week 3:</p> <ul style="list-style-type: none"> • Presentation: The Importance of Developing Emotional Intelligence • Read aloud: “The Way I Feel” by Janan Cain • Song: “What Do You Do With the Mad That You Feel?” 	<p>Week 3:</p> <ul style="list-style-type: none"> • Classroom discussion on textbook readings • Discussion board #2 due on textbook readings
<ul style="list-style-type: none"> • Explain how social and emotional learning can benefit an individual and group of students. 	<p>Week 4:</p> <ul style="list-style-type: none"> • Remember and describe the short and long-term benefits of social and emotional learning • Textbook readings • VA SOL Kindergarten Standard: Critical Thinking— 	<p>Week 4:</p> <ul style="list-style-type: none"> • Presentation: The Importance of Developing Cultural Awareness in the Classroom • Mr. Rogers video: bathing feet in the pool • Song: “You Are Special” 	<p>Week 4:</p> <ul style="list-style-type: none"> • Quiz 2 on the benefits of SEL • Discussion board #3 due on textbook readings

	<p>exercise on vocal, instrumental, and environmental music</p> <p>Week 5:</p> <ul style="list-style-type: none"> Brainstorm ideas for the promotion of SEL in the learning community Textbook readings <p>Week 6:</p> <ul style="list-style-type: none"> Identify the four elements of an effective SEL program (SAFE-- Sequenced, Active, Focused, Explicit) Article reading 	<ul style="list-style-type: none"> Classroom discussion of the text <p>Week 5:</p> <ul style="list-style-type: none"> Presentation: Mister Rogers and Johnny Costa, musical geniuses and jazz in children's music Reading discussion Song: "Tree, Tree, Tree" <p>Week 6:</p> <ul style="list-style-type: none"> Presentation: Feelings: Anything Mentionable and Manageable Song: You Are My Friend VA State Standard: listen to and 	<p>Week 5:</p> <ul style="list-style-type: none"> Paper #1 Due: discuss in class <p>Week 6:</p> <ul style="list-style-type: none"> Quiz 3 on Weeks 4-5 presentations
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		recognize patriotic songs: “Yankee Doodle”	
<ul style="list-style-type: none"> Apply an SEL approach in the classroom using music and imaginative play. 	<p>Week 7:</p> <ul style="list-style-type: none"> Create an original song to demonstrate a positive approach to a social or emotional dilemma Textbook reading VA SOL: Innovation and the Arts. Discuss teaching about K.9 “People Who Create Music”—singers, instrumentalists, conductors <p>Week 8:</p> <ul style="list-style-type: none"> Create an effective lesson plan using an SEL approach Textbook readings: VA SOL: Demonstrate expressive qualities of music, including 	<p>Week 7:</p> <ul style="list-style-type: none"> Presentation: Charles Cornell: Mister Rogers’ Music Was Way More Intricate Than You Remember! Presentation: Imaginative Play as Conflict Resolution: The World of Make Believe <p>Week 8:</p> <ul style="list-style-type: none"> Group Activity: Puppets. Act out a social dilemma with puppets for a preschool class Discuss textbook readings 	<p>Week 7:</p> <ul style="list-style-type: none"> Quiz 4 Discussion board #4 due on textbook readings <p>Week 8:</p> <ul style="list-style-type: none"> Discussion board #5 due on textbook readings Lesson plan #1 due

	<p>loud/soft and fast/slow. Do dynamics exercise with charts</p> <p>Week 9:</p> <ul style="list-style-type: none"> Remember and describe at least 5 different SEL learning activities that can be used in the classroom and at home Textbook reading Address state standard K.15 The student will identify and perform rhythmic patterns. Marimba lesson with basic quarter note pattern worksheet “Apple Tree” song. 	<ul style="list-style-type: none"> Song: It’s You I Like <p>Week 9:</p> <ul style="list-style-type: none"> Presentation: Lesson Plans from Smithsonian Folk Ways to increase cultural understanding Discuss textbook readings Song: The social and emotional learning song (Scratch Garden) 	<p>Week 9: Midterm exam: Microteaching #1</p>
<ul style="list-style-type: none"> Plan effective lessons for an early childhood music classroom using the “Fred Rogers SEL” approach. 	<p>Week 10:</p> <ul style="list-style-type: none"> Individual: Create an effective lesson plan using an SEL approach Textbook reading Address state standard K.17 The student will respond to music with 	<p>Week 10:</p> <ul style="list-style-type: none"> Presentation Webinar: Integrating Social, Emotional, and Academic Learning: Lessons for Educators and School Leaders 	<p>Week 10:</p> <ul style="list-style-type: none"> Quiz 5 Presentation: Lesson Plans from Smithsonian Folk Ways to increase cultural understanding Discuss textbook readings

	<p>movement. Musical Chairs</p>		<ul style="list-style-type: none"> • Song: The social and emotional learning song (Scratch Garden)
	<p>Week 11:</p> <ul style="list-style-type: none"> • Group work: create an effective lesson plan using an SEL approach • Textbook reading • Overview of Teachers Pay Teachers—look at Spooky Rhythms worksheet for kindergarten 	<p>Week 11:</p> <ul style="list-style-type: none"> • Presentation: 25 Ways to Integrate Social and Emotional Learning • Discuss textbook readings • Share Super Simple Songs playlist with the class, perform 2 preschool songs 	<p>Week 11:</p> <ul style="list-style-type: none"> • Discussion board 6 due on textbook readings
	<p>Week 12:</p> <ul style="list-style-type: none"> • Differentiate content for a diverse learning group • Analyze and recreate Spring Rhythmic Composition Worksheet (Teachers Pay Teachers) 	<p>Week 12:</p> <ul style="list-style-type: none"> • Observation: visit a music education classroom (FIELD TRIP!) 	<p>Week 12:</p> <ul style="list-style-type: none"> • Quiz 6

	<ul style="list-style-type: none"> Textbook reading 		
<ul style="list-style-type: none"> Evaluate the benefits of an SEL approach on young children (ages 3-5) and its effects on cognitive, academic, behavioral and social development in and outside the classroom. 	<p>Week 13:</p> <ul style="list-style-type: none"> Implement an effective lesson plan in a preschool music classroom setting Textbook readings <p>Week 14:</p> <ul style="list-style-type: none"> Identify and overcome challenges in a diverse classroom setting Presentation and song: It's Such a Good Feeling Textbook readings: <p>Week 15:</p> <ul style="list-style-type: none"> Microteaching part 2 	<p>Week 13:</p> <ul style="list-style-type: none"> In-class work time: questions, homework, final project and final exam review <p>Week 14:</p> <ul style="list-style-type: none"> Final exam review Textbook discussion <p>Week 15:</p> <ul style="list-style-type: none"> Microteaching part 3 Final Exam review 	<p>Week 13:</p> <ul style="list-style-type: none"> Quiz 7 Final exam review <p>Week 14:</p> <ul style="list-style-type: none"> Quiz 8 Final exam review Jeopardy game <p>Week 15:</p> <ul style="list-style-type: none"> Final Exam Turn in reflection journals

Learning Outcomes	Rationale for Sequence
<ul style="list-style-type: none"> Demonstrate an understanding of social and emotional learning in the context of an early childhood music classroom. 	<p>The placement of this learning outcome is effective for this chart as it allows the student to acquire foundational knowledge of the main content of the course--the use of SEL to foster a culturally responsive learning environment within a pre-K or Kindergarten class.</p>
<ul style="list-style-type: none"> Explain how social and emotional learning can benefit an individual and group of students. 	<p>The placement of this learning outcome is effective for this chart as it gives the student a foundation of the benefits of an SEL-focused classroom environment. Students will learn how SEL can positively affect behaviors, attitudes, emotions, and academic performance in and out of the classroom.</p>
<ul style="list-style-type: none"> Apply an SEL approach in the classroom using music and imaginative play. 	<p>The placement of this learning outcome is effective for this chart as it begins to enable students to start practicing SEL in the context of a preschool music classroom. Students will have the opportunity to create their own original songs and lesson plans for future use and evaluate their own work and others as well.</p>
<ul style="list-style-type: none"> Plan effective lessons for an early childhood music classroom using the “Fred Rogers SEL” approach. 	<p>The placement of this learning outcome is effective for this chart as it allows students to create their own lesson plans and begin to independently implement SEL into their own classroom to create a more robust, holistic, and culturally responsive curriculum. Students will turn in written lesson plans as well as materials and eventually complete a “microteaching” assignment for the class to simulate a real early childhood classroom environment.</p>
<ul style="list-style-type: none"> Evaluate the benefits of an SEL approach on young children (ages 3-5) and its effects on cognitive, academic, behavioral and social development in and outside the classroom. 	<p>The placement of this learning outcome is effective for this chart as it enables students to evaluate their own work and see firsthand the benefits of SEL among young children. Students will be able to complete a self-evaluation and track their progress throughout the semester and also critique peer lesson plans to share ideas and provide feedback to one another.</p>

CURRICULUM PROJECT--DEVELOPMENT CHART

Student: Julia Conceison	Course for which you are creating curriculum: Hello, Neighbor! Teaching Social and Emotional Learning through The Fred Rogers Approach
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Expository Organizer
<p>Welcome to the next session of this class, entitled “Creating a Culture of Social and Emotional Learning in the Music Classroom”. So far in this class we have covered some of the history and works of Fred Rogers, and we have discussed the benefits of social and emotional learning (SEL) in the classroom while reviewing a large study of its benefits when used in the classroom. We have also discussed the way Rogers used SEL in his show through his many songs, stories, and imaginative stories in the World of Make Believe. Now, we are going to focus on creating an effective lesson plan for a single class, which will include creating your own curriculum that will specifically focus on building your curriculum-creation skills while focusing on using the systematic acronym “RULER” (Recognizing, Understanding, Labeling, Expressing, and Regulating) to establish an SEL approach in the classroom.</p>
Narrative Organizer
<p>For this new class unit I will first present an example of one of our past students presenting their final project--the Microteaching Curriculum Project--to give students an example of SEL learning in action. I will review the RULER acronym as a reminder to take a systemic approach to implementing SEL in the learning environment. I will present students with a basic lesson plan based on EdTPA and we will review this version of the lesson plan in class and I will answer any questions you may have as we review. Finally, we will learn two songs about social and emotional learning--one about interacting with others, and one about identifying and managing behavior--that were written and performed by Fred Rogers himself. The first song is entitled “Sometimes People Are Good”, and the second song is “What Do You Do with the Mad That You Feel?” We will then open the class to discuss the various ways these songs use the RULER approach to recognize, understand, label, expressing, and regulating feelings and emotions and promote healthy attitudes about ourselves and others. At the end of class I would like to provide some time for students to work on their end-of-semester microteaching projects; students may use this time to work on their final projects on their laptops in class, work in small groups to share ideas and compose original songs to teach students about social behaviors and emotional regulation, or ask questions about the EdTPA lesson plan format.</p>
Graphic Organizer
<p>The first graph shown below provides a visual of the benefits of social and emotional learning, presented in a “wheel” format to show the equal weight of each benefit for a student’s emotional and personal growth. There are five main areas that have been proven to benefit from the teachings of SEL: self-management, self-awareness, responsible decision-making, social awareness, and relationship skills. Although these skills are not “academic” skills, they</p>

are important for a child’s personal growth and have been shown to increase positive attitudes and behaviors, and as a result in an increase in academic growth as well.

The second graph is a visual representation of the “RULER” approach to social and emotional learning. Although it is a simple acronym to remember, using a visual is always helpful and I will use this in my Powerpoint presentation on using RULER as a standard for the SEL approach in the classroom.

Social and Emotional Learning: Benefits



- ▶ relationship skills
- ▶ self-awareness
- ▶ self-management
- ▶ responsible decision-making
- ▶ social awareness



The RULER Approach to Social and Emotional Learning

R: Recognizing



U: Understanding



L: Labeling



E: Expressing



R: Regulating



Gagne's Nine Events of Instruction

Instruction	Event
<ul style="list-style-type: none"> Gain attention 	<p>I will begin the lecture by opening the class with a Youtube video, "Mr. Roger Testifies Before Congress", a 7-minute video that displays Rogers' passionate plea to congress about the importance of social and emotional learning in childhood education and an emphasis on providing free public broadcasting for students of an educational nature, not just for entertainment. I will ask students to write down one or two quotes or observations that stood out to them as they watched the clip.</p>
<ul style="list-style-type: none"> Inform learners of objectives 	<p>I will briefly review previous material on what we've learned so far about social and emotional learning. From here, I will describe the expectations for the final project based on the content of the lecture and inform students on how the learning objectives for this lesson plan support the learning objectives for the class. In addition, I will review the expectations for the final project and answer any preliminary questions students may have.</p>
<ul style="list-style-type: none"> Stimulate recall of prior learning 	<p>The presentation will review many of the prior lessons and I will include a few shorts slides to remind students about the SEL objectives as well as the RULER approach to measuring SEL effectiveness. I will facilitate recall by asking students questions about prior content and leading a short discussion on effective prior lessons that we've watched in class from <i>Mister Rogers' Neighborhood</i>.</p>
<ul style="list-style-type: none"> Present the content 	<p>The content will be presented via a Powerpoint presentation in class, and we will review the various parts of the EdTPA lesson plan format and go section by section, answering any questions and clarifying expectations for each part of the curriculum plan. The main content will present students with a task to incorporate social and emotional learning into an EdTPA approved lesson that includes at least one original music composition and provides commentary</p>

	on one social, emotional, behavioral, or cultural aspect that the student would like to teach to a theoretical preschool classroom. I will show students an example of a previous students' work, including the completed EdTPA document and a video of their final microteaching assignment.
<ul style="list-style-type: none"> • Guide learning 	I will encourage students to ask questions about the lesson plan format and offer examples and ideas for their own lessons. I will clarify any misconceptions about the lesson plan guidelines and do my best to provide extra information and resources on how to plan an age-appropriate music lesson for early childhood learners.
<ul style="list-style-type: none"> • Elicit performance (practice) 	Students will apply the concepts of social and emotional learning as they begin their lesson plan worksheets. Students will choose a topic in class to focus on (a social, emotional, behavioral, or culture "life lesson" that they would like to focus on during their lesson) and share their ideas with their peers. Students will ask questions and fill out the first section of the EdTPA curriculum plan in class.
<ul style="list-style-type: none"> • Provide feedback 	As students apply the concepts we've learned in class and start creating their lesson plans, students will submit drafts of their writing and I will provide them with constructive feedback before the submission of their final project.
<ul style="list-style-type: none"> • Assess performance 	Students will share their topic of choices as well as two ideas from our SEL activity list that they will implement into their lesson plans. In addition, students will take a short written assessment at the end of the class period that will include information from the class period.
<ul style="list-style-type: none"> • Enhance retention and transfer 	Students will solidify learning by sharing their thoughts and curriculum planning progress on a Discussion Board to be completed as homework after class. Students will write observations, questions, concerns, and possible ideas for implementing SEL into the music classroom

Curriculum Project--Implementation Chart

Student: Julia Conceison	Course for which you are creating the curriculum:
Physical Item	Rationale for use
Powerpoint	The Powerpoint will present lesson material and provide visuals for information retention, and can be emailed to students after class to keep for their notes and print out if they wish. The Powerpoint provides a basic bullet-point outline of the lesson material.
Projector/SmartBoard	The projector and screen will assist in visual learning and allow videos to be shown easily for the class. The projector will also be used to show an example of a sample lesson plan from one of the former students, both in video and PDF format.
Laptop	The laptop will be used to present content (such as the Powerpoint and other lecture materials) to the class. Files, Youtube videos, and any class content will be stored on the laptop and brought to class/connected to the projector with an HDMI cable for easy access.
Handouts and Graphics	Students may wish for class content to be accessible in a printed format to put in their reflection journal binder and keep for the final exam. This material will be available in printed form and on Blackboard for easy access.
Lesson Plan (blank)	Students will have a printed version of the EdTPA lesson plan for in-class note-taking, observation, reading and writing. The official lesson plan turned in during the final project will be typed in Turabian format.

Task	Rationale for Task
Create Powerpoint and graphics	Creating a Powerpoint presentation with appropriate graphic organizers will help students have a visual aid during classroom instruction. This Powerpoint can be printed off

	for student use and can be referred to later during the semester.
Print EdTPA lesson plans	The EdTPA lesson plans are crucial for students to start preparing their curriculum projects. By printing these handouts and giving them to students in class, students can review expectations and take notes while brainstorming ideas. Students will keep these blank lesson plans as a reference and a rough draft if they so choose, but the final project will be typed.
Setup classroom: projector, screen, desks	Preparing the classroom beforehand is important to establish the classroom environment and be set up with materials before students arrive. The projector should be ready to go with a connection to my laptop for easy Powerpoint access, the screen should be clear and easily visible to students, and desks should be arranged for students to see the board clearly and interact with others.
Create song sheet handouts	Students will receive a packet of songs with sheet music from <i>Mister Rogers' Neighborhood</i> that we have reviewed in class. Students may keep this packet and take notes for future reference, noting the musical and lyrical characteristics.

Formative Assessment Type	Assessment Details
Lesson proposal plan (rough draft)	Students will turn in a proposed lesson plan for the final project a few weeks before the final project is due and receive feedback on their progress. This proposal will include a grade and students will be expected to make changes to their project according to the constructive feedback given. This assessment will help inform the instructor of the student's ability to create a lesson plan and implement SEL objectives into an early childhood music lesson.

Curriculum Project--Evaluation Chart

Student: Julia Conceison	Course for which you are creating curriculum: Hello, Neighbor! Teaching Social and Emotional Learning through The Fred Rogers Approach
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Learning Outcomes	Formative Assessment Plan	Rationale for Formative Assessment Type
1. Demonstrate an understanding of social and emotional learning in the context of an early childhood music classroom.	Students will complete a short open-ended writing assignment related to the material (reflections and observations) in class. Students will share their reflections with the class out loud and turn in their observations at the end of class.	A short writing assessment that is open-ended allows students to think critically, documenting their question comments, and observations of the given content. This assessment will allow students to take a more independent approach to learning rather than just completing a multiple-choice assessment. Students will also be able to share their reflections and observations with their peers, enabling academic discussion and allowing for feedback with other students and the instructor.
2. Explain how social and emotional learning can benefit an individual and group of students.	Students will write a short essay that will prompt them to describe in their own words some of the benefits of SEL and provide a real-world example of a time SEL was used in a classroom setting in their lives.	Students will complete a longer writing assessment in a more academic format (typed, Turabian) which will allow students to practice their academic writing skills and provide a research-supported (supplemented by personal experience) perspective on the importance of using SEL. Feedback will be provided by the instructor and will be returned for a grade.
3. Apply an SEL approach in the classroom using	Students will apply an SEL approach to create a culturally responsive music curriculum. Students will address this	This assessment will enable students to be more creative and “hands on” in their approach but still allow for

<p>music and imaginative play.</p>	<p>approach in their lesson plan outline and rough draft, and receive instructor feedback before creating the final version of their lesson plan.</p>	<p>instructor feedback. Students will have the creative freedom to make their own activities, games, songs, and lessons while organizing their ideas into a curriculum plan that may be similar to something they would use in a school setting.</p>
<p>4. Plan effective lessons for an early childhood music classroom using the “Fred Rogers SEL” approach.</p>	<p>Students will create their own lesson plan using a curriculum template and create a musical lesson that involves social and emotional learning. Students will create an original song to teach students of an early childhood age (between 3 and 5) and give students an opportunity to share feedback, test their lesson plan on their peers, and receive feedback in the form of written and verbal comments to increase planning skills.</p>	<p>This assessment is effective because it gives students the opportunity to practice their teaching, leadership, and SEL implementation skills in a “real world” setting and receive feedback from peers and the instructor as well as completing a self-evaluation for future use. Students will act as a “teacher for a day” and be put in a leadership role, which corresponds with the “create” section of the Bloom’s taxonomy pyramid (the highest level).</p>
<p>5. Evaluate the benefits of an SEL approach on young children (ages 3-5) and its effects on cognitive, academic, behavioral and social development in and outside the classroom.</p>	<p>Students will complete a reflection journal throughout the semester to share their reflections on the readings, presentations, teaching observations, TED talks/Youtube videos and their own projects to provide their own commentary on the SEL approach. Students will share their reflections and observations with peers at the end of the semester and be able to document their progress with the learning objectives throughout the course.</p>	<p>I believe this assessment is the most effective for this learning outcome because it allows students to document their progress, describe and analyze what they’ve learned from week to week, and discover their teaching style as they progress throughout the semester. Students will be able to see visible growth throughout their assignments and be able to pose questions that can be answered as the course continues. Students will also submit their reflection journals weekly to be reviewed by the instructor as well as one final journal submission at the end of the semester, enabling comments,</p>

		feedback, and discussion to occur as an open dialogue between the students and the instructor.
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Evaluation and Reflection

Issue/Strategy	Rationale for Changing
<ul style="list-style-type: none"> Required prerequisites are needed: Music Theory I and II, Musicianship I and II, and an education course. 	<p>These classes will allow for students to gain a general knowledge of music content and education before advancing to the “next level” of study. At this time, students should have already registered for the Praxis and are working towards completing their gate requirements for their eventual student teaching semester.</p>
<ul style="list-style-type: none"> Additional course content and material may need to be added to fill in any gaps in. 	<p>Since this course has not been conducted in a real-life university setting, the content of the course may be too much or too little. If there is not enough content to fill the time necessary, there additional course content may be necessary in the form of lecture presentations, guest speakers, observations, and readings.</p>
<ul style="list-style-type: none"> The class schedule may need to be shifted to allow extra time for the final project presentations and final exam prep. 	<p>Although an instructor can always add more to a class, they can’t increase allotted time at the end of the year. I want to make sure that each student has enough time to present their final project in a class setting, so I will allot at least three time slots for this and make sure to time students’ projects and allow for transitions so everyone gets a chance.</p>
<ul style="list-style-type: none"> Assessments will include a large element of open-ended questions rather than simply true/false or multiple choice. 	<p>It is easy for students to memorize acronyms, true/false answers or use process of elimination to complete multiple choices assessments, but open-ended writing assessments help the instructor understand the student’s thought process as they learn and gives the students the opportunity to practice writing and communication skills while demonstrating their understanding of the class.</p>
<ul style="list-style-type: none"> Additional teaching observations at a nearby school may be scheduled if time allows. 	<p>Hands-on experience is one of the best ways for students to gain practice and observe in a real-life environment rather than just a simulated classroom. Students will be able</p>

	to ask questions, watch experienced teachers in their own learning environments, understand the challenges of an elementary music classroom and discuss their reflections and observations with peers.
<ul style="list-style-type: none"> The course description and rationale may be changed to reflect a larger group (perhaps elementary learning rather than solely early childhood education). 	<p>The course focuses on developing a curriculum for early childhood education, mostly because <i>Mister Rogers' Neighborhood</i> is mainly for children ages 3-5. However, the pedagogical practices that Rogers uses are useful for any age, and SEL can be applied in an age-appropriate manner in any subject or setting. However, it might be beneficial to focus on a wider age range so students can learn to develop different lesson plans for a variety of age groups.</p>

Formative Assessment Example

Name:

Course:

Section I. Fill in the Blank (1 point each)

- **RULER is a systemic approach to SEL developed at the Center for Emotional Intelligence. What does RULER stand for?**

R _____

U _____

L _____

E _____

R _____

- **List the five major core competencies of social learning. (1 point each)**

1.

2.

3.

4.

5.

- **True/False: (1 point each)**

- The effects of unmanaged stress can interfere with memory and contribute to behavior challenges when learning. T/F

- 75% of the words students use to describe how they feel about school are negative. T/F
- Studies have shown that 7/10 teachers believe that SEL can be taught to benefit students. T/F
- Supporting SEL has shown to produce an average of a 5 point gain in grades and test scores. T/F
- Social and emotional competency is more predictive of academic and career achievement than IQ. T/F
- **Multiple Choice (1 point each)**

1. In what year was the term “social and emotional learning” officially coined?

- a) 1970
- b) 1983
- c) 1994
- d) 1997

2. What are some of the impacts of SEL?

- a) Improved classroom behavior
- b) Improved test scores
- c) Better social interactions
- d) Increase in extracurricular involvement
- e) A and B only
- f) A, B, and C only
- g) A, C, and D only

3. What is NOT one of the six areas of music education promoted by Fred Rogers according to Art Williams?

- a) Original compositions
- b) Music underscore
- c) Composed operas
- d) Musical guests
- e) Instrumental performance

4. What does SAFE stand for?

- a) Sequenced, active, fun, explicit
- b) Sequence, action, focused, entertaining
- c) Sequenced, active, focused, explicit
- d) Sequenced, authentic, focused, excellent

5. Which skills listed below are necessary for emotional competence? Circle all applicable.

- a) Identifying and labeling feelings
- b) Expressing feelings
- c) Reducing stress
- d) Delaying punishment
- e) Managing words
- f) Controlling impulses

Appendix B: Activity and Song Examples for Specific SEL Learning Objectives

Below is a short list of songs from *Mister Rogers' Neighborhood* that correlate with different aspects of SEL learning objectives. Students may find this helpful when creating a curriculum as they focus on various aspects of SEL, and can choose a topic to focus on during each particular lesson or unit. These songs are specifically designed for preschool and early kindergarten usage.

Educational/social songs:

- “Days of the Week”
- “Go Stop Go”
- “B-O-X Spells Box”
- “The Alphabet Song”

Emotional Skills Songs:

- “Everybody’s Shy Sometimes”
- “It’s Hard to Say Goodbye”
- “The Truth Will Make Me Free”
- “We’re Not To Be Afraid”
- “You’re Special”
- “I’m Angry”

Social Skills Songs

- “When a Baby Comes Into Your House”

- “Won’t You Be My Neighbor?”
- “Many Ways To Say I Love You”
- “I Like You As You Are”
- “The People You Like Most”