Liberty University

Curriculum Thesis Project

How Reading, Writing, and Composing Music Enhances a Child’s Creativity

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Chapter One: The Introduction

This thesis intends to prove that reading, writing, and composing music in elementary school can help children enhance their creativity. The project will contain recent research that shows how reading, writing, and composing music can enhance a child’s creativity. Research from this thesis will provide parents, educators, and administration with the necessary information to decide to incorporate music into their child’s school curriculum.

The research shown will allow parents, educators, and administration to advocate for music education in their schools to help support their stance on the importance of music education as an essential part of a child’s schooling. Included in the research will be evidence to provide parents, educators, and administration the information backing the importance of reading, writing, and composing music in elementary school. Having this information will allow all parents, educators, and administration, no matter their socio-economic status, cultural background, or education level, an easily accessible and understandable tool that supports their child receiving music training in elementary school.

This thesis project will seek to answer the following questions. Three specific questions garner one’s attention and must be answered. First, how does reading music enhance a child’s creativity? Second, how does writing music allow for a child’s brain to express their creativity? Third, how does composing music in the elementary school allow children to enhance their creativity? Answering these three questions provides a solid foundation for developing a curriculum purposed to enhance the creative aspect of a child’s brain. The following research and curriculum give the educator tools for needed development to enhance the child’s musical experience.
In this study, there are a few limitations for the research. The first limitation is that the school year is no longer in session, which does not allow in-person classroom research. The second limitation is the deadline necessary for the research to be completed. Though there are limitations, as the research is being done, preparedness can help with these limitations. Researching databases and online journals can help with the information needed to complete the research project. A way of staying on track for the time constraint is planning for the outline of the project can also help meet the research needs and make sure the information is accessible for the research. Having this information accessible and ready to go is essential for creating a comprehensive research project.

There are assumptions to be made about the research findings at the end of the project in this research. The first assumption is that reading music can allow an elementary-aged student to be more creatively expressive. Another assumption to be made is that writing music can allow for enhanced creativity. The final assumption is that composing music in elementary school will allow children to express their creativity, thus enhancing their creative ability.

Research recorded in this project will consist of a collection of research on reading, writing, and composing music and the effects each of these elements has on a child’s creativity. Included in this research will be how students can use writing music as a creative outlet. Also included in this research will be how being able to read music will allow a child to be more creatively expressive in their music. Finally, writing music at an early age can impact creativity later in life.
This project holds significance because reading, writing, and composing music in the elementary classroom is not something that is often discussed in the research. The research will show the creative significance of introducing reading, composition, and writing to elementary classrooms. It is essential to take note of what Regelski said that “Musical “problems” undertaken by “real” composers could be explored through sound compositions; thus, students become familiar with many of the most important techniques, practices, and possibilities of the standard literature.” ¹ The significance of creating music in the early years of music education is shown through this text and can help students identify helpful practices for creativity.

The project aims to provide information on the creative benefits of students being introduced to reading, writing, and composing music during elementary school. Research performed in the project will provide parents with information on why having music writing class as part of their child’s elementary school curriculum is beneficial to them creatively. As a result of the research will provide information to music teachers and their administration on why composition is an essential part of a music curriculum and why music class is essential in all elementary schools as a creative outlet for students.

The intended outcome of this project is to expose the importance of reading, writing and composing and the creative benefits of each in the elementary music classroom. It also intends to encourage music teachers to branch out of their standard curriculum in the classroom and try a composition project in their room to help the students explore their creativity. Presented in the

research is actual classroom application as to how the material that is being taught regarding note reading and writing/composing music can be used in the classroom.

This project will be presented utilizing research analysis of other studies done in this area. Included in the research will be online journals, research articles, and books that clearly reflect the research being done. Research presented in this project will provide the reader with accessible information and practical ways to receive the data and be used. The information included in the project will be presented clearly and understandable for all parents, educators, and administration.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Analysis</td>
<td>A detailed examination of anything complex in order to understand its nature.²</td>
</tr>
<tr>
<td>Application</td>
<td>An act of putting something to use.³</td>
</tr>
<tr>
<td>Practical</td>
<td>Of relating to or manifested in practice.⁴</td>
</tr>
<tr>
<td>Incorporate</td>
<td>To unite or work into something already existent to form an indistinguishable whole.⁵</td>
</tr>
<tr>
<td>Enhance</td>
<td>To heighten or increase.⁶</td>
</tr>
<tr>
<td>Composing</td>
<td>To formulate and write a piece of music.⁷</td>
</tr>
</tbody>
</table>


³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.
Chapter Two: Literature Review

The following literature review will cover the significance of incorporating reading, writing, and composing music in the elementary classroom. In this research, what is known about this topic will be presented and an overview of the information found and gaps that were present in the research performed. The research presented will provide relevant information that can be used by parents, educators, and administration as a tool to advocate for reading, writing, and composing music in the classroom.

The significance of introducing reading music in the elementary classroom will be reviewed in the first part of this research. Findings in the research performed show that it is essential to first hear and read the music before writing or composing in the early stages of writing music. Research shows that this skill can be acquired in several ways, including sight-singing and learning to read the music in order to be able to sing the notes and write the notes down on paper. Studies have shown that having musical training can improve memory. Improving memory can allow for more creative expression from being able to recall the information previously learned.

A second finding in the research performed for music reading is that music reading can improve work, ultimately enhancing creativity. A recent article states that “learning music promotes craftsmanship and students learn to want to create good work.” In creating good work,


students are more encouraged to think creatively about the work they are producing rather than trying to reproduce something someone else did or slack on the work they are being assigned to create.

In this research, the findings showed that “Students work together to create a cohesive, technically correct performance. Together they form a community of like-minded individuals who can help each other achieve goals.” This research shows that learning to read music allows students to begin working with one another as a group and help each other achieve their musical goals while creating music together. Research also shows that engaging with music reading in elementary school can also help students understand the music they are reading and later create music of their own or with a partner.

The research found that reading music can enhance a child’s creativity through the visual aspect of experiencing music. Teaching musical literacy has been found to lead students to understand the musical meaning behind the music better.10 In the research presented, understanding the meaning behind the music that students engage with allows them to gain a deeper understanding of the creative liberties taken in the music they are reading. The research shows that this allows students to understand what it means to take creative liberties when it comes time to create a composition of their own in the classroom.

Research shows that reading music also enhances a child’s creativity by giving them a foundation for note reading that they can use when beginning to learn an instrument later in

grades three, four, and five. In the research, it was found that having the ability to read music allows for a child to feel confident when they go to begin learning an instrument in grades three, four, and five, it allows them to creatively express themselves with their instrument without having to worry about struggling to read the notes on the page. One journal states that reading music is an integral part of music study and that having this knowledge will allow musicians to play a multitude of styles and genres of music.  

Research shows that being able to play different music styles because of a child’s ability to note read allows the child to express themselves creatively in a way they might otherwise have not experienced.

In the second part of this research is how learning to write music enhances creativity. Research shows that when students begin learning to write music, they gain a deeper understanding of the music that is being presented to them. The research performed shows that writing music allows students to begin the creative process of musical expression through writing. This process can include writing music in notation form or writing the lyrics to music created by the teacher. Also included in this process is sound compositions, which “give greater scope to students’ creative invention and spontaneity.”

In the research performed, it was found that writing music can also be used to enhance creativity in the classroom as a group activity. Songwriting as a group activity can be one of the

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most effective ways of engaging students in music while also promoting their creativity. One article states that “It is important to stress to students that when they express themselves in a song, there is no right or wrong way of expression.” It is essential to recognize when introducing a writing activity to students, allowing them to be creative in the writing process.

Research shows that another way writing music can be used to enhance a child’s creativity is the ability to engage with the rewriting process. As previously mentioned, learning to write music can be one of the most creative aspects of music education. However, the music writing process also allows the student to rewrite the music. Whether the student is writing music for their compositional work or creating a parody of their own, having the creative ability to engage with the music they are writing and rewrite what they have been working on allows the student to do so engage creatively in a different way. One journal states that “every good writer has a style.” Allowing students to write and rewrite music in their style allows them to explore music differently creatively. Another study shows that the more students engaged in music, the more likely they were to show interest in what they were studying in music class. In this

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research, it shows that engaging in music consistently can also impact a child’s ability to want to participate in music activities such as writing.

The third part of this research performed is the importance of music composition in the classroom and how composing enhances creativity. When performing this research, it was found that students can learn about composing in the music classroom; they can feel a sense of empowerment in their work. Classroom activity in this way allows students to engage in their creativity actively and use music as a form of self-expression. One article stated that “New music challenges the brain in a way that old music does not” 16 Creating new music allows the brain to think and work differently. Research shows that using this creative part of the brain engages the brain in a way that has not been used before.

Another part of the research shows that composing music is beneficial for elementary-aged students to create and perform their work. Allowing students to create their work and then learn what they have created to make it ready for a performance is a positive way of engaging young musicians in music. In the research process, it was found that setting the stage is essential to teach students to show and display their creativity while also being mindful of the work of their fellow classmates and what they are producing. Students will gain an understanding of positive listening habits and concert etiquette.17


Research findings provide information on how music composition can also enhance creativity by allowing different exposure areas to music. Regelski states that “students often discover interests and develop tastes that would not have been possible without general music.”

Introducing new creative outlets to students is a positive way of encouraging them to think differently and explore. Research shows that having exposure at a young age can help students discover what they are interested in learning.

One final research finding shows that composing music can also enhance creativity through structured guidelines created for composition projects. When students are first engaging with music composition structure is essential for allowing their creativity to flourish. Having guidelines about the number of measures, the key signature that they will be writing in, and the notation they will be using for example, quarter notes, eighth notes, and whole notes. Allowing this gives the child the opportunity to be more creative within the guidelines given. One journal states that composing does not differ from professional writing in that guidelines must be adapted to meet the student's needs.

Meeting the needs of each student by adapting the guidelines so that they can create music with ease allows for the students to feel successful no matter their compositional background or skill level. In order to be successful in meeting the needs of each student, research shows that teachers should collaborate more. One study performed on a group of teachers

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18 Ibid, 25.

showed that in collaborating with one another they were able to create curriculum lessons that were not only meeting the needs of the students but were engaging them in a different way than the teachers who did not collaborate with one another.  

In the research performed for this thesis, there was found to be a gap in the research. Many of the articles and journal entries showed the significance of reading, writing, and composing music, but the research did not suggest how developing these skills can impact the whole child. Additionally, in the study of the research on this topic, there was no research performed on the comparison of composition curriculums and what methods worked and did not work when presenting information to students in the classroom setting. These gaps in the research leave some information open-ended and leave room for additional research to be performed.

The literature review performed showed the impact that reading, writing, and composing music have on students in the elementary classroom. The gaps in the literature performed showed that additional information would be helpful to other educators when creating their curriculum or deciding what curriculum would be best used. Research performed for this project ultimately shows that including reading, writing, and composing music in the classroom is an essential part of a music education experience. The information presenting in this review

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provides ample support on the importance of incorporating these three aspects of music in the music classroom.
Chapter Three: Methodology of the Project

The methodology of this project was outlined to demonstrate the importance of reading, writing, and composing music in the elementary classroom. Using the curriculum as part of the methodology for the research performed was essential for this project. The curriculum was created to go alongside the research performed and was intended to be used as an elementary composition course for grades four through six. In this course created for the research project, students will be able to interact with composition on the most basic level.

The course created for this research will act as an introduction to music composition. In the research performed for this project, the ADDIE model was found to be the most effective model for the curriculum created for this course and is represented in that it is broken into five phases. The five phases included in this model are analysis, design, development implementation, and evaluation. 21 Each of these phases is represented in the curriculum and will be described in detail to present the methodology of the project. In this section, the research performed for the curriculum will be presented alongside the literature review ideas to act as an assessment of the previously researched information.

The curriculum research begins with the analysis phase, the course syllabus was created for the elementary composition course, and the cognitive learning theory was decided on to present the course to the students. The syllabus contains the course description, rationale, required resources, measurable learning outcomes, course requirements/assignments, grading policy, and the late assignment policy. The syllabus is a clear, detailed outline of the course for

the students that provides them with a roadmap for the course. The syllabus does not only benefit the curriculum designer in seeing what the semester ahead will look like, but it also allows the students to have a reference sheet to look at throughout the course of the semester in order to keep track of where they are in the course and what work is required of them for the remainder of the semester.

In the analysis phase, there is an Analysis Chart, which consists of the learning outcomes for the course. The Analysis Chart is a clear outline of learning goals for the course, means by which the course will be delivered to the students, the grade level of the students that will be enrolled in the course, what the students will learn by the end of the course, how the information will be delivered to the students, and the learning theory that applies to the course itself. This chart is essential for mapping the course and provides content laid out in a specific manner that will ultimately benefit the students.

In the design phase of this course, there is a week-by-week description of each week's course goals and learning outcomes. In the Design Chart is all the lesson planning information and a listing of assessments and the type of assessment presented for each week. The design chart is broken into clear categories that allow the curriculum designer/teacher to engage each with the learning outcomes, content, learning activities, and assessment. The chart also provides a week-by-week outline of the content that will be delivered to the students and the expected progress over the semester. The Design Chart is ultimately a guide for the course and what the course will look like from week to week.

In the development phase of the curriculum project, there is a development chart. Presented in the development chart is a scripted outline of what will be discussed in class. In this chart, a breakdown of exactly what will be said and how it will be said is displayed and written
out clearly and concisely. The development chart is used for the educator to outline the class structure and ensure that each of the points is met throughout the lesson's planning. In this description, the graphic organizer used for the class is displayed in the chart to clearly understand what is being used and instructional events that will help the students engage with and learn the material presented more effectively.

The next phase is the implementation phase, where the physical items needed for the class are listed. The outline of the physical items that will be needed mapped-out allows the instructor to come prepared to each class with the proper tools needed to execute the lesson and for the students to have a successful class. The items needed for the composition course include sheet music, tuned piano, composition examples, risers, a laptop, and recording materials. These physical items are being used in the classroom to present the information to the students. These items also allow the teacher to successfully present the information planned for that day to the class.

In the evaluation phase of this curriculum, the evaluation plan was created to determine how the students will be tested throughout the course. In this phase of the curriculum, issues that can arise and strategies to handle these issues are displayed in a chart. Included also in this phase are the summative and formative assessments created for the course. These assessments will be used throughout the course and at the culmination of the course to test growth and knowledge of the information being presented.

The ADDIE model is the model that was used for the research presented. This model that was used in the research is the most appropriate model for the research done because this model provides an outline for creating a comprehensive curriculum that is beneficial for both the students and the curriculum designer. The ADDIE model is broken into five stages, making the
model easily usable for curriculum designers and allowing for corrections to be made throughout the course and make changes, as necessary. 22 These five stages of this model provide the curriculum designer with a clear outline for creating coursework for their classroom. In each of these stages, the designer is encouraged to keep evaluating the course work to improve the curriculum for the students and assist them in understanding where their students are and evaluating the changes they need to make for their students to be successful. 23

In the curriculum created for this research project, it was broken into five stages to reflect the ADDIE model. This five-stage model reflects the research performed for this project and appears in the following order: analysis, design, development, implementation, and evaluation. In the first stage of the curriculum model, the course syllabus was designed, and the learning theory was solidified. In the second stage of the curriculum model, the curriculum design was set in place, and a weekly lesson plan outline was created. In the third stage of the model, the outline of the class structure was created, and the graphic organizer was designed for the course. In the fourth stage, the physical items that were going to be used in the course were determined. The fifth and final stage, the evaluation phase, how students would be tested throughout the semester, was created. The curriculum used for this course was designed to implement the research found.


23 Ibid.
Chapter Four: The Results

This thesis project was intended to prove that reading, writing, and composing music can improve children of elementary school age’s ability to be creative. In this thesis, research was performed based on journal entries and online databases, and a curriculum was created to present reading, writing, and composing music to students in grades four through six. This project intends to assist parents, educators, and students alike in becoming more informed about the benefits of reading, writing, and creating music to increase creativity in elementary-age students.

How Reading Music Enhances a Child’s Creativity

The first question to be answered from the research performed is, how does reading music enhance a child’s creativity? Reading music can positively impact a child’s creativity in a variety of ways. One study performed involving musical activities concluded that having this musical experience of engaging with reading music in the classroom “The students of the experimental group performed better.”\(^\text{24}\) after having this musical experience. This shows that engaging in writing music can creatively engage students and encourage their performance ability by engaging in this kind of activity. Another study showed that increasing musical expression allowed students to begin to understand their own likes and dislikes and creatively

branch out in the style of music they wanted to listen to and perform. Engaging in note reading allows for students to increase their musical expression.

Another way students benefit creatively from engaging with reading music is to bring out the creativity in the music to remember what they have learned and recall this later as a creative outlet. In one article, the author writes, “When teachers brought creativity to their teaching or encouraged our creativity through the material, then we learned, and I remembered.” When students are engaging creatively in reading music, they will have confidence in what they remember and how they work creatively.

Students also benefit creatively from visually engaging with the music they are reading. One article suggests that teaching musical literacy leads students to understand the musical meaning behind the music better. Having the opportunity to engage with music visually gives students a better understanding of the music they will learn and perform. The visual aspect of reading music benefits students creatively in that it allows them to understand the music without feeling overwhelmed visually with the music reading process.


Reading music can also help the musician looking to learn an instrument to explore playing music creatively. One journal states that reading music is an integral part of music study and that having this knowledge will allow musicians to play a multitude of styles and genres of music. The ability to read music can provide the student with a foundation for reading that later can help with success in learning an instrument when they choose to begin playing. Reading music can give the student preparedness for the future so that they can have the ability to read more complex music and have a foundation of music that they can continue to foster.

The curriculum created for this project includes music reading activities and allows the students to engage with others in reading music. The curriculum created for this project was intended to be a composing class with various units throughout the course. Students will consistently engage creatively with music throughout the course by learning to read the music and then eventually writing their composition.

How Writing Music Enhances a Child’s Creativity

The second question to be answered for the research being performed is, how does writing music enhance a child’s creativity? Writing music can positively impact a child’s creativity. One article suggests that engaging with music writing allows the musician to search for their individuality in the music and have creative freedom in writing music.29

freedom allows for students to explore freedom in engaging with writing music. Having this kind of engagement in musical writing allows students to foster their creativity at a young age.

Another way in which writing music enhances a child’s creativity is by allowing them to think differently. One article suggests that “Composing opportunities stretch the learner’s mind.”

The type of writing in this project allows students the opportunity in music to stretch their minds differently, creatively speaking to write their music.

Writing music can also enhance a child’s creativity through the rewriting process. One journal states that “every good writer has a style.” Providing students with the tools needed to rewrite music allows for students to take creative liberties that they might otherwise have not been able to take. Having the foundation above in the rewriting process allows students to engage with the work created and make necessary changes. The educational tool presented allows students to feel intrinsically motivated to check their work and creatively alter what they have created to make a more cohesive project.


The curriculum created for this project allows students to explore their writing abilities. Over the semester, while engaging with this project, students will have multiple opportunities to engage with writing music. Whether it be writing music that someone else has created but changing the lyrics, creating their composition class at the end of the semester, or rewriting and editing the music created for the final project. Every student will have the opportunity to engage in creatively writing music.

How Composing Music Enhances a Child’s Creativity

The third and final question answered in this study is how composing music enhances a child’s creativity. Composing music can enhance a child’s creativity in a multitude of ways. One journal written about a composition activity for songwriting in the elementary school classroom stated that this project allowed the students to see their composition as “real music.” They wanted to request printed copies of their music.32 This allows the students to see their creativity printed on a page and make the music more authentic.

Another way in which composition enhances a child’s creativity is their ability to perform their finished work. In the same journal referenced above, the students who performed their creations were evidently joyful during their performance.33 The performance aspect of a child’s education allows them to explore their creativity in performance differently.


33 Ibid, 44.
Composing music can enhance a child’s creativity through guidelines and structured writing. One journal states that composing does not differ from professional writing in that guidelines must be adapted to meet the student's needs.  

Creating adaptable guidelines for students allows students of all abilities to engage with music composition creatively. These guidelines provide students with the tools needed to be successful and creative at the same time. Making sure that the students can create within guidelines allows them to access previously learned information and allows for creativity within a structured activity.

The curriculum created for this project centered around composing music and ultimately finishing the course with a composition project. This project has clear guidelines and would allow the students to create their musical composition with a partner at the end of the course and perform their composition for the class. This aspect of music composition allows the students to create and write the music for their composition and decide how they will perform the music and how they can be creative in their performance and the composing of the piece.

The results of this research proved that the creativity of an elementary-aged child could be enhanced through reading, writing, and composing music. Reading, writing, and composing the music allows the student to engage with music in many ways. It also allows the student to engage creatively with the music presented to them and with the music they create. This kind of work can enhance students’ ability to think differently because of their work during the project.

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The research results also proved that with the enhancement of creativity through reading, writing, and composing music, students could establish their independence as a musician. Reading music allows the students to engage creatively in music class experiences and feel independently successful. The ability to write music allows the student to engage with writing and practicing music using the foundation laid before them. The reading and writing of music ultimately give the students the tools they need to creatively compose their work and be able to engage with the creative process of composition and the experience of being able to perform that composition for their peers. Another study shows that learning music takes time and encouragement. Encouraging students to begin note reading can also encourage their creativity in different ways. If students are allowed the opportunity to explore new musical outlets they have more opportunity to be creative.

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Chapter Five: The Conclusion

The research in this project is intended to show the benefits that reading, writing, and composing music have on a child’s creativity. In this research project, three questions were set out to be answered. How does reading music enhance a child’s creativity? In what ways does writing music allow for a child’s brain to express creativity. The final question is, how does composing music in elementary school allow children to enhance their creativity.

The findings for the first question were that being trained in music, such as music reading, can improve the ability to remember information, which can spark creativity by recalling information and using it to create something new. The curriculum that was created for this research project allows students to engage with note-reading creatively in the elementary classroom. The final project for the curriculum incorporates students being able to recall their note reading skills learned earlier in the course in order to be able to create their musical piece.

The research also shows that “Students work together to create a cohesive, technically correct performance. Together they form a community of like-minded individuals who can help each other achieve goals.” In the final curriculum project created for this research, the students must work together to create a project that they will ultimately perform together. The project will showcase their creativity in the music they have created and perform the work they created together. Additionally, the research shows that reading music is an integral part of music study.


and that having this knowledge will allow musicians to play a multitude of styles and genres of music.  In the curriculum created for this research, the students engage with different styles of music throughout the semester, culminating in being able to create compositional work at the end of the course.

The research for the second question, how does writing music affect a child’s creativity, showed that the process of writing music would “give greater scope to students’ creative invention and spontaneity.” Being able to write music themselves will allow students to create their music that they can engage with and perform. The curriculum created for this project gives ample opportunity for the students to write music and create their music. The research also shows that when writing music, “It is important to stress to students that when they express themselves in a song, there is no right or wrong way of expression.” Teachers educating students on the music writing process must encourage creative expression in writing music.

Additionally, the research shows that being able to rewrite music can enhance a child’s creativity. In the research, it was found that that “every good writer has a style.” Being able to

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41 Robert Chrisgau. "Writing about Music is Writing First." Popular Music 24, no. 3 (10, 2005): 415-21,
have the ability to write and rewrite music allows for a child’s creativity to flourish. Students engage with the writing and rewriting process for the final composition project in the curriculum for this research. This project requires that the students create a composition of their own. It also requires that students develop and make compositional changes as needed.

The research for the third and final question, how composing music in elementary school allows children to enhance their creativity, showed that “New music challenges the brain in a way that old music does not.” Exposing students to composition at a young age allows them to challenge their creativity and invent music. The curriculum created for this research allows the students to work together at the end of the course to create their music using what they have learned throughout the course.

Another research finding showed that allowing students to create music of their own for performance purposes can enhance their creativity. Having the opportunity to create music that will be performed gives students the creative motivation to create something unique. The curriculum that was created to correspond with this research allows the students to do just that.

Additionally, structured guidelines and rules for composing allow children to enhance their creativity. It is important to note that composing does not differ from professional writing in


that guidelines must be adapted to meet the student's needs. 44 The final project for the curriculum created for this research has guidelines in place so that the students will be able to have structured compositional practice. These structured guidelines are student-centered and will help foster an atmosphere of creativity in the classroom setting.

Each of the responses to the questions in the information above provides a multitude of research stating the importance of incorporating reading, writing, and composing music into a classroom curriculum. The research proves the importance of incorporating reading, writing, and composing music into an elementary classroom curriculum. Allowing students to engage with this material in the classroom is an essential part of a music education curriculum.

Research from the project holds significance because it can be used to inform parents, educators, and school administration of the importance of incorporating music reading, writing, and composing into their school curriculum. This research will allow parents and teachers of any socio-economic background the information that they need to advocate for their school’s music program as a way of creatively engaging and supporting their students. The research provides comprehensive and easy-to-understand material that advocates for music in schools and the significance of composition in the elementary age.

The research analyzed has essential elements for every music educator to utilize in their general music, band, chorus, or orchestra classroom. Reading, writing, and composing music are all crucial parts of a well-rounded music education. Providing these opportunities to students at a

young age helps the students to enhance their creativity through music and show the significance of having a music composition course at the elementary level.

In every study, there are limitations. The first limitation to this research is that the school year is not in session. Because of this, the research could not be done in the classroom setting, but rather it was compiled based on databases and research articles. The other limitation is the time constraint on the research being done. Having additional time for research is always helpful to have when performing a research project.

In addition to the work that has been done in this research, there are still additional studies that can be done to help the field of music education. Additional studies that can be done can include the effects that music education has on a child and its significance in educating the whole child. Another possibility for future research is a study on the composition writing process in elementary school and how children navigate through the music writing process. This can help educators better understand their students and adjust their curriculum projects to study their work.

One final possibility for additional research being done in the future is how composing in the elementary classroom benefits student's instrumental music education. The research for this would help educators, parents, and administrators understand the necessity of learning to compose and how it relates to playing a musical instrument. This kind of research would also be used to advocate for instrumental music programs in schools. Many school programs only have one music option. Having access to this kind of information could provide means of change in the world of education and encourage schools to continue building up their music programs.
Performing these additional studies would benefit the field of music education in a multitude of ways. Building from the research already performed and adding this material would provide parents, educators, and administration alike the tools necessary for building a solid music program in their schools. It would also provide information to the students on how best to engage with music and how they can be lifelong learners of music.

This research shows that reading, writing, and composing music can enhance a child’s creativity. The curriculum created alongside this project shows how this research can be implemented in the classroom. The significance of reading, writing, and composing music is one essential part of developing a child’s creativity while they are young. The child can then be able to express their creativity through music. Research in the project also provides a way for educators to continue advocating for the music program in their schools and provides a wealth of information on the importance of teaching reading, writing, and composition in the music classroom.
Bibliography


http://dx.doi.org.ezproxy.liberty.edu/10.1177/0255761415584296

*Important Benefits of Music in Our Schools*. NAfME. (2021, June 7).  


**COURSE SYLLABUS**

**NAME OF COURSE:** Elementary Composition  
**Professor:** Marisa Robertson  
**Email:** robertsonmar@swcsd.org  
**Office hours:** Monday-Friday 3:00PM-4:00PM

**COURSE DESCRIPTION**

This course is designed to introduce students in grades 4-6 to music composition. In this course we will learn about the job of a composer and the elements of music that go into creating your own composition. The culmination of this class will end in a partner created composition and performance as well as a writing critique of the work performed.

**RATIONALE**

This course will help students to engage with elements of music at an early level. Students will learn how to create, respond, and critique their own music. Students will also engage with the music of their peers and give them constructive feedback on their projects.

I. **PREREQUISITES**  
Elementary General Music grades k-3

II. **REQUIRED RESOURCES**


Staff paper notebook  
School supplied iPads  
Mrs. Robertson’s Composition Class Guide (Document on iPad)

III. **ADDITIONAL MATERIALS FOR LEARNING**  
Students will need iPads for each class. A notebook with staff paper will be needed for each lesson.

IV. **MEASURABLE LEARNING OUTCOMES**  
Upon successful completion of this course, the student will be able to:

A. Define the following terms: composer, composition, melody, pitch, key signature, time signature.

B. Identify the elements of music needed to create a composition.

C. Demonstrate the use of melody with rhythm as used in composition.
D. Create a musical composition.
E. Revision: Modify Composition Project with provided feedback.
F. Evaluate class compositions.

V. COURSE REQUIREMENTS AND ASSIGNMENTS


B. Class notes.

C. Composition rough drafts (2).

Rough drafts will be completed in class with your partner. Instructor feedback and student feedback will be given to make corrections to these drafts.

D. Quizzes (2)

Quizzes will be given at the end of class mid semester and end of the semester to assess the material learned in the course.

E. Partner Composition Project (1)

With a partner you will create a final composition for this course. This composition will consist of a melody, time signature key signature and original lyrics. It will be presented and performed for the class.

F. Composition Critique

Students will evaluate their own performance and composition. This critique will be a page in length and will identify the areas of strength and weakness from your project and performance.

VI. COURSE GRADING AND POLICIES

A. Points

   Readings
   Class notes
   Partner composition
   Composition critique

   On each of these you will be graded on a scale of 1-4, the average of these points will be your final grade for the class.

B. Scale

   1-4
4- Did what was asked and more (exceeded expectations)
3- Did what was asked (Met all expectations)
2- Did some of what was asked (Met some expectations)
1- Did not do what was asked (Did not meet expectations)

Late Assignment Policy

All assignments should be completed and turned in on time. If you need to discuss an extension, please come talk to me after class.
## Curriculum Project – Analysis Chart

### Part I: Curriculum Information

| Student: Mariah M. | Course for which you are creating curriculum: Elementary Chorus  
Revision: Elementary Composition |
|-------------------|-----------------------------------------------------------------|

**Required Textbook for Class** (at least two textbooks should be entered with complete information in Turabian style):

**Identify the problem:** *(What does the student not know how to do? What is the student’s gap in the training or experience?)*

The student has not been exposed to composition before having taken this course. The student will have a gap in learning in that, they do not know how to compose music.

**Who are the learners and what are their characteristics?** *(Age, major, pre-requisites, residential, online, or a hybrid of the two)*

The students are in 4th and 5th grade, so they are between the ages of 9 and 10. They need to have been enrolled in general music prior to signing up for chorus. This is a residential class that will be offered in person.

**What is the new desired behavior?** *(Overall, what is the main change or new addition to the student’s demonstrated ability?)*

The student will learn how to compose music. The student will also learn about melody, harmony, time signature, and key signature.

**What are the delivery options?** *(Explain the materials you will develop for the course.)*

Students will have an iPad composition workbook document which I will develop for the course with materials I have compiled for them.

**What are the pedagogical considerations?** *(Describe your general content and methodology for the course.)*

Students will work together with me in groups to learn how to compose music. The composition workbook document will be provided to each student upon entering the course as well as the iPad they will use for the semester. Each week the students will be introduced to new material as well as review material from the week prior to build on their knowledge of music composition.

**What learning theory applies to your curriculum? Why?**

The learning theory that applies to my curriculum is Jean Piaget’s theory of learning. This applies to my curriculum because students in my course will fall under the concrete operational stage where they will be able to engage with the course material through logical thinking and categories. This is how they will learn and be evaluated in the classroom.
**Part II: Learning Outcomes**

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IMPORTANT:</strong> Make sure that you begin each of the learning outcomes with an action learning verb from Bloom’s Taxonomy. Also, make sure that the action learning verbs your selection begin with the left-hand side of the column, and then choose your next learning verb from the next column to the right (move from left to right).</td>
</tr>
<tr>
<td><strong>At the end of the course, the student will be able to:</strong></td>
</tr>
<tr>
<td>1. Define and explain Harmony.</td>
</tr>
<tr>
<td>2. Describe what a time signature is and how it is used in creating a composition.</td>
</tr>
<tr>
<td>3. Discuss how key signature is used in music composition.</td>
</tr>
<tr>
<td>4. Create a musical composition with their class assigned partner.</td>
</tr>
<tr>
<td>5. Construct a critique of their final composition project.</td>
</tr>
</tbody>
</table>
## CURRICULUM PROJECT: DESIGN CHART

First: Evaluate the Analysis Chart and Learning Outcomes

<table>
<thead>
<tr>
<th>Student: Mariah M.</th>
<th>Course for which you are creating curriculum: Elementary Music Composition Course</th>
</tr>
</thead>
</table>

### Concept Statement: (Briefly describe the overall purpose and point of the instructional unit.)

This instructional unit is meant to introduce composing to young musicians and ultimately, enable them to create their own composition.

### Learning Outcomes

(List in the order you plan to address in 12 weeks)

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Content (What must be learned to reach this objective?)</th>
<th>Learning/Training Activity (How will you teach the content?)</th>
<th>Assessment (How will you know that the student has met the objective?)</th>
</tr>
</thead>
</table>
| 1. Define the following terms: composer, composition, melody, time signature key signature, melody, and pitch. | Week 1.  
- Identify the following terms: composer, composition, time signature, key signature, melody, and pitch.  
- Define each of these musical terms and discuss how they will be used in our class. | Week 1.  
- Matching exercise: On the Smart Board as a group students will match the correct term to its corresponding definition.  
- Students will be given examples of each of these terms on the smartboard and will have to identify which diagram is a representation of the definition. | Week 1.  
- Formative assessment: observations of matching exercise and discussion |
|                   | Week 2.  
- Review the musical terms and their definitions incorporating them into practice. | Week 2  
- On a sheet of paper identify the terms and definitions from the previous week  
- With a partner quiz one another on these terms and definitions. | Week 2  
- Formative assessment: Students will quiz one another on the terms and definitions learned from the previous week |
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Discuss the expectations for the final composition recital and performance.</td>
<td>List the four main elements of a musical composition: key signature, time signature, rhythm, melody.</td>
<td>Praxis application of four key elements of music in Smartboard activity.</td>
</tr>
<tr>
<td></td>
<td>Identify how each of these elements will be used in creating our composition.</td>
<td>Demonstrate use of the four key elements in creating a composition through class matching activity.</td>
<td>Discussion of how these elements will be used in our project.</td>
</tr>
<tr>
<td>Week 4.</td>
<td>Select partner for composition project and choose a key signature and time signature for your project.</td>
<td>Choose key signature and time signature for project.</td>
<td>Formative assessment: Observation of key signature and time signature for project selection.</td>
</tr>
<tr>
<td>Week 5</td>
<td>Begin working on the melody for your composition project.</td>
<td>Begin working on melody line for the composition project.</td>
<td>Formative assessment: Melody line of composition project completion.</td>
</tr>
<tr>
<td>3.</td>
<td>Demonstrate use of rhythm with melody.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
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<td></td>
</tr>
<tr>
<td>• Review each element of your composition.</td>
<td>• Review the melody and rhythm for the composition project.</td>
<td>• Praxis application of melody and rhythm in composition project</td>
<td></td>
</tr>
<tr>
<td>• Make revisions as necessary to the different elements of the composition.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 8.</td>
<td>Week 8.</td>
<td>Week 8.</td>
<td></td>
</tr>
<tr>
<td>• Put finishing touches on final composition project.</td>
<td>• Concert repertoire small group rehearsal</td>
<td>• Praxis performance of composition project</td>
<td></td>
</tr>
<tr>
<td>• Rehearse final composition with partner.</td>
<td>• Full chorus rehearsal using learned techniques.</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Discuss expectations for final performances and how to prepare with your partner.</td>
<td>• Praxis application of melody and rhythm</td>
<td></td>
</tr>
<tr>
<td>Week 10</td>
<td>Week 10</td>
<td>Week 10.</td>
<td></td>
</tr>
<tr>
<td>• Dress rehearsal for composition project recital.</td>
<td>• Practice difficult sections of composition</td>
<td>• Praxis application of melody and rhythm in composition rehearsal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Practice proper performance techniques</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Partner rehearsal and concert performance.</td>
<td>• Group rehearsal and full run through of all concert repertoire.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Praxis full dress rehearsal run through</td>
<td></td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>List them in the order you plan to address during the 12 weeks of curriculum.</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rational for Sequence</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Describe why you believe this sequence is the most effective.)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Define the following terms: composer, composition, melody, time signature key signature, melody, and pitch.</td>
<td>Students will be introduced to these different elements of music that will help them in applying these musical terms to their own work in their composition project.</td>
</tr>
<tr>
<td>2. Discuss the expectations for the final composition recital and performance.</td>
<td>Students will be introduced to the different elements of music needed to create their own composition.</td>
</tr>
<tr>
<td>3. Demonstrate use of rhythm with melody</td>
<td>In this part of the curriculum students will demonstrate the use of rhythm and melody in their composition.</td>
</tr>
<tr>
<td>4. Identify the elements of music needed to create a composition.</td>
<td>Students will engage in discussion of expectations for their final performance.</td>
</tr>
<tr>
<td>5. Assess your concert performance in written critique.</td>
<td>In this part of the course, students will understand their own composition and will critique their work based on what they have learned this semester.</td>
</tr>
</tbody>
</table>
**CURRICULUM PROJECT: DEVELOPMENT CHART**

<table>
<thead>
<tr>
<th>Student: Mariah M.</th>
<th>Course for which you are creating curriculum: Elementary Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</td>
<td></td>
</tr>
<tr>
<td><strong>Expository</strong> <em>(You are verbally describing the new content you are about to cover; enter below what you will say)</em></td>
<td></td>
</tr>
</tbody>
</table>
| **Class 1:** Hello class, for this week we will be using the knowledge and practice you have from the last few weeks to begin working on our composition project. As you are all aware, we have been working with key signature, time signature, melody, and rhythm. As you begin working on your own composition with your partner it is important to choose a key signature that fits the voice range of you and your partner. It is also important to remember the melody and rhythm that you create must be performance friendly and within reach for both you and your partner. This means avoiding rhythm that are too difficult to sing without stumbling over the notes. 

As you begin creating your composition today with your partner remember what we have discussed about each of these elements of music in the previous classes. As stated earlier, please choose one of our reviewed key signature and time signatures and do not add more than 2 sets of four sixteenth notes to your composition. |
| **Class 2:** Hello class! Now that we have begun working on our final composition, it is important to discuss adding lyrics to our final composition. When considering the lyrics, you want to be sure that they fit with your chosen rhythm and melody and that they are appropriate. As a suggestion, I would recommend choosing lyrics that are related to something you have learned about in school and could teach to a fellow classmate. Examples of topics for your lyrics include but are not limited to, the water cycle, multiplication and subtraction, the notes of the treble clef etc. Choose a topic that you know well so that the lyrics are comprehensive. |
| **Narrative** *(You are presenting the new information in a story format; enter below what your “Story” will be)* |
| **Class:** I open the class by playing the piece I composed for the acapella voice and share this piece with the students on their own device and instruct them to open their scores. As they listen to the piece they are required to label and identify the parts of the piece they will need to be aware of when creating their own composition with their partner. Then the students will analyze and discuss the parts of the piece they were able to identify based on previous information provided. With this information the students will begin work with their partner on choosing a key signature and time signature for their piece. Once this step has been completed students will begin adding rhythm and melody and lyrics. As they complete each part of their composition, they will show me their work and each group will go over with me the individual parts of their composition. At the end of class students will discuss how much they were able to complete and what will need to be completed for the following class. |
This graphical organizer shows the steps in which the composition process should be followed and completed. It outlines the necessary parts of the process for completing their original work as well as elements of music that will be introduced in each part. Mastery of this process will show growth as a composer and musician and solidify the understanding of the compositional process.

Copy and paste your original visual pictograph, chart, or concept pattern below. Create using Word.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Key Signature</th>
<th>Rhythm and Melody</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4 time-2/4 time</td>
<td>B flat major-C</td>
<td>Whole note - Half note - Quarter note - Eighth note - Sixteenth note</td>
<td>Original Text</td>
</tr>
</tbody>
</table>

Gagne’s Nine Events of Instruction

<table>
<thead>
<tr>
<th>Instruction Event</th>
<th>Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gain attention</td>
<td>The instructor will perform an acapella composition of her own. This will provide students with a musical experience to both engage them in the learning process and provide an example for them for when they begin working on their own composition project. (Regelski,24)</td>
</tr>
<tr>
<td>2. Inform learners of objectives</td>
<td>The instructor will provide examples of each part of the composition process when referring to the piece that she composed. Students will be asked to engage with the piece and label the parts of the acapella piece correctly with their partner. Instructor will label these parts alongside of the students and reveal them on the Smartboard. Students will begin their own project-based learning to solidify what they have learned. (Nilson ,197)</td>
</tr>
<tr>
<td>Step</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td>3. Stimulate recall of prior learning</td>
<td>At the beginning of the class the instructor will ask for the students to recall learned definitions from the previous class. The students will be walked through the composition project and will be asked to use application (Nilson, 21) to complete each of the steps in the compositional process. In between each of the steps the students will use the teach as a reference point to see the changes that must be made in their project.</td>
</tr>
<tr>
<td>4. Present the content</td>
<td>In our classroom material will be presented with in person learning instruction. It will take place in the form of partner work, classroom discussion, and formal analysis of the instructor’s composition. Teacher will encourage extrinsic motivation (Nilson, 93) through walking around to each group while they are working on their composition assignments.</td>
</tr>
<tr>
<td>5. Guide learning</td>
<td>Allowing for the students to work in partners gives ample time for the instructor to come around and work with individual groups of students. This will be a period when students can ask any questions about the composition assignment and receive the help that they need in order to successfully complete the project. Students will be able to use self-expression (Regelski, 67) to voice the needs of the instructor for their project.</td>
</tr>
<tr>
<td>6. Elicit performance (practice)</td>
<td>Students will be given 15 minutes to begin working on their own composition. During this time, they will be able to work with their partners in real time and work together on creating their own composition. During this time students will be able use cooperative learning (Regelski, 80) in order to compose their musical piece.</td>
</tr>
<tr>
<td>7. Provide feedback</td>
<td>Feedback will be provided by the instructor during each phase of the project. As each element needed is completed the students will show their progress to the instructor so that any elements needed revision will be identified. This will also allow for the students to get to know the instructor (Nilson, 99) on a more personal level by having the group time to work together.</td>
</tr>
<tr>
<td>8. Assess performance</td>
<td>Assessments will be performed during the composition class concert at the end of the course. During this time, the students will be performing for one another “Students will prepare their voice” (Nilson, 168) in the given time limit for their composition performance with their partner.</td>
</tr>
<tr>
<td>9. Enhance retention and transfer</td>
<td>The instructor will provide time at the end of class for discussion and (Regelski, 168) and review of the material learned in this lesson. During this time students will be able to have the opportunity to voice what they have</td>
</tr>
</tbody>
</table>
learned and how it is being applied to their work in their composition.

**CURRICULUM PROJECT: IMPLEMENTATION CHART**

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

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

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

<table>
<thead>
<tr>
<th>Student: <strong>Mariah M.</strong></th>
<th>Course for which you are creating curriculum: Elementary Composition Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Item</td>
<td>Rationale for Use</td>
</tr>
<tr>
<td></td>
<td>Cite a reference from your text for each item indicating its effectiveness</td>
</tr>
<tr>
<td>Sheet Music</td>
<td>According to Regelski, “Musical actions involve mindfully “trying-to” bring about certain desired musical results.” (Regelski, 24) When students are exposed to the music created by their teacher and peers, it helps to bridge the gap between hearing the music and creating their own music. Having the sheet music of their teachers work and copies of others work allows them to experience the music by seeing it as well as hearing it being performed.</td>
</tr>
<tr>
<td>Tuned Piano</td>
<td>When beginning elementary composition, it is important that the educator lay the foundation for their music education. According to Regelski, “The basics learned in those years are refined and specialized in middle school, high school, and college.” (Regelski,40) When students are exposed to working with a tuned piano early on, they will be able to refine this learned practice in later years.</td>
</tr>
<tr>
<td>Smartboard composition examples</td>
<td>It is important to expose early elementary composition students to other composer’s work. “A transitional curriculum is planned that not only bridges the time between elementary and high school, but carefully articulates and coordinates instruction around the transience growth profile and prepares students for future study.” (Regelski, 48)</td>
</tr>
</tbody>
</table>
Revision: Exposing students to the work of other composers at an early age can enhance their knowledge of music and encourage musical growth in the future.

<table>
<thead>
<tr>
<th>Risers</th>
<th>In order to achieve the best learning environment for students, it is important to arrange the classroom with a setup geared toward engagement in the lesson and functionality in the space. Regelski states “Get them into the habit of working busily and steadily, with little time to waste.” (Regelski, 58) When you arrange your risers and provide assigned seating the students know where they should be in the classroom it minimizes the time spent to get ready for rehearsal and improves the overall quality of work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laptop</td>
<td>Having a laptop with organized notes is essential for teaching information. When you are prepared ahead of time for your class it allows the teacher and the students to be successful. This practice helps with readiness staging for students in the classroom. (Regelski, 61)</td>
</tr>
<tr>
<td>Recording Materials</td>
<td>Having recording materials allows for students to engage with other composers work by listening, in doing this it allows the students to listen and discuss what they have heard. It is important that students can hear each and composition and “compare its sound to its look” (Regelski, 75). This allows for students to hear the music and engage with the music on the page while listening.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Task</th>
<th>Rationale for Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Label seating assignments on risers</td>
<td>Having the seating assignments ready before the lecture begins is essential for setting the expectations in your classroom. When you prepare for an effective lecture (Nilson, 144) it is essential to have your room and expectations established prior to the start of class.</td>
</tr>
<tr>
<td>Photocopying the compositions ahead of time.</td>
<td>It is important to have your resources ready and selected prior to the class starting so that the students can start and end the class successfully. Selecting resources ahead of time and photocopying allows the class to begin promptly when the students walk in without having to waste class time. (Van Brummelen, 192)</td>
</tr>
<tr>
<td>Task</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Create a schedule for the class on the Smartboard</td>
<td>Creating an outlined schedule of the class and what the format will be ahead of time encourages you and the students to track what is being done in the class period and what needs to be done. Planning this schedule helps for a more successful class and gives the students an understanding of what needs to be done by the end of class. (Van Brummelen, 192)</td>
</tr>
<tr>
<td>Plan student assessment</td>
<td>Plan for how you will test the students on the information they learn. Having this assessment prepared ahead of time allows for you to properly assess the students while the class is going on and provide them with the information needed to be successful on the planned assessment. (Van Brummelen, 192)</td>
</tr>
<tr>
<td>Prepare ahead of time the recording on the Smartboard music player</td>
<td>Preparing the recording ahead of time allows for less time to be taken away from in class learning. Having this on the Smartboard also allows for students to see whose composition they will be listening to during this class period. This also allows for the teacher to access the recording at any point in the class.</td>
</tr>
<tr>
<td>Review class feedback cards</td>
<td>Review ahead of time the class feedback exit cards for the lesson prior. Access what went well with the lesson and what needs to be revised. For the students to have success in your classroom there must be constant trial and revision. (Van Brummelen, 193)</td>
</tr>
</tbody>
</table>
**Curriculum Project: Evaluation**

**Your Evaluation Plan**

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

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

<table>
<thead>
<tr>
<th>Student: Mariah M.</th>
<th>Course for which you are creating curriculum: Elementary Composition</th>
<th>Rationale for Formative Assessment Type</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Your Formative Assessment Plan</th>
<th><strong>Rationale for Formative Assessment Type</strong> (Describe why you believe this assessment is the most effective and cite a reference from your text for support)</th>
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<tr>
<td>1. Define what a composition is in music, and what the job of a composer is as well as the following terms needed to compose which include: melody, time signature, key signature, and pitch.</td>
<td>Students will work with their assigned partner and discuss what a composers and compositions are. In this discussion students will also discuss with their partner the importance of each key musical element in a composition. The instructor will walk through the classroom listening to each student lead discussion and evaluate and provide feedback to the students based on participation in the discussion.</td>
<td>For the first assessment, my goal is to engage the students in taking the information they have learned in class and applying it to a discussion with their partner. This discussion allows students to engage with the material and gain a deeper understanding through feedback from the instructor. As Nilson says, “As an instructor, you are also an ambassador of the academy to these groups, and you are close enough to them to reach out and include them. How you relate to these students has a powerful impact on their performance and retention.”</td>
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<p>| 2. Identify the elements of music needed to create a composition. | After the class lecture, students will be split into their assigned partner groups and participate in a music composition activity. In this activity, students will engage with a composition displayed on the Smartboard and on the | This assessment allows the students to engage with one another and figure out the answer themselves, allowing you to be used as the last resort. Nilson says “As some of the response options suggest, you often best facilitate by |</p>
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<td>paper in front of them. The partner groups will work together on the worksheet to identify the following elements of music in this composition: melody, key signature, time signature.</td>
<td>doing and saying very little. Your goal is to shift the spotlight from you to your students every chance you get.”</td>
<td>45</td>
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<td>3. Demonstrate the use of rhythm with melody</td>
<td>In this assessment students will use the knowledge they have learned in previous lectures to begin creating a framework for their final composition. Students will have two rough composition drafts to turn in before the final summative assessment.</td>
<td>According to Nilson, this assessment will give them, “more opportunities for success, reducing the penalties for any single poor performance. It also enhances the reliability of your overall assessment.”</td>
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<td>4. Modify composition project with provided feedback.</td>
<td>Students will be asked to modify their composition based on the feedback provided by the instructor and classmates on their first draft. Modifications will be made with their assigned partner.</td>
<td>This assessment allows the students to modify their project before it is turned in for a final grade. Nilson says “formative feedback comprises all the recommendations we or their peers have given them for improving their work at an early stage, before it receives a grade, with the expectation that they will revise accordingly.”</td>
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| 5. Evaluate class compositions | Students will evaluate the other students’ performances on index cards in order to help them complete the final project. | This assessment allows the students to engage with their peers and receive feedback as well as provide feedback to others. Nilson says “Peer feedback not only provides students with varied immediate, and frequent feedback than any one instructor can give, but it also helps to develop communication, critical | 45 Linda B. Nilson, *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco: Jossey-Bass, 2016, 261.  
46 Ibid., 290.  
47 Ibid., 275. |
thinking, collaboration, and lifelong learning skills."\(^{48}\)

**Evaluation and Reflection**

Consider all the charts and stages of development in order to create your syllabus. List at least 6 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

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<tr>
<th>Issue/Strategy</th>
<th>Rationale for Changing</th>
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<td>Most of the material in this course will be new to the students. It is important to offer students the opportunity the chance for instructor feedback to ensure each student feels like they are engaged with the instructor throughout the course.</td>
<td>Nilson says, “This type of feedback benefits both you and your students in several ways, for you, it yields better student products, practically eliminates plagiarism, and changes your role from judge to facilitator or coach.”(^{49}).</td>
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<td>Students will be creating their own composition with a partner for the first time. To ensure the success of this project students must be given the opportunity to listen to the teacher explain the project step by step.</td>
<td>“Listening also has a benefit over reading: it is at least sometimes easier for the brain to process material delivered orally than in written form.”(^{50}) This allows the students another way of engaging with the project expectations rather than just reading the assignment instructions.</td>
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<td>It is important to have students summarize what they have learned in an exit journal at the end of class.</td>
<td>According to Nilson, “Students summarize what they are learning or how they are reacting, cognitively and emotionally, to the lectures discussions, readings, laboratories, home-work problems or other written assignments.”(^{51})</td>
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\(^{48}\) Ibid., 272.

\(^{49}\) Ibid., 275.

\(^{50}\) Ibid., 253.

\(^{51}\) Ibid., 255.
| It is important to document the students work throughout the semester to track progress. | It is important for the instructor to know his or her students work for assessment without grading. “You can assess, and document you students’ progress written or otherwise created products without attaching grades.”

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| While the final project is a group project, it is important to give each student in the group a grade for the effort they put in as an individual. | Holding each student accountable for their own work is essential to their success. Nilson says “Assign each member a different part of the total task.” This will ensure that each student completes their assignment. |

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| Integrate a variety of composers for the students to engage with and relate to. | It is important to integrate a wide range of composers with different ethnicities. An Brummelen says, “Integration allows students to consider and develop their experiences and interests in unity.” |

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52 Ibid., 274.

53 Ibid., 184.

**Summative Assessment**
This is assessment will consist of 25 questions.

Multiple Choice (5) circle the correct answer.

1. A composer is defined as …
   a) A person who writes music, especially as an occupation
   b) A person who plays music
   c) A person who teaches music
   d) A person who plays the trombone

2. A composition in music is …
   a) A written essay
   b) Another name for the treble clef
   c) A song about your family and friends
   d) An original piece of music

3. What year was Beethoven born?
   a) 2021
   b) 1770
   c) 1756
   d) 1842

4. What piece was composed by Beethoven?
   a) Moonlight Sonata
   b) Four Seasons
   c) Canon in D
   d) The Rite of Spring

5. Which of the following composers was from America?
   a) Aaron Copland
   b) W.A. Mozart
   c) Michael Buble
   d) Igor Stravinsky
Short Answer Section (20)

1. How many flats are in Bb Major Scale? Two

2. What clef is being used for our composition project? Treble Clef

3. What note value is worth 2 beats? Half note

4. What note value is worth 4 beats? Whole note

5. Are there any sharps or flats in the key of C Major? No

6. What note value is worth 1 beat? Quarter Note

7. What note value is worth half of a beat? Eighth note

8. How many beats are there in one full measure of 4/4? 4 beats

9. How many beats are there in one full measure of 2/4? 2 beats

10. What acronym helps us to remember the lines of the treble clef?

    Every, Good, Boy Deserves, Fudge

11. What acronym helps us to remember the spaces of the treble clef? F, A, C, E
12. What is a double bar line? A symbol in music uses two separate two sections or phrases of music and to start and end a piece.

13. When you see a repeat sign in music, what do you do? Go back to the beginning or the other repeat sign facing the opposite direction.

14. What is rhythm? Rhythm is a strong regular, repeated pattern of movement or sound.

15. What are dynamics? The loudness or softness of sound

16. What is melody? A sequence of single notes that are musically satisfying?

17. What two key signatures are we allowed to use for our final composition? C Major, B Flat Major

18. What are lyrics? The words of a song
19. What are the first 4 elements of music were mentioned in our text as essential? 55 Dynamics, Form, Harmony, Melody

20. What are the 5 musical M.U.S.T.S listed in our text?56 Motion Unit, Sound, Tension, Stability


56 Ibid, 15.
Formative Assessment Quiz

Define the following terms below:

6. Composer-A person who writes music, especially as a professional occupation.

7. Composition- an original work of music

8. Melody-a sequence of single notes that are musically satisfying.

9. Time Signature- an indication of rhythm following a clef expressed as a fraction.

10. Key Signature-any of several combinations of sharps or flats after the clef at the beginning of each stave

True/False Section:

1. Beethoven was a German composer and pianist__TRUE__
2. A pianist is a person who writes music, especially as a professional occupation__FALSE__
3. 2/4-time signature means there is 4 beats in every measure and the half note gets the beat__FALSE__
4. The key of C Major has no sharps or flats TRUE___
5. The treble clef is also known as the G clef TRUE____

Bonus: Who is your favorite composer from this semester and why? ____________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
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