ENGAGING URBAN MUSIC STUDENTS

THROUGH ELEMENTS OF RAP AND CULTURE

by

Jasmine C. Jackson

Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL

FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER

OF ARTS IN MUSIC EDUCATION

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A Curriculum Project Presented in Partial Fulfillment

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Master of Arts in Music Education

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Abstract

Teaching in the urban community requires an undertaking of counseling, constant understanding, and helping advance students' prior knowledge to provide future comprehension. The goal as an educator is to guide the student along their journey in learning and practicing information that they receive throughout. Giving students the opportunity to see that they are capable of comprehending a subject they never thought they could is the main goal. Teaching the urban community can be a big challenge. The educator must take on learning the specific history of the demographic they instruct, and focus educate themselves on the challenges that the students of the area face.

It is important to note that students in the urban community face more than the issues of today but the issues of the prior generations only dating back forty-one years.[1] Understanding the student requires a desire to meet the needs of students in their own interests and abilities to bridge learning to educate the students on their level and bridging their culture and learning style with the lessons that will be taught.[2] This Curriculum Project will present an approach to bridging the gap of learning by rote and praxial learning with elements of curated culture and the genre of rap music. This project will review musical elements popular in the urban community and engage students through rap-based instructional elements. Research will also be conducted to collect data and yield results. This Curriculum Project will present a brief history of urban education, solutions to engaging and educating urban music students, and define a plan of research that will test the validity of the hypotheses.

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[1] Rury, John L. *Creating the Suburban School Advantage: Race, Localism, and Inequality in an American Metropolis*. Ithaca: Cornell University Press, 2020, 31.

[2] Elvina Yagyaeva, and Azizbek Zokirov. "The Role of a Teacher in Teaching-Learning Process." Scientific Bulletin of Namangan State University 1, no. 3 (2019): 277.

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I would like to thank Mrs. Cynthia Tatum Robinson for being a shining example of an educated woman and introducing me to Liberty University. Thank you for showing me that I can.

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Contents

Chapter I: Introduction

Background

Music education has existed for centuries, whether it is classically taught or acquired by rote orally. Classical music education was once solely available to members of higher class in society, and although accessibility is more widespread the location the manner in which music is taught is different.[3] The majority of lower-income Americans must either seek out scholarships to acquire classical lessons or rely on the public school system to provide them with music education. In an urban city, it's all too easy for pupils studying music to be taught the bare minimum or for the district to consider eliminating the arts altogether due to budget constraints. With all of these factors making it difficult for learners to study music properly, many of the urban community enroll in music programs with a learning deficit meaning they have learned a small amount of general music and a different form or learning music at home.

When confronted with praxial methods of classical theory, most urban students grow up learning music solely through oral teaching at home while learning general music at school.[4] To the pupil, this is a culture shock, and they are taught that their technique of learning music is improper, and that they must study music in a "conventional" manner. Music exists in a variety of genres, and these students must recognize that all music is beautiful, and that there is no right

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[3] Karen Salvador and Kristen Allegood. "Access to Music Education with Regard to Race in Two Urban Areas." *Arts Education Policy Review* 115, no. 3 (2014), 82.

[4] Christopher Emdin. 2016. *For White Folks Who Teach in the Hood... And the Rest of Y'all Too: Reality Pedagogy and Urban Education*. A Simmons College/Beacon Press Race, Education, and Democracy Series Book. Boston: Beacon Press, 2016, 50.

or wrong way to see music.[5] For many years, schools located in urban areas have been a topic of discussion in education. The educational system has conducted research to address the urban community's learning gap. There is an obvious divide revealing the gap between classical theory and rote/oral learning, and upon this discovery there is a clear need for reform.

Karen Salvador, Assistant Professor of Music from the University of Michigan, and Kristen Allegood, Orchestra Director at Henrico County Public Schools, conducted a study about the two urban areas or Detroit Michigan, and Washington D.C. This study was centered around social economic status with comparisons between majority white and majority nonwhite students enrolled in elementary, middle, and high school.[6] Ms. Salvador and Ms. Allegood were able to conclude that in secondary schools ranging from 5th through 8th grades, the majority nonwhite schools suffered more in the area of music education. In Detroit middle schools' grades 5th through 8th grade, only 31% of majority nonwhite schools offer some form of music education, but 100% of majority white schools offered music education that was adequately accessible.[7] In Washington D.C., the researchers reported that both majority nonwhite and majority white middle schools had twice the amount of music options. The data showed that when the students moved on to higher levels of learning thy were offered more music ensemble options, but the amount of enrollment and educators differed. One majority nonwhite school reportedly had no music program at all.

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[5] Ibid., 86.

[6] Karen Salvador and Kristen Allegood. "Access to Music Education with Regard to Race in Two Urban Areas." *Arts Education Policy Review* 115, no. 3 (2014): 82.

[7] Ibid., 82.

While there are more options for each group of students there are less music teachers in majority nonwhite schools.[8] The researchers conducted quarterly scoring that would track the accessibility of music education of each group. The social economic status quartile scores showed that accessibility was significantly lower in majority nonwhite schools. Through studying 159 schools the researchers found that area and location affected the scores of the music education accessibility. Allegood and Salvador state that majority white schools scored 3.2 points higher than the majority nonwhite schools and the majority nonwhite schools scored 2.9 points lower regardless of area. The researchers' conclusion was that students who attend majority nonwhite schools receive poorer structural access to music education.[9]

> Multiple regression analysis of all data (N = 159 schools) revealed that location (metropolitan area) accounted for 18.6 percent of the variance in access scores (p = .000). That is, location accounted for a difference of 3.5 points in music access ratings, with schools in the Washington, DC, area scoring higher than schools in the Detroit area. When both locations were considered together, quartile (proportion of nonwhite students) accounted for 16 percent of the variance in scores (p = .000), meaning that schools from the high NW quartile scored 3.3 points lower than schools from the low NW quartile on the access scale. When both location (metropolitan area) and quartile (race) were included in the regression analysis, the combination of these two variables accounted for 31.2 percent of the variance in scores (p = .000), with high NW schools scoring 2.9 points lower (regardless of location) than low NW schools and schools in the DC area scoring 3.2 points higher (regardless of quartile) than Detroit schools. These results indicate that any student would have better structural access to music instruction in the Washington, DC, area than in the Detroit area; and students who attend schools with a high proportion of nonwhite students have poorer structural access to music education than students who attend schools with a low proportion of nonwhite students.[10]

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[8] Karen Salvador and Kristen Allegood. "Access to Music Education with Regard to Race in Two Urban Areas." *Arts Education Policy Review* 115, no.3, 2014, 82.

[9] Salvador, Allegood., 83.

[10] Salvador, Allegood., 83.

Statement of Problem

There are often urban education students who cannot read music well until college and many struggle with theory and transitioning into the traditional learning style. When a student has never been exposed to theory and has only been taught to study music by rote, understanding classical theory can be a daunting task. In order to help urban students, become more successful, the gap between students who have never seen a sheet of music and praxial theory must be bridged.

> Many people, in schools and outside of them, have worked very hard to try to bring about improvement in poor urban schools. The list of programs mounted and policies announced is long. A large body of research describes the challenges of education in poor urban communities. Successes are regularly proclaimed (e.g. Carter 2000, Henchey *et al*. 2001, Maden 2001). Yet the problems do not seem to be any less today than they were in 1970, and the gaps in achievement between poor urban schools and provincial or national averages remain large just about everywhere. Moreover, the policy ideas being advanced today around inner-city education are remarkably similar to the ideas – and in many cases programs and practices – of three decades ago, raising the question of what, if anything, has been learned and accomplished over that time.[11]

Dr. Aimee Myers, Professor Doctorate of Instructional Leadership, and Academic Curriculum at Texas Woman's University, wrote a journal entry dedicated to confronting mandated curriculum.[12] Myers recounts the words of an urban education teacher named Carla who speaks on what these students need. Carla states that the mandated curriculum goes against what the students need and what will ultimately help them succeed.

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[11] Ben Levin (2009) Enduring Issues in Urban Education, Journal of Comparative Policy Analysis: Research and Practice, 11, no.2, 2009, 181.

[12] Myers, Aimee. "Confronting Mandated Curriculum: Being a Transgressive Teacher and Meeting the Needs of Our Urban Learners." *Penn GSE Perspectives on Urban Education* 16, no.1, (2019).

classroom environment needs to be an extension of students' community and family. Before she even begins to engage with the literature curriculum, she spends time getting to know her students. This sense of community is displayed throughout the classroom. There are no grammar rules or writing checklists. There are no posters donning the faces of canonical authors. Rather, Carla decks the classroom walls with artifacts from her learners. Gay (2002) calls this the "symbolic curriculum," which can be developed through "visual images, mottos, awards, celebrations and other artifacts" (p. 108). Through the symbolic curriculum students can "see" themselves as valuable assets and sources of knowledge in the classroom. The walls in Carla's classroom are almost entirely covered with visuals that act as an outspoken advocate and agent.[13]

Rap is a popular music genre in urban areas, and it combines rhyming with rhythmic chanting. The music classroom can benefit from these characteristics through syncopation and rhythmic understanding. Combining learning theory with fun activities may empower students from urban communities to associate learning theory with pleasant activities and bring something they are comfortable with to these unfamiliar learning topics.

Statement of Purpose

This research will focus on the 6th grade learner in the urban/metropolitan area and will detail efforts to identify a common ground for transitioning from one to the other. The most significant way this learning deficit will be reconciled is through incorporating parts of the rap music genres into learning activities. The quantitative questions will aid in determining whether or not the topic is appropriate for the learning experiment. The goal is to close the gap and provide students with a better means to transfer to a new manner of learning.

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[13] Myers, Aimee. "Confronting Mandated Curriculum: Being a Transgressive Teacher and Meeting the Needs of Our Urban Learners." *Penn GSE Perspectives on Urban Education* 16, no.1, (2019), 5.

Significance of Study

Giving students the opportunity to learn with their culture in mind can change the students outlook on learning. The researcher's background in urban community has brought interest in urban community school music education approaches. Giving students the opportunities that may not have been afforded in previous generations of general music is the overarching goal. As stated by noted Orff author and pedagogue, Brigitte Warner, music should be catered to the student and curriculum should match the needs of the demographic.[14] Since the 1980s, progress has been achieved in urban community schools, although there are still substantial challenges with general music curricula.[15]

Campbell and Wellbrurn discuss how the urban education system is still in need of reform and what educators should expect under the No Child Left Behind standards. They claim that music instruction becomes an afterthought because the focus is mostly on test scores and accreditation. The text in this reading is based on the twenty-first-century educational system. Because there is often a reduction in funds there is often a "lack of materials, and most facilities have a lack of teaching space, and loss of teaching time."[16] Because of these challenges, public schools in urban areas employ music as a choice rather than a tool to help learners develop their minds.

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[14] Brigitte Warner. *Orff-Schulwerk: Applications for the Classroom*. Englewood Cliffs, N.J: Prentice Hall, 1991.

[15] Chase Billingham. "Parental Choice, Neighbourhood Schools, and The Market Metaphor in Urban Education Reform." *Urban Studies* 52, no. 4 (2015), 695.

[16] Carol Frierson-Campbell. Teaching Music in the Urban Classroom. (Lanham, MD: Rowman & Littlefield Education, 2006), 13.

Music pedagogy is vital for all students, but it is especially crucial for students interested in pursuing music as a career. Many current urban curricula do not meet the needs of learners who are interested a career in music, or similar. This curriculum project will use data found through scholarly sources to advise educators about how combining the two learning styles will help urban learners grasp praxial theory in a more effective way.

Research questions

The most significant questions that need to be answered during this research are: What is the current state of urban education? What previous studies have been done that show a deficit of learning for urban community students? Is there evidence to show using rap in a classroom will engage urban students more than in traditional approaches? After the questions have been answered, detailed theories can be developed. Finding literature that answer these questions is the next step in this research.

Chapter II: Literature Review

In this chapter, there are three literature categories that detail and review sources that have significance to the research and provide evidence to the topic. The first section will review research sources for urban education. The second section will review sources that present information about music education philosophy. The last section will review sources describing rap music in education.

Section I: Urban education

Urban education is often seen as the public-school districts that receive little funding from the government.

> Urban education refers to schools geographically situated within urban areas. Urban education is related to the schools which function to serve the needs of industrial-business driven, commercial society. Urban schools are located in urban environments, reflect the characteristics and response to the needs of this metropolitan society, bureaucratic and hierarchical by nature, and suffer from the issues of class and race/ethnicity.
> Urban schools are generally diverse, complex, striving against growth and have a high amount of student enrollments. These schools are inevitably affected by the environment created by the urban context and are linked to more significant social issues that have historical origins. The subjects of urban education research are generally related to broader political, economic and structural issues. In particular, urban education is an education scientific field about how various tools might be useful as the researchers investigate problems through the various areas of emphases associated with urban education: educational policy; psychology and human development; curriculum and instruction; equity; counseling and social services; leadership; special education; and teacher education.[17]

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[17] Jinyu, Xindong Ye Chen, Min Chen, and Liang Ye. "Bibliometric Analysis of the Papers on Urban Education." *Library Hi Tech* 37, no. 4 (2019): 894-895.

Dr. Carol Frierson Campbell, Professor of Music at William Paterson University, wrote the book entitled *Teaching Music in The Urban Classroom*. The author's focus on realities of the urban education system and what the educators endure. These challenges include but are not limited to strict regulations of the district, and stipulations placed on educators by government mandated programs all while keeping curriculums in place that are required. Campbell describes how the required programs focus mainly on test scores and accreditation.[18] Because of these requirements, music and art programs become the activities and learning tools that often receive less funding. The heavy push for educating each student the same way and getting the required test scores have changed the dynamic and made the goal to simply achieve the mandated quota.[19]

Campbell discusses how the urban education system is still in need of reform and what educators should expect under the No Child Left Behind standards. They claim that music instruction becomes an afterthought because the focus is mostly on test scores and accreditation. The text in this reading is based on the twenty-first-century educational system. Because there is often a reduction in funds there is often a "lack of materials, and most facilities have a lack of teaching space, and loss of teaching time."[20] Because of these challenges, public schools in urban areas employ music as a choice rather than a tool to help learners develop their minds.

The text in this reading is based on the twenty-first-century educational system. There is often a "lack of supplies, and most facilities have a lack of teaching space, and loss of teaching time" as a result of a reduction in finances. Because of these concerns, music is offered as a

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[18] Carol Frierson-Campbell. *Teaching Music in the Urban Classroom*. (Lanham, MD: Rowman & Littlefield Education, 2006), 13.

[19] Ibid., 13.

[20] Ibid., 222.

choice rather than a tool to help students mold their minds in public schools in urban areas. [21]

The difference between suburban and urban schools is that suburban schools are more likely to

have adequate access to music programs.[22] It is less likely to be available to students from the

urban/metropolitan areas, which is why reform is being discussed in these settings.[23]

Music pedagogy is critical for all students, but it is especially critical for those who are

learning to play an instrument. Students in highly urbanized areas are more likely to encounter a

curriculum that is not tailored to their needs, which may discourage them from studying music

altogether. Praxial theory technique is used in most instrumentation and voice performance in the

musical sphere, and students must understand it.

John L. Rury, Professor Emeritus at the University of Kansas, breaks down the how and

why there is a deficit in the urban community school system.[24] Rury discusses how students from

the urban community are at a disadvantage simply because of unfortunate circumstance.[25] Rury

gives scientific facts as well as statistics to back up his information. The statistics Rury provides

shows the drastic difference between the students that are in the suburban area and the students

that are in the urban areas.

One of the observations made was that by the age of 17 the students who live in the urban

community are more likely to drop out of high school. Rury states that the students are more

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[21] Carol Frierson-Campbell. *Teaching Music in the Urban Classroom*. (Lanham, MD: Rowman & Littlefield Education, 2006), 222.

[22] Karen Salvador and Kristen Allegood. "Access to Music Education with Regard to Race in Two Urban Areas." *Arts Education Policy Review* 115, no. 3 (2014): 82.

[23] Campbell., 185.

[24] John L. Rury *Creating the Suburban School Advantage: Race, Localism, and Inequality in an American Metropolis*. Ithaca: Cornell University Press, 2020.

[25] Ibid., 3.

likely not to finish school when there is only one parent in the home, the parent or guardian did

not attend college, and the student lives in a qualified poverty area.[26] Christopher Emdin, the

Robert Naslund Endowed Chair in Curriculum, Professor at the University of Southern

California, describes the struggles an educator from a different culture can face in a classroom

the does not look like them.[27] The book *For White Folks Who Teach in the Hood... And the Rest*

of Y'all Too: Reality Pedagogy and Urban Education by Christopher Emdin gives an overview

of culturally relevant pedagogy for urban education. Emdin states the struggles an educator

coming from a different demographic background may incur while teaching students in the urban

community school system.[28] Emdin details his experience in the following paragraph.

> I initially embarked on these church visits while working with a white teacher who had
> been recruited by the Teach for America program after graduating college five years
> before. This teacher, in his midtwenties, had been chosen by the school administration to
> become a lead teacher, and I was charged with spending the year preparing him for his
> new job. As I usually do when asked to work with a teacher, I began observing the
> teacher in his middle school classroom in New York City, taking notes on his teaching
> style, asking students about their experiences in the classroom, and watching video of the
> teacher teaching.
> After meeting him for the first time and watching his teach, it became clear that the
> school administration had asked him to become a lead teacher for reasons that had very
> little to do with the quality of his teaching. He struggled to connect with students, had
> difficulty getting them to respond to his questions, and didn't seem too concerned that he
> wasn't fully engaging students.[29]

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[26] John L. Rury *Creating the Suburban School Advantage: Race, Localism, and Inequality in an American Metropolis*. Ithaca: Cornell University Press, 2020, 28.

[27] Christopher Emdin. *For White Folks Who Teach in the Hood... And the Rest of Y'all Too: Reality Pedagogy and Urban Education*. A Simmons College/Beacon Press Race, Education, and Democracy Series Book. Boston: Beacon Press, 2016.

[28] Ibid., 47.

[29] Ibid., 46.

The white male educator prepared lessons and showed Emdin how they would be administered to the students. Emdin enlightened him that he was now in a different school system and that although the lesson plans are from some of the most prestigious schools' systems, every lesson plan is not for every student. Emdin explains to the teacher he is working with majority nonwhite students who learn differently and in order to gain interest and participation his approach may need adjusting.[30] Emdin uses a method called Pentecostal Pedagogy, which uses elements of the African American Pentecostal church to teach urban community students. Emdin explains to the teacher how the method is helpful and how majority of his students grew up learning and intaking information.

Emdin created the method of reality pedagogy where each student is met on his or her level of learning and culture.[31] Emdin brings the educator to an African American Pentecostal church to observe. Emdin uses examples such as the preachers call and response and pushed the white educator to see past his own culture learning sphere.[32] Christopher Emdin writes a chapter on Pentecostal Pedagogy in his book *"For White folks Teaching in the Hood."* In this chapter, Emdin describes how he was tasked with assisting a new white male schoolteacher in learning how to engage his predominantly African American students.

The teacher demonstrated his lesson ideas and discussed how they aligned with the highest national requirements. Emdin began by stating that the educator was now in a different teaching facility with unique pupils, but that the educator believed that the standards should be

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[30] Christopher Emdin. *For White Folks Who Teach in the Hood... And the Rest of Y'all Too: Reality Pedagogy and Urban Education*. A Simmons College/Beacon Press Race, Education, and Democracy Series Book. Boston: Beacon Press, 2016, 49.

[31] Ibid., 52.

[32] Ibid., 45.

maintained and that the students only needed to pay attention. Emdin explained how this caused the two to become frustrated, and that the only way to get the educator to compromise was to take him to observe. While the instructor witnessed the kids learning to complete less restrictive bullet point activities, it was evident that they understood and appreciated the material. To improve the educator's comprehension, Emdin took him to an African American Pentecostal church to study the pastor's instructional methods.

Emdin then goes on to explain the pastor's method. The preacher used cadence and provided for breaks in the sermon for the congregation to respond to certain points in the sermon. This could be demonstrated by the pastor saying, "Can I get an Amen!" and the congregation replying with "Amen!" or by the congregation yelling phrases at the pastor as he talks to signify that they understand or that a point of the sermon is resonating. Amen, preach, that's good, and take your time are all culturally appropriate terms for expressing agreement.[33] Emdin allowed the instructor to witness the emotions and teaching methods that these pupils were exposed to as students and continue to be exposed to currently. This cultural perspective can be valuable when teaching because it exposes the differences in learning in a culture other than your own. This educator was unable to see beyond his own education and culture, and as a result, his students suffered.

It is crucial to remember as an instructor that there are more variables to teaching than what is written in a textbook. The real classroom can differ from what is taught, and lessons must be adjusted accordingly, whether the educator is in an urban community school system or a suburban school system, and the same principles apply in vocal pedagogy. Emdin provides

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[33] Christopher Emdin. *For White Folks Who Teach in the Hood... And the Rest of Y'all Too: Reality Pedagogy and Urban Education*. A Simmons College/Beacon Press Race, Education, and Democracy Series Book. Boston: Beacon Press, 2016, 52.

information on how to merge traditional praxial learning and cultural learning. Each student is different and no one child learns the exact same way. Everything that is taught in college is information and not relational, so that means that the educator's job is to relate the information to the students in a way that they can understand it. This book shows that aligning culture and traditional learning is for the students benefit and helps to create interest in learning.

Section II: Music Education Philosophy

Music education philosophies will be used throughout this curriculum project, taking from each ideology techniques that will merge with rap characteristics. Each of these philosophies pair well with a characteristic of rap music that will correlate with lessons that will be presented to students.

The first is the Carl Orff Schulwerk method, which teaches music via movement, sensation, and rhythm. This technique also incorporates active learning components to teach the pupil. Allowing the senses to feel the music before addressing it with performance is one way to apply this method. Through body percussion, dancing, and of course singing, this method can also allow the pupil to move physically.[34] The Dalcroze approach, which incorporates improvisation, solfege, and Eurythmics, is the second. Improvisation allows students to take control of the situation and create music that comes to them spontaneously. Solfege is a method of pitch and ear training that leads to Eurythmics through hand signals. Eurhythmics refers to students who move their bodies in sync with the beat of music.[35]

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[34] Brigitte Warner. *Orff-Schulwerk: Applications for the Classroom*. Englewood Cliffs, N.J: Prentice Hall, 1991, 142.

[35] John Habron. "'Through Music and into Music', through Music and into Well-being: Dalcroze Eurhythmics as Music Therapy." *The Journal for Transdisciplinary Research in Southern Africa* 10, no. 2 (2014), 94.

The Kodaly approach, which includes solfege, group work, and relating culture to music, is the third. Solfege is utilized to cement pitches in this method, and group work allows students to collaborate and exchange ideas through teamwork. Finally, connecting culture is utilized to introduce pupils to cultures that they may not be familiar with in order to extend their musical horizons.[36] All of these strategies are utilized in the education system to assist pupils in absorbing theory in a variety of ways. Each of these methods will be used with components the rap music genre to create a curriculum that fits the needs of the urban community student.

Dalcroze's approach of Eurhythmics is one of the approaches that is chosen to aid in curating this curriculum. Diane J. Urista, the Head of the Core Curriculum Division Music theory, at the Cleveland Institute of Music, is the author of *The Moving Body in the Aural Skills Classroom: A Eurythmics Based Approach*. Urista focuses on the body and how movement can connect students with performance. Urista describes how Eurythmics develops perception and aids in kinesthetic points of performance.[37] Urista gives the impression that Eurhythmics in a group setting allows the student to experience and cultivate multi-sensory learning. Urista gives information that not only defines the approach but has activities and knowledge that educators can glean and give students the opportunity to improve their understanding of music.

The exercises included in this book help to develop harmonic, rhythmic, and melodic skills all while introducing the students to ear training or musicianship.[38] Dalcroze believed that music could not truly be taught if it is not felt. Dalcroze thought that most instructors were

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[36] Carolyn Neumann. "The Kodály Method and Learning Theories." *The Canadian Music Educator*, vol. 47, no. 4, 2006, 48.

[37] Diane J. Urista *The Moving Body in the Aural Skills Classroom: A Eurythmics Based Approach*. Oxford: Oxford University Press, Incorporated, 2016, Accessed April 6, 2022.

[38] Ibid., 196.

teaching symbols and signs but not allowing the students to feel the notes, rhythms, and the overall movement and tone of the piece. Dalcroze wanted for the student to not just learn about the music but experience it. Dalcroze thought that the students would be able to understand the music better if they were able to experience it multiple ways.[39]

Improvisation can be used with rhythms through asking a student to make up their own while using the meter the class is learning about. This gets the students involved while teaching them valuable theory and musicianship. Allowing the students to create their own rhythms allows them to see that they can achieve success in theory and ear training. Dalcroze uses improvisation in his work and improvisation will be a major part in this curriculum.

The Dalcroze method allows for the whole body to get involved with learning. Starting the students off with listening with their bodies allows for the students to focus on what they feel. This creates the opportunity for the students to create an emotional connection with the music and when music is felt internally the students become more engaged. Through the Dalcroze method the researcher will also use solfege to help the students with ear training and pitch recognition.[40] While using the tool of solfege the students will also be able to use the hand signs that are assigned to each syllable and pitch. This will allow the students to not only hear the pitch but use their body to indicate note that is next.

Two professors from Millersville University of Pennsylvania, Micheal Houlahan, Chair of the Music Department, and Philip Tacka, Associate Professor of Music, come together and coauthor the book *Kodály Today: A Cognitive Approach to Elementary Music Education*. This

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[39] Diane J. Urista *The Moving Body in the Aural Skills Classroom: A Eurythmics Based Approach*. Oxford: Oxford University Press, Incorporated, 2016. Accessed April 6, 2022, 200.

[40] John Habron. "'Through Music and into Music', through Music and into Well-being: Dalcroze Eurhythmics as Music Therapy." *The Journal for Transdisciplinary Research in Southern Africa* 10, no. 2 (2014), 94.

book gives an overview of Kodály's philosophy and the methodology that followed. Kodály

believed that teaching the students to sing music from their own culture using folk music traits

with pride was the first step of cultivating a good musician.

> The development of performance skills (singing, moving, and playing instruments) is the focus of the fourth chapter. This includes practical suggestions for developing the singing voice, ideas for teaching songs to children both by rote and through notation, a sequence for teaching the structured movements that accompany many singing games found in folk songs, and possible approaches for incorporating instruments in the general music classroom.[41]

Kodály believed in teaching students pitch and rhythmic notation before ever picking up an

instrument. The fundamentals of music come first before the performance.

Kodály believed that everyone has the ability to sing and can be taught through ear

training and pedagogy.[42] In other words, master the instrument inside of you before mastering an

instrument. Tacka and Houlahan go on to describe what a curriculum modeled after the Kodály

method should look like. The first step is having highly qualified educators to instruct the

students. These "teachers must possess excellent musicianship skills, conducting skills, and have

considerable knowledge of music repertoire".[43] The next step is creating a curriculum that

teaching the students to sing before choosing and playing a formal instrument.

Teaching the students to sing on pitch through solfege and moveable *do* allows the

students to learn to learn audiation. The next step is finding repertoire that mirrors the students'

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[41] Brent Gault. "Kodály Today: A Cognitive Approach to Elementary Music Education." *General Music Today (Online)* 22, no. 2 (01, 2009), 40.

[42] Michael Houlahan and Philip Tacka. *Kodály Today: A Cognitive Approach to Elementary Music Education*. Oxford: Oxford University Press, Incorporated, 2015, 19.

[43] Ibid., 20.

culture and holds value to the country they live in. Allowing the students to see themselves in the music gains engagement and participation. This representation allows the students to see that their culture is known in the musical realm.[44] The next component that the educator needs, is to create a curriculum modeling the Kodály method in the reading and writing of music theory. Teaching rhythmic syllables such as 1 Ta 2 Ta, relative solmization, moveable *do*, and hand signs for pitches are critical in a curriculum like this.

These tools help the students gain musicianship, ear training, and audiation. This book adds to the curriculum project through the importance of culture, ear training, and bodily movement. The curated curriculum created for urban community students includes solfege hand signs, finding the *do* in pieces of music, and cultural music that helps the students to view themselves in the music.

Section III: Rap Music in Education

The sources in this section provide evidence that rap music can coexist in the educational realm. In her book *Pulse of The People: Political Rap Music and Black Politics,* Lakeyta M. Bonnette reports how rap music has served the urban community in times of need.[45] Bonnette brings up the incident that happened in 2005 during the catastrophic event of hurricane Katrina. The rapper Kanye West was one of the speakers on a televised fundraiser for Louisiana and went off script and utters the words "George Bush does not care about Black people".[46] This statement was in reference to the people of color who were stuck in the flooded areas in Louisiana. The

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[44] Michael Houlahan and Philip Tacka. *Kodály Today: A Cognitive Approach to Elementary Music Education*. Oxford: Oxford University Press, Incorporated, 2015, 21.

[45] Lakeyta M. Bonnette, *Pulse of the People: Political Rap Music and Black Politics*. Philadelphia: University of Pennsylvania Press, 2015. Accessed May 3, 2022, 543.

[46] Smith, Mychal Denzel. "More Civil Disobedience, Social Justice, Nationalism & Populism, Violent Demonstrations and Race Relations." *The Nation* (2015), 1.

people were trapped for days, and it seems as if the government was doing nothing about it so,

Kanye West said something about it. The rapper known as Most Def also protested the lack of

action in Louisiana at the video music awards in 2006.[47]

> From its beginnings in New York, rap has been a vehicle for the young and
> disenfranchised. Early on it provided dispatches from America's crumbling inner cities
> ravaged by crack cocaine, violence, and apathy from elected officials. It has evolved into
> a multi-billion dollar industry, whose stars accumulate wealth that its pioneers could only
> have imagined. Rap is used to sell everything from Hillshire Farms meat to sneakers and
> cars (Ogbar 2007). Yet in 2013, the political and economic circumstances which gave
> rise to this music genre persist.
> Political rap, a subgenre of the larger rap genre, follows the model of uniting African
> Americans through music by discussing issues relevant to the Black community and
> providing information about injustices the community members face. Michael Dawson
> (1999: 322) states, ''rap has become an integral part of a grapevine that is constantly
> critiquing the state of American race relations.''[48]

The genre of rap can be seen as one that does not help its community or pollutes the mind

of the youth but, people fail to see the side of philanthropy and activism that goes along with it.

> Critics such as C. Dolores Tucker, an American politician and civil rights activist most
> recently known for her stance against gangsta rap, maintain that early rap was an art form
> of prose and poetry that expressed life in the same way that Christian spiritual music did,
> whereas gangsta rap is a "perverted form which has been encouraged by those who have
> always used the entertainment industry to exploit and project the negative stereotypical
> images to demean and depict African Americans as subhuman" (Tucker, quoted in
> George, 1998, p. 189). Critics further maintain, "The misogyny is so dense that it sounds
> more like little kids discovering nasty words for the first time.…It is pure profanity bereft
> of the rich storytelling and use of metaphor and simile that have been cornerstones of rap
> music since its origins" (Kelley, 1996, p. 147).[49]

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[47] Lakeyta M. Bonnette, *Pulse of the People: Political Rap Music and Black Politics*. Philadelphia: University of Pennsylvania Press, 2015. Accessed May 3, 2022, 225.

[48] Ibid. 8,

[49] Charis E. Kubrin and Ronald Weitzer. "Rap Music's Violent and Misogynistic Effects: Fact Or Fiction?" *Sociology of Crime, Law and Deviance* 14 (2010), 123.

In the year 2020 there was a lot of political unrest and rap music was at the for front of educating the population on the issues and created anthems of activism. Bonnette destigmatizes the genre of rap music through her words and findings in throughout this book.

In the article "Rap Music in Minority languages in Secondary Education: A case study of Catalan Rap" Aliagas discussing how the genre of rap music is suitable for curriculum in secondary school. Aliagas discusses how a young student viewed rap music as a genre that allows artists and young people to turn bad situations into something beautiful. The student explains that there are different categories in rap music such as gangster rap, conscious rap, and political rap and that rap music is poetry put to rhythm. Aliagas explains that hip hop practices have been used and mostly used for literacy and language using rap lyrics, songs, and graffiti. Aliagas talks about how hip-hop is used to scaffold curricular goals.

These goals include the following:

- – to strengthen critical and analytical skills (Hill 2009), considering that rap lyrics constitute interesting resources to learn to question assumptions about the world, given that they are usually crossed by themes of race, class, gender and political ideologies;
- – to bring poetry closer to the world of the students (Leigh 2013) by fostering literary skills (e.g. text analysis and interpretation) through stylish, well- crafted vernacular texts, something that presumably provides students with the confidence to transfer such skills to canonical texts;
- – to improve academic literacy (Morell and Duncan-Andrade 2004) with hybrid texts in-between oral and written language, on the assumption that hip-hop textual hybridity might help students to appropriate the discursive codes of formal writing, but through a more flexible, ductile discourse than the academic one;
- – to learn language, based on the argument that music helps to incorporate prosody and pronunciation, and to mobilize the multilingual consciousness of young people (Garrido and Moore 2016; Pennycook 2007; Sarkar and Allen 2007). [50]

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[50] Cristina Aliagas Marín. "Rap Music in Minority Languages in Secondary Education: A Case Study of Catalan Rap." *International journal of the sociology of language.* no. 248, 2017.

The upcoming text details the influence that the rap music genre can have in school curriculum and that teachers can pull from the characteristics for language and politics. Reading this text gives reassurance that if rap music could be used to teach poetry, language, and politics then surely rap characteristics can be used to teach music. Christopher Emdin is the Robert Naslund Endowed Chair in Curriculum and Teaching at the University of Southern California, and Dr. Edmund Adjapong is an Assistant Professor of Education at Seton Hall University. Adjapong is also a faculty fellow at The Institute for Urban and Multicultural Education at Teachers College, Columbia University. These two accomplished educators came together to write *#Hiphoped the Compilation on Hip-Hop Education: Volume 1.*[51] The use of multiple authors statements is helpful to someone who is unfamiliar with African American culture or looking for more insight in teaching the urban community student. Billings starts off the book talking about how he created a course that would focus on teaching students how to teach in the urban community school system.

Billings focused on teaching culture as well as rap in order to connect the future educators with the students. Billings came up with the method culturally relevant pedagogy, this method is comprised of three core components. The first being focus on student learning, this means making sure the students have intellectual growth in school, community, and classroom. The second is developing students' cultural competence, this consists of helping students recognize and appreciate their culture. Lastly the third is critical consciousness, this entails

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[51] Christopher Emdin., and Edmund. Adjapong. *#Hiphoped the Compilation on Hip-Hop Education.* Leiden; Brill Sense, 2018.

teaching students to question what they are being taught socially, culturally, economically, and politically.[52]

Courtney Rose then speaks about a course she took at Harvard that taught Hip-Hop in relation to minority culture. Rose talks about how she learns about privilege, oppression, gender, and race. Rose goes on to talk about how the class inspired her to teach the same sentiments to her students when entering the school system. Rose describes that she was able to gain the attention of the students but over time was unable to keep it in the following statement. "I finally settled on beginning with the use of rap as a hook to engage my students, looking to canned programs that used rap to teach students various skills such as multiplication and division tables. While initially this worked as a means to draw them in, it did very little to keep them engaged."[53] Rose goes on to detail how upon further studies she came to the conclusion that actual rap was not the key, but rap was the vehicle to which the information would be presented to the students.[54] This book furthers the logic that the genre of rap music was not to be used literally in every subject but that the characteristics can be applied to all.

Culturally responsive pedagogy was created to merge culture and education by using characteristics of the students' culture.

> Culturally responsive pedagogy, as defined by one of the most prominent authors in the field, Geneva Gay (2002), is "using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively" (p. 106). Culturally responsive pedagogy can be thought of, then, as teaching practices that attend to the specific cultural characteristics that make students different from one another and from the teacher.[55]

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[52] Christopher Emdin., and Edmund. Adjapong. *#Hiphoped the Compilation on Hip-Hop Education*. Leiden; Brill Sense, 2018, 23.

[53] Ibid., 28.

[54] Ibid., 28.

[55] Laura Rychly and Emily Graves. "Teacher characteristics for culturally responsive pedagogy." *Multicultural Perspectives* 14, no. 1, 2012, 44.

Culturally responsive pedagogy is important to minority students this type of environment allows

the students to feel seen and heard and rap music genres add the element of relatability in urban

community schools.

> In addition to recognizing the emerging nature of culture, culturally sustaining pedagogy
> recognizes the heritage cultural practices of students' identities-the "repository of
> historically intergenerational cultural practices" that are meaningful facets of students'
> cultures.4 It is the simultaneous recognition of both heritage and emergent cultural
> practices in a non-binary and non-essentializing way that allows for students' cultural
> identities to flourish. The tenets of culturally sustaining pedagogy account for the
> complexity of students' cultures, the complexity of today's classrooms, and the ways in
> which educators must reach beyond a surface understanding of culture to discover that
> which is relevant and meaningful for their students.[56]

It is important to understand that urban education students may not see their current

culture in majority of the music they sing unless the curricula are changed. historically,

American music education was focused on a Eurocentric perspective. If students choose to

pursue music at the college level, they may end up experiencing difficulty if they attended a

school that has not been able to provide adequate access to classical music theory.

> requirements common to most undergraduate music majors, are complex and messy. The
> expectation of prior training in the Western Classical tradition is inextricably linked with
> factors of race, class, and cultural background. Initiatives to decolonize and diversify our
> field, to recognize discrimination and injustices in it, and to improve the pipeline to music
> academia are generating important discussions. The discipline of music seems to be
> undergoing a kind of reckoning, of which widespread curricular redesign is one indicator.
> Yet undertaking substantive curricular reform at the institutional level is challenging and
> time-consuming, and it alone is not enough: changes to the curriculum must be paired
> with changes in pedagogy.[57]

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[56] Emily Good-Perkins. "Culturally Sustaining Music Education and
Epistemic Travel." *Philosophy of Music Education Review* 29, no.1, Spring, 2021, 47.

[57] Margaret Thomas. "Making the Case for Equity Pedagogy." *Current Musicology* no.107, 2020, 142.

Curriculum associated with established methods are often seen as "impenetrable" without weighing the factors of background, race, and community. This creates the issue of students receiving a templated education that does not consider the way that they learn. Ignoring these factors sets all parties involved at a disadvantage, it is important to cater to the students' needs so that everyone can be successful.

> We agree with Regelski and Benedict that normative methods are too often deemed "good in advance" and that standardization is potentially alienating, leading to teacher-proof curricula. We advance their claim by noting that grand methods like Kodály and Gordon combine forms of teacher-proofing and developmental psychology to secure uniform growth through the training of an individual's musical cognition. Carefully isolating testable cognates such as the recognition of intervallic relationships, pitch discrimination, and sequenced skill training, teachers of these psychology-based methods produce cognitively developed musical minds, perhaps with the facility to transfer between unrelated musical domains. [58]

This research has been tasked with finding a way to create curriculum that not only serves the culture but includes traditional established methodology. The text above shows that many educators believe education can only contain either or, but this research strives to bring them together.

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[58] Randall Everett Allsup, and Heidi Westerlund. "Methods and Situational Ethics in Music Education." *Action, criticism, & theory for music education.* 11, no.1, 2012, 129.

Chapter III: Methodology

Introduction

This curriculum was created using the ADDIE model, this is a research tool that requires in depth preparation for the study ahead. The ADDIE model contains five areas of research and development, Analysis, Design, Development, Implementation, and Evaluation. Once the problem is stated sources are gathered to provide evidence and create a course that is supported by scholarly sources. A twelve-week course is then created and geared toward the chosen demographic. The study is then formulated to test hypotheses, answer questions, and gather data.

Design of Study

Due to the Corona virus working with students under the age of 18 was not possible. So, in order to collect data for this research, interview questions were designed for college students who are looking to become future educators. Giving future educators more knowledge on this topic and research may open their minds to a new way of administering education to their future students. Research will be conducted using a mixture of quantitative and qualitative research. Quantitative data will be used to compare access of music education and opportunity as well as a study involving a specific group of college students. Qualitative research will be utilized through gathering data from interviews with future music educators.

The research will consist of a video seminar that will educate 10 prospective teachers in the music education major and the video will last 30 minutes and will explain the curriculum and assessments the students will undergo.[59] The beginning of the seminar will consist of data concerning the need for a curriculum specifically addressing the urban community. The seminar will continue with information about how most urban students receive music education and the

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[59] https://youtu.be/XXkGwuUEdWs

history of urban community music practice. This will show the participants the gap between most urban community and suburban education. Learning that majority urban community students are not afforded the same access to praxial theory will emphasize the importance. The explanation will focus on how these students are faced with a deficit towards praxial theory.

The goal of the seminar is to let the participants know they do not have to unlearn what they have been taught or make them feel as if their way of music is incorrect, but to learn the two approaches together and have the students use their knowledge as a learning tool. The seminar will begin with the process of instructing the future music educators on the curriculum that has been created. Then the first aspect that will be taught is observing the students and how they learn and their knowledge of music. Some students will have no knowledge, some will have learned through community, and some will have minimal training, but it is important that the lessons are able to cover all students.

Questions and Hypotheses

This research contains questions that will yield important information about the topic. What is the current state of urban education? What previous studies have been done that show a deficit of learning for urban community students? Is there evidence to show using rap in a classroom will engage urban students more than in traditional approaches? The goal for this research study is to inform future educators in the learning issues some students may face and collect the thoughts of participants to take into consideration.

Chapter IV: Curriculum design

Description of Curriculum

This curriculum is designed for a sixth-grade class that is based on a one-hundred-point grading scale in accordance with Virginia Beach City Public Schools. This curriculum will present music theory outcomes and assessments that will be taught through using rap characteristics such as rhythmic chanting and syncopation and implementing these characteristics into normal lessons. It is designed as a choral course that teaches theory through characteristics from rap. There will be examples of rhythms and syncopation played in the classroom that are appropriate for a school setting, but all other activities will pull from the genre of music but will not emulate it. The goal is for the students to relate to the content, find meaning in the music they sing, and see theory as a fun activity they can see culture in. The genre of rap will aid music theory but will not become the topic. This curriculum will cultivate learning that is seen through a lens of rap characteristics.

COURSE SYLLABUS

NAME OF COURSE: CHOIR AND THEORY THROUGH THE RAP LENS

COURSE DESCRIPTION
THIS COURSE WILL GUIDE STUDENTS THROUGH AN UNDERSTANDING OF VOCAL TECHNIQUE, TIME SIGNATURES, SOLFEGE AND HAND SIGNS. THE STUDENT WILL BE EXPOSED TO DIFFERENT CULTURES AND INCORPORATE MOVEMENTS INTO YOUR LEARNING.

RATIONALE
THIS COURSE WILL GIVE THE STUDENT THE OPPORTUNITY TO LEARN MUSIC IN A FUN WAY THROUGH RHYTHM, IMPROVISATION, AND CULTURE. THIS COURSE WILL TEACH THE STUDENT HOW TO USE THEORY OUTSIDE OF THE CLASSROOM

I. **PREREQUISITES**

   NO PREREQUISITES REQUIRED

II. **REQUIRED RESOURCE PURCHASE(S)**
   ALFRED'S ESSENTIALS OF MUSIC THEORY, COMPLETE (LESSONS * EAR TRAINING * WORKBOOK) 1ST EDITION
   ISBN: 9780882848976
   SING AT FIRST SIGHT, BK 1: FOUNDATIONS IN CHORAL SIGHT-SINGING PAPERBACK
   ISBN: 073903152X

III. **ADDITIONAL MATERIALS FOR LEARNING**
   -FOLDER
   -PENCILS
   -WATER
   -COMPUTER

IV.

   MEASURABLE LEARNING OUTCOMES (NOTE: THIS SHOULD BE THE SAME SET OF LEARNING OUTCOMES THAT YOU ENTERED INTO YOUR ANALYSIS CHART)

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

A. Recall Solfege and note values from sheet music.

B. Define musical terms and time signatures from repertoire (will be subjected to improvise rhythms).

C. Identify time signatures and note names (will be subjected to improvise rhythms).

D. Transcribe solfege from popular music.

E. Students will be able to perform repertoire that is representative of the choral and theoretical knowledge gained in this class.

V.   COURSE REQUIREMENTS AND ASSIGNMENTS
          (ALL ASSIGNMENTS WILL BE DROPPED INSIDE THE HOMEWORK BOX OUTSIDE OF THE CLASSROOM ON FRIDAYS)

Week One:
Reading: Unit 1 Lesson 1, Surmani book
Content: The staff, Notes, and Pitches, Lullaby for a King (unison) Mary Ellen Loose, The Shepherds Spiritual (2-Part) Donald Moore, Jing Jing Jingle Bells (2-Part) Daniel Miner.

Week Two:
Reading: Unit 1 lesson 3, Surmani book, Review and learn Unit 1 lesson 4 Surmani book

Content: Bass Clef and Staff, Middle notes, Gloria (2-Part) Michael John Trotta, The Shepherds Spiritual (2-Part) Donald Moore, Jing Jing Jingle Bells (2-Part) Daniel Miner.

Week Three:

Reading: Unit 1 lesson 1, Unit 2 lesson 6, Beck book

Content: Focusing on the quarter note/rest and solfege Do and Re, Low Ti High Re coupled with learning note values. Gataumba (3-Part) Ruth Morris Gray, Lullaby for a King (unison) Mary Ellen Loose, Gloria (2-Part) Michael John Trotta.

Week Four:
Reading: Unit 4 lesson 14, Surmani book

Content: Repeat signs and 2nd endings, Gataumba (3-Part) Ruth Morris Gray, Jing Jing Jingle Bells (2-Part) Daniel Miner, Gloria (2-Part) Michael John Trotta.

Week Five:

Reading: page 5 and in Beck book, Unit 5 in Surmani book

Content: Practice hand signs pictured in book next to solfege, Gataumba (3-Part) Ruth Morris Gray, The Shepherds Spiritual (2-Part) Donald Moore, Gloria (2-Part) Michael John Trotta.

Week Six:
Reading: Unit 5 in Surmani Book
Content: Memorize dynamics and tempo markings, Lullaby for a King (unison) Mary Ellen Loose, Jing Jing Jingle Bells (2-Part) Daniel Miner, The Shepherds Spiritual (2-Part) Donald Moore.

 Week Seven:
Reading: Unit 3 lesson 13,
Unit lesson 4, Surmani book
Content: Ties and slurs, The grand staff and ledger lines. Gataumba (3-Part) Ruth Morris Gray, Gloria (2-Part) Michael John Trotta, Jing Jing Jingle Bells (2-Part) Daniel Miner.

Week Eight:
Reading: Unit 5 lesson 18, Beck book
Content: Two-part harmony, Gataumba (3-Part) Ruth Morris Gray, Jing Jing Jingle Bells (2-Part) Daniel Miner, Gloria (2-Part) Michael John Trotta.

Week Nine:
Reading: Beck book page 5, 13
Content: Posture and sight reading. Run through all music.

 Week Ten:
Reading: N/A
Content: sight reading and transcription sheets. Gataumba (3-Part) Ruth Morris Gray, , Lullaby for a King (unison) Mary Ellen Loose, The Shepherds Spiritual (2-Part) Donald Moore.

Week Eleven:
Reading: N/A
Content: Run through all music, dress rehearsal, CONCERT WEEK!

Week Twelve:
Reading: Review Surmani unit 5 lessons 18-21
Content: Review Terms and Dynamics

COURSE GRADING AND POLICIES

A.   100 Point Scale

        a)   Four Quiz's at 10 Points

        b)   Class Participation at 20 Points

        c)   Sight Reading Performance at 10 points

        d)   Transcription and Reflection Paragraph Test at 30 points

B.   Scale

A+ = 95-100   A = 90–94

 B+ = 85–89   B = 80–84

C+ = 75–79   C = 70–74

 D+ = 65–69 D = 60–64

F = 50–59

C.   Late Assignment Policy

Late assignments will be accepted with a penalty of 10 points off per week!

Section I: Curriculum Analysis

Student: Jasmine Jackson	*CHOIR AND THEORY THROUGH THE RAP LENS*
Required Textbook for Class: ALFRED'S ESSENTIALS OF MUSIC THEORY, COMPLETE (LESSONS * EAR TRAINING * WORKBOOK) 1ST EDITION ISBN: 9780882848976 SING AT FIRST SIGHT, BK 1: FOUNDATIONS IN CHORAL SIGHT-SINGING PAPERBACK ISBN: 073903152X	
Identify the problem:	
Students have minimal to no classical and or theory training.	
Who are the learners and what are their characteristics?	
The students are urban youth 6th graders who have little experience with other cultures and classical technique. Classes will be residential, and an end of the year performance will be given.	
What is the new desired behavior?	
Students will grow in their knowledge of music theory. Students will learn harmony, syncopated rhythms, time signatures, solfege, and transcription. Students will learn to sing in harmony and blend as a choir.	
What are the delivery options?	
The students will experience learning through rhythmic chanting call and response as if we are making a rap song. The students will experience music their movements as well as hand signs. The students will listen to musical examples of rap music that correlates to the lesson.	
What are the pedagogical considerations?	

Dalcroze, Orff, and Kodály will be utilized for pedagogical consideration.
What learning theory applies to your curriculum? **Why?**
Creshema R. Murray discusses how the hit children's show has merged hip-hop culture and curriculum. The goal for this course is to create an environment that merges hip-hop characteristics with music theory.[60]

Part II: Learning Outcomes

Learning Outcomes **At the end of the course, the student will be able to:**
1. Recall Solfege and note values from sheet music
2. Define musical terms and time signatures from repertoire (will be subjected to improvise rhythms).
3. Identify time signatures and note names (will be subjected to improvise rhythms).
4. Transcribe solfege from popular music.

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[60]   Murray, Creshema R. and Cynthia Nichols. "Curricular Goals, Music and Pacing: The Case Study for Hip Hop Music in Children's Educational Television." *The Journal of Hip Hop Studies* 2, no. 1 (Summer, 2015): 37-64

5. Students will be able to perform repertoire that is representative of the choral and theoretical knowledge gained in this class.

Section II: Curriculum Project – Design

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

Student: Jasmine Jackson	*CHOIR AND THEORY THROUGH THE RAP LENS*

Concept Statement: To attain knowledge of theory through rhythmic rhyming and performance residentially.

Learning Outcomes *(List in the order you plan to address in 12 weeks)*	Content *(What must be learned to reach this objective?)*	Learning/Training Activity *(How will you teach the content?)*	Assessment *(How will you know that the student has met the objective?)*
1. Recall Solfege and note values from sheet music	**Week One**: Reading: Unit 1 Lesson 1, Surmani book Content: The staff, Notes, and Pitches , Lullaby for a King (unison) Mary Ellen Loose, The Shepherds Spiritual (2-Part) Donald Moore, Jing Jing Jingle Bells (2-Part) Daniel Miner. **Week Two**: Reading: Unit 1 lesson 3, Surmani book, Review and	Week 1: • Activity-Musical Hopscotch (Solfege) (Game) • Activity- Rapping Acronyms (Active listening) • Activity-Transcribing (Mary had a little lamb) (interactive lecture) • Activity- correlation (How does the music relate to how we sing) (Discussion)	Week 1: • Formative: Note naming **Quiz** Week 2: Formative: Discussion (How does this music make me feel?)

	learn Unit 1 lesson 4 Surmani book Content: Bass Clef and Staff, Middle notes Gloria (2-Part) Michael John Trotta, The Shepherds Spiritual (2-Part) Donald Moore, Jing Jing Jingle Bells (2-Part) Daniel Miner.	• Activity- Staff Rap! (Acronym rap for note names Group work) • Activity- Matching Pitch (interactive lecture) Week 2: • Activity- How does this music make you feel? (Active Listening) • Activity- Transcribing (Popular song) • Activity- Melodic Improvisation • Activity- Postured singing (interactive lecture) • Activity- Painting the rhythm (Interactive lecture) Activity- Round Rhythm (interactive lecture) •	
2. Define musical terms and time signatures from repertoire (will be subjected to improvise rhythms).	**Week Three**: Reading: Unit 1 lesson 1, Unit 2 lesson 6, Beck book Content: Focusing on the quarter note/rest and solfege Do and Re, Low Ti High Re coupled with learning note	Week 3 • Activity- Rhythmically make an acronym for solfege (imitation interaction) • Activity- Learning Intervals (interactive lecture)	Week 3: • Formative: Solfege hand signs matching **Quiz** Week 4: Formative: Sight reading Week 5:

	values. Gataumba (3-Part) Ruth Morris Gray, Lullaby for a King (unison) Mary Ellen Loose, Gloria (2-Part) Michael John Trotta. **Week Four**: Reading: Unit 4 lesson 14, Surmani book Content: Repeat signs and 2nd endings Gataumba (3-Part) Ruth Morris Gray, Jing Jing Jingle Bells (2-Part) Daniel Miner, Gloria (2-Part) Michael John Trotta **Week Five**: Reading: page 5 and in Beck book, Unit 5 in Surmani book Content: Practice hand signs pictured in book next to solfege, Gataumba (3-Part) Ruth Morris Gray, The Shepherds Spiritual (2-Part) Donald Moore, Gloria (2-Part) Michael John Trotta.	• Activity-singing Octaves (interactive lecture) • Activity-Solfege Speed challenge (Game) • Activity-How to find Do in any song (interactive lecture) Activity- can you hear the note (what solfege does the song start on) (Active listening) Week 4 • Activity-Singing in a Round (interactive lecture) • Activity-Sight reading Christmas music (interactive lecture) • Activity- Practicing dynamics (interactive lecture) • Activity- HELLO (repeating dynamics) (Game) • Activity- Can you name the dynamic (Matching Game) Activity-Piano to Forte Warm-up Week 5 • Activity- Class Ice breaker (Game)	• Formative: Discussion & Reflection of what we already know •

		• Activity- What do I know about music survey (Moodle) • Activity- Learn Solfege through hand signs (interactive lecture) • Activity- Hand sign game through warm-up • Activity- Songs we know with Solfege (Game) • Activity- learning *The Sound of music's* song about Solfege. (Video) •	
3. Identify time signatures and note names (will be subjected to improvise rhythms).	**Week Six:** Reading: Unit 5 in Surmani Book Content: Memorize dynamics and tempo markings Lullaby for a King (unison) Mary Ellen Loose, Jing Jing Jingle Bells (2-Part) Daniel Miner, The Shepherds Spiritual (2-Part) Donald Moore. **Week Seven**: Reading: Unit 3 lesson 13, Unit lesson 4, Surmani book Content: Ties and slurs, The grand staff and ledger lines. .	Week 6 • Activity- Body Percussion (interactive lecture) • Activity-Mirror my movement (Game) • Activity-Simon says dynamics • Activity- Rhythmic Solfege singing (interactive lecture) • Activity- Speed Racer (Solfege speed game) • Activity: Q&A (Defining Dynamics) (Discussion) Week 7	Week 6: • Formative: Discussion-Dynamics Week 7: • Formative: Definitions **Quiz** Week 8: • Interim: Transcribing with notes and solfege **Quiz** •

	Gataumba (3-Part) Ruth Morris Gray, Gloria (2-Part) Michael John Trotta, Jing Jing Jingle Bells (2-Part) Daniel Miner. **Week Eight**: Reading: Unit 5 lesson 18, Beck book Content: Two-part harmony, Gataumba (3-Part) Ruth Morris Gray, Jing Jing Jingle Bells (2-Part) Daniel Miner, Gloria (2-Part) Michael John Trotta.	• Activity- Breathing with purpose (interactive lecture) • Activity- Singing in a round (interactive lecture) • Activity- Songs we know (with solfege) (interactive lecture) • Activity- What we love about Christmas (Discussion) • Activity Simon Says (Body Percussion) (Game) • Name Game (call and response rhythm) Week 8 • Activity- What is harmony in music (interactive lecture) • Activity- Tunelark.com (Piano chords) (Computer learning) • Sing Hello (Call and response) (Game) • Activity- MuiscTheory.net Computer learning) • Activity- Improvisation (Group work)	

		• Activity- Your senses (Close your eyes and listen) (Active listening) •	
4. Transcribe solfege from popular music.	**Week Nine**: Reading: Beck book page 5, 13 Content: Posture and sight reading. Run through all music. **Week Ten**: Reading: N/A Content: sight reading and transcription sheets. Gataumba (3-Part) Ruth Morris Gray, Lullaby for a King (unison) Mary Ellen Loose, The Shepherds Spiritual (2-Part) Donald Moore.	Week 9 • Activity- Chrome Music (Computer learning) • Activity- Solfege Round (interactive lecture) • Activity- Group Improve(present) • Activity- Beat passing game • Activity- Diction (Woodchuck) Game) • Activity- Sight reading Week 10 • Activity- Tongue twister (Game) • Activity- Speed racer (Solfege) (Game) • Activity- Tunelark (Computer learning) • Activity- Music Movement (Active listening) • Activity- Sally sells seashells (Diction) • Activity-Transcription	Week 9: • Formative: Group Improve Week 10: • Formative: in class Transcription

| 5. Perform a Christmas concert for the community. | **Week Eleven**: Reading: N/A Content: Run through all music, dress rehearsal, CONCERT WEEK!

Week Twelve: Reading: Review Surmani unit 5 lessons 18-21

Content: Review Terms and Dynamics | Week 11
• Activity- Posture (interactive lecture)
• Activity- Sectionals
• Activity- Cultural movement (Active listening)
• Activity-Transcribing Popular music
• Activity- Music to Solfege (Transcription)
• Activity- Purposeful Breathing (interactive lecture)
Week 12
• Activity-Simon says dynamics (Game)
• Activity- Rhythmic Solfege singing (interactive lecture)
• Activity- Speed Racer (Game)
• Activity- Singing in a round (interactive lecture)
• Activity- Songs we know (with solfege) (interactive lecture)
• Activity- Sight reading popular music | Week 11:
• Formative: Active Learning (Christmas concert)

Week 12:
• Summative: Reflection paragraph
• Summative: Transcribing Popular music **Test** |

II.   15-minute video that demonstrates a lesson prescribed by the student's created lesson plan while demonstrating the identification and application of music education teaching strategies.

https://youtu.be/iDDCJo1VUVk

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

Learning Outcomes *(List them in the order you plan to address during the 12 weeks of curriculum.)*	Rational for Sequence *(Describe why you believe this sequence is the most effective.)*
1. Recall Solfege and note values from sheet music	This helps students to elevate to sight reading and helps them find the pitches of any piece or music.
2. Define musical terms and time signatures from repertoire (will be subjected to improvise rhythms).	This preps the students for pieces of music that requires different tempos and dynamics.
3. Identify time signatures and note names (will be subjected to improvise rhythms).	This shows students that there is more to note value and that musically rhythm can be written differently but sound similar.

4. Transcribe solfege from popular music.	This helps with sight reading and active learning, so that the student can sing or play any song that intrigues them whether it be in class or on the radio.
1. Students will be able to perform repertoire that is representative of the choral and theoretical knowledge gained in this class.	This gives students a goal to look forward to and show the community what they have learned. This gives students the incentive to do well because they are being taken seriously as a choir.

CURRICULUM PROJECT: DEVELOPMENT CHART

Student: Jasmine Jackson	*CHOIR AND THEORY THROUGH THE RAP LENS*
*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).*	
Expository *(You are verbally describing the new content you are about to cover; enter below what you will say)*	

Hello students, welcome and good afternoon! I am so excited to see you all again. If you recall in our last lesson, we discussed note names and thoroughly went over our solfege and hand signs. Today we will be focusing on some rhythms with eighth notes, quarter notes, half notes, and whole notes. We will take some time to go over the value of these notes and then we will attempt to both the rhythmic aspect as well as the pitches we have learned from solfege. When we put these two elements together, we will focus on the principles of sight reading. Sight reading is when we you see a piece of music you have never seen and given a short amount of time to analyze the pitches as well as the rhythm. After you analyze the melody and rhythm you are then prompted to sing what you interpret on the sheet of music (Regelski 53). (6.12,6.15)

Narrative *(You are presenting the new information in a story format; enter below what your "Story" will be.*

The first thing I will do is go to the white board to explain what intervals are and use the previous knowledge of solfege to facilitate the vocal leaps they will now use in sight reading. To make the learning process easier I will place the sight-reading content in the key of C until the students are confident in the steps of reading music notation. I will use Do as the first note and place re above it and so on and so forth so that the students can grasp what an interval is. Then I will begin to teach the students the value of the eighth, whole, half, and review the quarter note. I will then show the students how many beats are in each note by getting them involved with body percussion. I will now begin showing the students how to sight read by explaining how to find Do in any key and that by finding this beginning note they will be able to understand where the other notes fall (Nilson 6). (6.12 A&D, 6.14 A, 6.15 D)

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

The graphical organizer shows how the class first started with learning about solfege and the hand signs so that the students can understand pitches and associate them with movements form the Kodaly method. Secondly the students learned and defined musicals terms and dynamics so that thye understand what a musical piece is asking of them. Thirdly identified note names and time signatures and now intervals and sight reading so that the students can read any music at any time and be thorough throughout the process (Regelski 139).

Visual pictograph

Gagne's Nine Events of Instruction

Instruction Event	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.
1. Gain attention	At the beginning of the class, I will begin with an exercise titled "HELLO". The exercise consists of call and response with the letters H, E, L, L, O. The letters will be called out in a rhythm that uses note values that were taught in any given previous lesson with quarter, half, whole, and eighth notes. This will cause the students to engage with energy and prepare them to use rhythms with these note values (Nilson, 275).
2. Inform learners of objectives	To discuss learning objective, I will first talk to the students about how we went over solfege, note names, and some note values. I will then open a forum for students to proceed to discuss what they feel was grasped well and what they think needs to be ran over one more time before moving on. I will then focus on the points made by the students. After this point I will then tie in what Do means to sight reading and explain how solfege helps a musician to read a piece of music that they have never seen before. I will the explain that we will be putting together the subjects that we have learned thus far to execute sight reading correctly. I will then let the students know that they will also be learning some more note values that will be needed for upcoming sight reading.
3. Stimulate recall of prior learning	At the beginning of class I will be reminding students of previous learning through warm-ups. The first being the HELLO exercise I described in the first question. The second being a solfege warm-up that requires students to use hand signs and cognition of the pitches learned in previous lessons. The students will sing Do and then proceed to add another pitch syllable and return to tonic Do. This process will be repeated until the higher octave Do is reached.
4. Present the content	After the review of previous knowledge is complete, I will use the dry erase board to begin to explain intervals. In sight reading there can be jumps and leaps in pitches and in order for the students to be prepared I will demonstrate with solfege on the staff and define the meaning of intervals. Then I will begin to teach the students eighth, and half notes. Once I teach the students these two crucial components for sight reading, I will then teach them the steps the take when first seeing sheet music (Nilson, 19).

5. Guide learning	After the instructional portion of class I will give each student a sheet of paper with different excerpts of melodies for practice. Each excerpt will have about five measures and will be in the key of C to make the first day of sight reading a little easier. I will then begin to walk through the steps with the students as a class. We will then all sing one or two excerpts together.
6. Elicit performance (practice)	After getting the students started, I will then allow them to break of into groups of two or three and assign them to work on one of the excerpts. This will allow the students to lean on each other if they have trouble, I will be there, but their peers may provide more help than they expect. After ten minutes I will then ask each group to preform for myself and their peers. This will cause incentive for the students to do well.
7. Provide feedback	I will allow the students that did not perform to tell the groups in front of the class what they did well. Then I will ask the performers how they felt about their performance. After the students speak, I will then give some constructive criticism that is encouraging.
8. Assess performance	I will be assessing each performance by categories. Did the students stay on beat? Did the students sing accurate pitches? Did the students follow the time signature? These are the only criteria at this point because the students just learned how to execute sight reading correctly. I will however be giving out tips to help students in areas that they struggle so that they can do better the next time.
9. Enhance retention and transfer	At the end of class I will do an overview of all the things we went over in class. To make sure the information is solid and grasped by the students I will open the floor for questions from the students. I believe that this time is important because I truly want the student grasp and understand the material. After all questions are answered I will then assign that the students go over the excerpts not performed and practice the steps of sight reading. Practice may not make perfect, but repetition does create understanding and learned habits.

Curriculum Project Bibliography

Nilson, Linda B. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Franciso: Jossey-Bass, 2016.

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

https://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2020/2020fasol-music.pdf

CURRICULUM PROJECT: IMPLEMENTATION CHART

Student: **Jasmine Jackson**	*CHOIR AND THEORY THROUGH THE RAP LENS*
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
White Board with staff lines	The white board allows the instructor to show visual representation of musical concepts. Whether the board be used to show where the notes go on the staff or the symbols for dynamics this tool helps to connect the things, we hear to things we can see. This helps spatial or kinesthetic learners (Nilson 255).
Computers	Technology is used very commonly in the educational realm and computers help to facilitate music learning. Cites such as https://musiclab.chromeexperiments.com/ and https://www.musictheory.net/ help the student to grow at their own pace and take learning into their own hands (Nilson 47).
Drumsticks (Percussion tools)	Drumsticks will be used to create rhythm which will add some variety from body percussion. This allows students to use their imagination and view the drumming of rhythms as actual drum. This is an experiential activity that can reflect real life (Nilson 254).
Piano	The piano is very necessary for the musical classroom. The piano can give demonstrations of what a warmup is supposed to sound like, it can also give rhythm examples, as well as starting pitches for a piece of music. The piano provides accompaniment as well as demonstrations of music (Nilson 252).
Physical copy of Lesson Plan	A physical Lesson plan provides a physical representation of tasks that as a teacher I need to get done. The physical copy of a Lesson plan can help to keep an instructor on task and moving smoothly through the lesson. Having a plan directly in front of you helps to keep the instructor from grasping for straws. The lesson plan is one of the most important parts of teaching (Regelski 55).
Sheet Music	Sheet music provides a praxial theory aspect to the course. Sheet music can also be seen as action learning, because in the real world the way that professionals perform and receive music is almost exactly the same. The students will read and observe all markings in the sheet music thus emulating a choir outside of School (Regelski 21).

Part II: 6 necessary tasks and rationale

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Photo copy sight reading examples	photo copying sight reading examples before class starts will save me much needed time with my students. The students will need help understanding how to decipher the examples, that is why saving time is important. These handouts will help with the student's ear training (Regelski 183).
Arrange chairs in groups of 3 and 4	arranging chairs in groups of three or four will allow the students to see that they will be working in teams during the class time. Working in groups can help to develop critical thinking and we problem solving skills. Students are more likely to use the tools they have to acquire the correct answer when they are in groups (Nilson 140).
Prepare fill in blank Rhythm worksheets	These fill in the blank sheets will put the student's knowledge to the test when it comes to rhythm. These sheets will be filled with rhythmic value that has already been taught. Each example will be missing a rest or a note value. This task includes Nilson's writing mode, writing is one of the ways that students retain information (Nilson 254)
Write down rhythms on white board ahead of time that include new note values for game of call and response	In Virginia general music education standards 6th graders should be learning 8th notes, half notes, and varied rest values. This activity using body percussion allows for students to not only connect audibly but physically to rhythmic value. This is an example of directed listening. Regelski states that at this age students need to be told what to focus on when it comes to listening and performing and this activity embodies that (Regelski 38).
Pick a popular or well-known song on the radio before class to transcribe	this task gives the students an opportunity to understand a piece of music that they may listen to daily. When a piece has been listened to repetitively the melody maybe easily transcribed, such as row, row, row your boat or Mary had a little lamb. This task provides the students with an introduction to sight reading that may look hard at first sight but, the students will gain confidence as they learn that the notes are already in their repertoire. This is an example of informal directed listening (Regelski 179).
Prepare a PowerPoint for syncopation and its correlation to Hip Hop beats	this task will not only help with the instructors planning in time management but, will also help the students rhythmic learning as well as cultural learning. Learning other cultures musical backgrounds is helpful to gaining knowledge for personal musical growth (Regelski 131).

Formative Assessment Type	Assessment Details
Sight reading evaluations	Throughout the semester students will be learning solfege, note names on the treble and bass clef, new rhythmic patterns, and note/ rest values. These learning points will all lead up to the students' sight reading. I will give the students instructions on how to effectively sight read and the steps that need to be taken to find Do on the staff. I will then give the students handouts with sight reading examples for them to practice in groups, at home, and in class with me for constructive criticism. Once this process is complete there will be an assessment towards the middle of the semester to test the skills learned. The sight-reading Assessment will consist of four measures of a melody the student has never seen, and the student will then commence with sight reading what is on the page provided. This assessment will allow me to see if the students are retaining the information being taught (Regelski 60).

CURRICULUM PROJECT: EVALUATION AND SYLLABUS CHART

Evaluation Plan

Student: Jasmine Jackson	*CHOIR AND THEORY THROUGH THE RAP LENS*	
Learning Outcomes	**Your Formative Assessment Plan**	**Rationale for Formative Assessment Type** *(Describe why you believe this assessment is the most effective and cite a reference from your text for support)*
1. Recall Solfege and note values from sheet music.	Students will be asked to participate in a warm-up/game that will require them to use both hand signs and solfege pitches learned earlier. The students will match pitches to hand signs by starting at Do then moving up. Before adding a new pitch, the students must go back to the tonic Do and each time add the new hand sign and pitch.	While this sounds easy it will cause the children to **recall** which pitch matches with the hand sign (Blooms Taxonomy). While the children are moving up and down the scale it will force them to think about what comes next ahead of time. Because this assessment is early on in the semester, I want the children to have fun. This assessment is designed get them memorizing practicing and having fun all at the same time. I will be able to see if the students are grasping the concepts or need another lesson or more time on the subject of solfege. This assessment uses visual and audible learning (Nilson 255).
2. Define musical terms and time signatures from repertoire (will be subjected to improvise rhythms).	After the students have been presented with musical terms by seeing them in class and on photo copied handouts. The students will be able to study and memorize the terms. The following week the children will take a scheduled quiz.	This quiz will allow the students to put their memorization skills to the test. The students will need to define these terms while reading music they are singing in the future whether it be in school or in their community theatre. By asking the students to **restate** (Blooms Taxonomy S2) the

		knowledge they learned in class and were asked to study further at home I will be able to see if the students can memorize and learn content well outside of the classroom (Nilson 255).
3. Identify time signatures and note names, will be subjected to improvising rhythms.	Students will participate in a game of Simon says that is rhythm oriented. I will demonstrate how the game works first and them allow students to take turns with being the leader. The game will be centered around rhythms that include eighth, quarter, half, and whole notes. The leaders must create the rhythm on the spot and the other students must replicate the rhythm presented.	This assessment will help the students become more familiar with the new note values they are seeing and subconsciously take in the knowledge in a fun way. This assessment will involve focused listening, movement and improvisation (Nilson 277).
4. Transcribe solfege from popular music and will use movement to understand new content.	With all the knowledge learned the students will transcribe a popular song of their choice. Each song must be in accordance with school policy, but the song can be whatever genre the student chooses.	This assessment is putting together everything the students have learned throughout the semester. Using solfege, time signatures, rhythms, and note names the students will write what they hear from their favorite popular song. This assessment will be taken home and brought back in a week so that the student can truly take their time on their transcription. This assessment will show me whether or not the students retained the subjects taught in the class (Regelski 25).
5. Perform a Christmas concert for the community.	This last assessment will be a grade on the students' performance and reflection of the class for the semester.	Students will provide a concert in December of all the Christmas music they have worked on. This will put the students learning in action and show the community their musical growth. This concert is a reflection of the knowledge they have

		received (Regelski 25). The reflection Paragraph will allow me to receive some constructive things to change and find new ways to educate while keeping it fun.

Evaluation and Reflection

Issue/Strategy	Rationale for Changing
The students are from an urban area and most of their music knowledge has been learned by rote.	The students may take a little while to catch on, but I believe by implementing movement, improvisation, and games the students will feel that the curriculum is praxial and giving the opportunity for action learning. If the students are having trouble grasping the content, I will make changes modest changes to the syllabus (Nilson 213).
The students may not be able to cover all the topics presented in the syllabus.	I have always been over prepared when it comes to activities, and I have trouble running over time because I want to cover so much. When I plan my lessons, I have a bad habit of leaving no room for breaks. I must learn to pace my lessons and allow there to be wiggle room within the lesson for questions and situations that may arise. But I feel that once I am able to observe how my students react to learning I can adjust timing and lessons according to what matters are more pressing (Nilson 594).
Keeping students engaged for a long period of time specifically during theory learning process.	I believe that transfer learning and games is my best bet when it comes to theory. I would use rhythmic raps that I prepare ahead of time when it comes to learning note names and key signatures. But what do I do when I cannot make up a rap, I use transfer learning. By showing the children how theory applies to their life outside of school and how they can use it can peak interest in the students (Regelski 18).
Getting students to practice at home may be an issue.	In my younger years in grade school when I received my music I only ever practiced while at school. With this in mind I believe that giving the students material and activities that are fun and apply to their daily life. Allowing the students to sight read a song that they are familiar with or clapping and writing out rhythms of popular songs. This is an example of action learning (Regelski 15).

Keeping student focused on schoolwork instead of chatting may arise.	Students in this age tend to get distracted easily and talk to their friends. I believe allowing the students to do group work and sectionals can allow the students to talk to one another but focus on a common goal (Nilson 388).
Boys that are hitting puberty may have significant voice changes throughout the year.	I have never handled a student whose voice was changing but I have done research on vocal health. I know that the vocal folds of boys must be treated with care because you do not want to damage the child's range or vocal ability. Making sure pieces are properly chosen for the age group and monitoring changes in pitch and voice between both genders will be helpful (Regelski 47).

Nilson, Linda B. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Franciso: Jossey-Bass, 2016.

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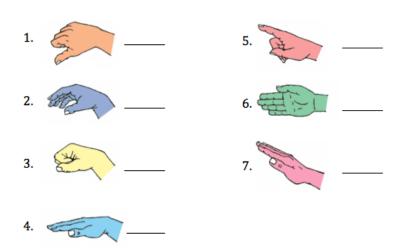   York, New York: Oxford University Press, 2004.

Formative assessment

Quiz #1

Label each solfege **hand sign** with its correct solfege **syllable**. Then label the solfege **syllables** of the notes on the staff below.

Solfege Syllables:

Do Re Mi Fa So La Ti

1.   _____   5.   _____

2.   _____   6.   _____

3.   _____   7.   _____

4.   _____

* 1.Fa, 2.La, 3.Do, 4.Me, 5.Ti, 6.So, 7.Re

8. How many beats are in a quarter note?
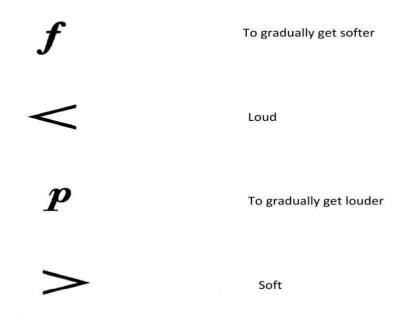   a.) 3
      b.) 1\2
      c.) 1*

9. How many beats does a whole note have?
      a.)2
      b.)1
      c.)4*

10. How many beats are in a half note?
      a.) 2*
      b.) 1\2
      c.) 1

(Summative Assessment)
Cumulative Test

DYNAMICS

Draw a line from the symbol to the correct dynamic.

f To gradually get softer

$<$ Loud

p To gradually get louder

$>$ Soft

1.Loud, 2. To gradually get louder, 3. Soft, 4. To gradually get soft

Activity No. 2

HOW MANY BEATS IS IT?

Directions: Tell how many beats the shown notes and rests get.

1. 𝅝 _____   6. 𝅗𝅥 _____

2. 𝄾 _____   7. ▬ _____

3. ▬ _____   8. 𝄾 _____

4. ♪ _____   9. 𝅘𝅥 _____

5. 𝄿 _____   10. ♪ _____

1. 4, 2. 1/4, 3. 2, 4. ½, 5. 1, 6. 2, 7. 2, 8. ½, 9. 1, 10. ¼

Multiple Choice
(Definitions)

1. Allegro
    a. a slow tempo
    b. a fast tempo*
    c. a moderate tempo
2. Adagio
    a. a slow tempo*
    b. a fast tempo
    c. a moderate tempo
3. Andante
    a. a slow tempo
    b. a fast tempo
    c. a moderate tempo*
4. Accelerando
    a. momentarily emphasizing a note with a dynamic attack
    b. gradually speeding up the speed of the rhythmic beat *
    c. gradually getting louder
5. Accent
    a. momentarily emphasizing a note with a dynamic attack*
    b. gradually speeding up the speed of the rhythmic beat
    c. gradually getting louder
6. Coda
    a. gradually getting louder
    b. a written indication telling a performer to go back to the start of a piece
    c. gradually getting quieter
    d. a concluding section appended to the end of a work*
7. Crescendo
    a. gradually getting louder*
    b. a written indication telling a performer to go back to the start of a piece
    c. gradually getting quieter

      d. a concluding section appended to the end of a work

8. Da capo
   a. gradually getting louder
   b. a written indication telling a performer to go back to the start of a piece*
   c. gradually getting quieter
   d. a concluding section appended to the end of a work

9. Diminuendo
   a. gradually getting louder
   b. a written indication telling a performer to go back to the start of a piece
   c. gradually getting quieter*
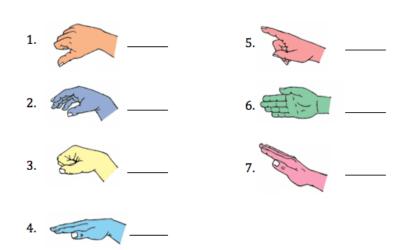   d. a concluding section appended to the end of a work

Label each solfege **hand sign** with its correct solfege **syllable**. Then label the solfege **syllables** of the notes on the staff below.

Solfege Syllables:

Do Re Mi Fa So La Ti

1. <u>   </u>

2. <u>   </u>

3. <u>   </u>

4. <u>   </u>

5. <u>   </u>

6. <u>   </u>

7. <u>   </u>

* 1.Fa, 2.La, 3.Do, 4.Me, 5.Ti, 6.So, 7.Re

Lesson Plan Music Culture

LESSON #	
Subject/Topic: Music culture	**Grade Level:** Secondary school (4th 6th grade)
Lesson Structure or Grouping: Whole Class ☒ Small Group ☐ 1:1 ☐ Other (specify): Click or tap here to enter text.	**Learning Segment Theme:** How culture affects culture
Resources and Materials: Documentary, article references.	
Standards: State: Virginia National: **MCB.6** The student will explore historical and cultural influences of music. a) Identify the cultural influences, musical styles, composers, and historical periods associated with the music literature being studied. b) Identify ways in which culture and history influence the development of choral music and vocal music styles. **MCB.7** The student will explore the functions of music, including the use of music as a form of expression, communication, ceremony, and entertainment. **MCB.8** The student will identify ethical standards as applied to the use of intellectual property.	
Objective: Students will learn how culture influences music and how music affects culture.	
INSTRUCTION	
Direct Instruction/Modeling: I will talk about the history of music throughout Europe and where classical music came from. Then I will discuss the history of music in America. I will show them a five-minute clip about music accompanying protests and political events. I will then give musical examples of artists throughout history commenting on social issues.	
Guided Practice: I will ask the students if they know of any music that comments of the social climate we live in today.	
Closure: The goal is for the students to see that music is relevant to society and that their culture plays a part in it.	
ASSESSMENT	
Formative Assessment: Discussion: What is your musical culture?	

Lesson Plan Music Definitions

LESSON #

Subject/Topic: Tempo markings and dynamics	**Grade Level:** Secondary school (4th - 6th Grade)
Lesson Structure or Grouping: Whole Class ☒ Small Group ☐ 1:1 ☐ Other (specify): Click or tap here to enter text.	**Learning Segment Theme:** Defining markings on the page

Resources and Materials: Sheet music and definition handouts.

Standards: State: Virginia   National: **MCB.15** The student will identify and demonstrate expressive qualities of choral music. a) Interpret tempo markings (allegro, andante, adagio). c) Interpret dynamic markings (*p, mp, mf, f,* crescendo, decrescendo).

Objective: Students will learn how to read the intention of the composer in the piece.

INSTRUCTION

Direct Instruction/Modeling: I will go through the tempo markings most common with the music I plan on covering in the music pieces. I will define each tempo marking and give an example. I will then move on to dynamics and cover each one while also giving demonstrations.
Guided Practice: I will present an activity named HELLO. The activity evolves spelling the word hello and incorporating dynamics. The students will mimic my voice and how I rhythmically spell the word.
Independent Practice: I will have the students begin to spell the word hello with a constant beat pattern and I call out a dynamic and they will start spelling the word with that dynamic.
Closure: The goal is for the students to be able to understand the markings they are to adhere to in the music.

ASSESSMENT

Diagnostic/Pre-Assessment: HELLO activity   **Formative Assessment:** definitions quiz

Lesson Plan Rhythmic Improvisation

LESSON #	
Subject/Topic: Rhythmic improvisation	**Grade Level:** Secondary school (4th- 6th grade)
Lesson Structure or Grouping: Whole Class ☒ Small Group ☐ 1:1 ☐ Other (specify): Click or tap here to enter text.	**Learning Segment Theme:** Simon Says: Body percussion, improvisation
Resources and Materials: White board and dry erase markers	
Standards: State: Virginia National: **6.12** The student will read and notate music. D) Read and notate rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, and corresponding rests. **6.15** The student will read, count, and perform rhythmic patterns. C) Use instruments, body percussion, and voice. D) Include whole notes, half notes, quarter notes, eighth notes, and corresponding rests.	
Objective: The goal is for the students to begin to understand time and meter, all while practicing with their peers.	
INSTRUCTION	
Direct Instruction/Modeling: I will begin with teaching the students 4:4 and 2:4 meter. I will write a staff on the board and proceed to place the time signature on the staff and explain how many beats per measure are required by the meter. Once this is done, I will explain to the students how they can create beat patterns within the measures given. Once the students understand the concept, I will show them examples of these time signatures in rap/popular music.	
Guided Practice: After the example has been given, I will present the students with an activity called Simon says. I will demonstrate that one person will come to the front of the class and create a rhythmic pattern that matches the time signature we are in using body percussion. The students will then mirror back what the person has done.	
Independent Practice: The students will create their rhythms using improvisation, pulling from the lesson that was taught before the game.	
Closure: The students will see that it is possible to create their own rhythmic pattern when they have the knowledge of time signature components.	
ASSESSMENT	
Diagnostic/Pre-Assessment: Students will learn duple and triple meter **Formative Assessment:** Students will demonstrate that they understand time signature through creating their own rhythm within the time signature given. **Summative Assessment:** This lesson/ activity will contribute to the students reading different meters in sheet music.	

Lesson Plan Solfege/Hand signs

LESSON #	
Subject/Topic: Sharpening Solfege/Hand signs	**Grade Level:** Secondary school (4th- 6th Grade)
Lesson Structure or Grouping: Whole Class ☒ Small Group ☐ 1:1 ☐ Other (specify): Click or tap here to enter text.	**Learning Segment Theme:** Sharpening Solfege

Resources and Materials:
White board, dry erase markers, and handouts.

Standards:
State: Virginia National: **MCB.12** The student will demonstrate music literacy.

Objective:
Students will sharpen their solfege through the correlating hand signs and recognize solfege in popular music.

INSTRUCTION
Direct Instruction/Modeling: I will go over solfege and the hand signs for each syllable and make sure the entire class understands. We will go through each pitch and practice the physical hand sign. Once this is done, I will explain to the students a speed game with the hand signs and pitches. The students will go through the entire scale starting with do and will repeat the pitch and then add the next syllable. This task will be coupled with the hand signs. The first round will be slower, and the rounds will speed up as the students begin to understand the game.
Guided Practice: Once the students have had a practice run, we will all participate in the game and each round will be progressively faster. If a player messes up, they are now out until the next game. I will then guide the students through transcribing a snippet of a popular song (watermelon sugar).
Independent Practice: After the guided transcription we will go back to the solfege speed game.
Closure: The students will begin to see how sight reading and transcription works.

ASSESSMENT
Diagnostic/Pre-Assessment: Going over solfege and hand signs at the beginning of class. **Formative Assessment:** Solfege work sheet, matching hand signs with syllable pitches. **Summative Assessment:** Small popular music transcription.

Lesson Plan Sight Reading

LESSON #	
Subject/Topic: Sight Reading	**Grade Level:** Secondary school (4th- 6th Grade)
Lesson Structure or Grouping: Whole Class ☒ Small Group ☒ 1:1 ☐ Other (specify): Click or tap here to enter text.	**Learning Segment Theme:** Finding movable Do
Resources and Materials: Sight reading example handouts	
Standards: State: Virginia National: **MCB.12** The student will demonstrate music literacy. a) Identify, define, and use basic standard notation for pitch, rhythm, meter, dynamics, and other elements of music. b) Notate student-created compositions using standard notation. d) Sight-sing eight-measure melodic patterns while maintaining a steady beat.	
Objective: Students will learn the fundamentals of sight reading	
INSTRUCTION	
Direct Instruction/Modeling: I will teach the students how to find Do based on the key. I will hand out one of the examples to go over, step by step how to get through the line of music and sing correct pitches	
Guided Practice: 1. What is the time signature and what does it tell us? 2. Finding movable Do 3. The last sharp is Ti the last flat is Fa 4. What is the first and last solfege syllable? 5. Sing through melody 6. Add time tempo and meter.	
Independent Practice: Students will get into small groups and try to sight read a new handout after receiving instruction.	
Closure: The students will begin to understand the structure of sight reading.	
ASSESSMENT	
Diagnostic/Pre-Assessment: Students have little to no experience with sight reading. **Formative Assessment:** Students will sight read a handout they have not seen and apply the tools taught previously.	

Curriculum Project Bibliography

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Chapter V: Conclusions and Recommendations

Summary of Study

This study was conducted for urban community students that have not received adequate access to music education programs. Through studying ways to engage urban youth and the issues they face in education the creation of a curriculum that utilized a genre of music from pop culture, Rap music began. The curriculum project brings characteristics of rap music and classical music theory together to create an engaging, fun, relatable, and cultural learning experience. The combined learning approach will merge rap aspects such as rhythmic chanting with classroom rhythms, body percussion and improvisation skills with praxial technique, note names and durations, rhythmic notation, and harmony.

Summary of Purpose

This curriculum was created to provide a fun, relatable, and cultural experience for students who may not be afforded the opportunity otherwise. Research was conducted with future educators to gather thoughts from the teacher's perspective to further perfect the curriculum; but also, to inform future educators of the problem that this curriculum was created to solve.

Summary of Procedure

This study surveyed college students ages 18 and above with a major in music education. Data on whether the unified curriculum works with students in the urban population will be collected through this research. The research was conducted utilizing a mix of qualitative and quantitative research approaches. A video seminar was given on music education in the urban community and how the genre of rap music can facilitate a healthy and fruitful learning environment.

The YouTube seminar lasted 30 minutes and afterwards participants were sent packets of the curriculum for personal review. The participants were to schedule an interview that would last around 5 to 10 minutes once the video seminar was viewed. The questions that were asked were designed for participants to answer after watching the video.

Summary of Findings

The interview consisted of five questions they are as follows: 1. Was this seminar helpful to you in any way? Every participant answered yes to this question. 2. Will you use any of the techniques that were discussed in the seminar? Every participant answered yes to this question. 3. After attending the seminar do you believe that merging classical music theory with rap characteristics will be beneficial for students who are not familiar with praxial music theory? Every participant answered yes to this question. 4. Do you now have a clear understanding of the learning curve that the urban community student faces? Yes, or no? (Please elaborate on your answer) Each participant except one answered yes to this question. The participant who answered no said that there was not enough information to make a conclusion.

5. After completing these activities do you believe that this curriculum could be taught to students who are not from the Urban community? If so, why? If not explain your answer. Every participant answered yes to this question and felt as though catering to the student was important and that is what this seminar and curriculum presented. After evaluating the participants' answers it is determined that this curriculum would be effective in an urban classroom setting.

Limitations

This person gave an answer regarding to whether the curriculum was needed, and they answered no. Upon further inquiry the participant said that they simply did not have enough information or statistics to validate the need for the curriculum. Hearing that the participant did not understand why there needed to be a curriculum curated for the urban community student

Raised the question about how the information was presented and evidence provided. The original plan was to gather at least 10 music education students from Liberty University to view the seminar but only 3 participants followed through with the study. The research was limited due to the number of participants which narrowed the narrowed the data.

Recommendations for Future Study

The recommended next step for this research is to test the curriculum among sixth grade students and gather data. The objective would be to bring two sets of urban community students to a controlled environment for students to learn theory. Each set of participants will be tasked with learning theory differently. The first being the traditional praxial theory learning style which will consists of note names and their durations, rhythm notation and how to articulate them orally. The second being the merged learning style, and this will consist of rap elements such as rhythmic chanting with classroom rhythms coupled with body percussion.

After the participants' have learned the same amount of material in different ways, they should both be presented with an assessment that will test if they have retained the information. Once the assessments have been turned in, they will be graded by group and will be evaluated to see which group had a better retention rate. The next recommendation would be to interview the instructors and collect data on their thoughts of the process. This research should render data that shows the impact of the curriculum on student achievement.

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Appendices

Institutional Review Board Procedures

Once the sources were acquired, the researcher began the process of submitting a research proposal to the institutional review board (IRB). This process began with acquiring a certificate from the collaborative institution training initiative or CITI. Acquiring this certificate consisted of a course with 11 modules. Each module tested on a topic that was covered in the readings and lectures. Topics covered include ethical principles, federal regulations that protect participants, informed consent, assessing risk, different facets of participants, and international research.

This course teaches the researcher how to protect the participants and themselves and the difference between confidentiality, privacy, and if someone or something is anonymous. After the researcher passed each section and was sent the certificate from CITI, the researcher was allowed to begin the journey with the IRB. The researcher is given a packet that details qualifications for IRB use, this is a checklist that would inform the researcher if they needed to submit their research topic to the IRB. Upon review of the list, the researcher was able to determine that a request needed to be submitted and get approval from the IRB in order to proceed with the research. This research required the researcher to use college age students who are enrolled as a music education major and in order for the research to continue this had to be approved by the IRB.

This process included a back and forth process where the researcher was required to submit the research topic as well as what they planned to do. the researcher had to fill out an application that included forms that would be used for recruitment later. After submitting the researcher received feedback on the work turned in and edits that would need to be submitted

again for review. Once the documents were revised, the researcher was sent one more round of feedback of a few small edits and then was allowed to continue the research with participants. The finalized documents are attached below.

Appendix A (IRB Application)

IRB #: IRB-FY21-22-796
Title: Using Characteristics of Rap in Urban Education Creation Date: 2-22-2022
End Date:
Status: Approved
Principal Investigator: Jasmine Jackson
Review Board: Research Ethics Office
Sponsor:

Study History Submission Type Initial

Key Study Contacts

Review Type

Limited

Decision

Contact Contact Contact

Exempt - Limited IRB

Member Member Member

Paul Rumrill Jasmine Jackson Jasmine Jackson

Role Co-Principal Investigator Role Principal Investigator Role Primary Contact

Initial Submission

Application for the Use of Human Research Participants

Before proceeding to the IRB application, please review and acknowledge the below information:

Administrative Withdrawal Notice

This section describes the IRB's administrative withdrawal policy. Please review this section carefully.

Your study may be administratively withdrawn if any of the following conditions are met:

Inactive for greater than 60 days and less than 10% of the app has been completed
Duplicate submissions
Upon request of the PI (or faculty sponsor for student submissions)
Inactive for 90 days or more (does not apply to conditional approvals, the IRB will contact PI prior to withdrawal)

*required
✓ I have read and understand the above information.

Study Submission & Certification

This section describes how to submit and certify your application. Please review this section carefully. Failure to understand this process may cause delays.

Submission

Once you click complete submission, all study personnel will need to certify the submission before it is sent to the IRB for review.
Instructions for submitting and certifying an application are available in the IRB's Cayuse How-tos document.

Certification

Your study has not been successfully submitted to the IRB office until it has been certified by all study personnel.

If you do not receive a "submission received by the IRB office" email, your study has not been received.

Please check your junk folder before contacting the IRB.

*required
✓ I have read and understand the above information.

Moving through the Cayuse Stages

In Cayuse, your IRB submission will move through different stages. We have provided a quick overview of each stage below.

In Draft

The In Draft stage means that the study is with the study team (you). In this stage, the study team can make edits to the application.
When the IRB returns a submission to the study team, the submission will move back to the In-Draft stage to allow for editing.

Awaiting Authorization

Each time a study is submitted, it will move from In-Draft to Awaiting Authorization. During this stage, the submission must be certified by all study personnel listed on the application (PI, Co-PI, Faculty Sponsor). This ensures that every member of the study team is satisfied with the edits.
Please note, the IRB has not received your submission until all study personnel have clicked "certify" on the submission details page.

Pre-Review

When your application is submitted and certified by all study personnel, your study will move into the Pre-Review stage.
Pre-Review means the IRB has received your submission. The majority of the IRB review occurs during the Pre-Review stage.

Once received, an IRB analyst will conduct a cursory review of your application to ensure we have all the information and documents necessary to complete a preliminary review. This cursory review usually occurs within 3 business days of receipt.

If additional information or documents are needed to facilitate our review, your submission will be returned to you to request these changes.
Your study will be assigned to an analyst once it is ready for review. Preliminary and

any subsequent reviews may take 15–20 business days to complete depending on the IRB's current workload.

Under Review

Studies will only move into the "Under Review" stage when the analyst has completed his or her review and the study is ready for IRB approval.

*required
✓ I have read and understand the above information.

Finding Help

The IRB has several resources available to assist you with the application process. Please review the below information, or contact our office if you need assistance.

Help Button Text (?)

Some questions within the application may have help text available.
Please click on the question mark to the right of these questions to find additional guidance.

Need Help? Visit our website, www.liberty.edu/irb, to find:

Cayuse How-Tos
FAQs
Supporting document templates

Contact Us:

irb@liberty.edu
434-592-5530
Office Hours: M-F; 8:00AM-4:30PM

*required
✓ I have read and understand the above information.

*required

Acknowledgement

Please acknowledge that you have reviewed and understand the above information. You can refer back to this information at any time.

✓ I acknowledge that I have read and understand the above information. Take me to the IRB application.

*required

What type of project are you seeking approval for?

Please make the appropriate selection below.

✓ Research

Research is any undertaking in which a faculty member, staff member, or student collects information on living humans as part of a planned, designed activity with the intent of contributing relevant information to a body of knowledge within a discipline.

Archival or Secondary Data Use Research ONLY

Archival data is information previously collected for a purpose other than the proposed research. Examples include student grades and patient medical records.
Secondary data is data that was previously collected for the purpose of research. For example, a researcher may choose to utilize survey data that was collected as part of an earlier study.

Doctor of Nursing Practice (DNP) Scholarly Project

This option is specific to doctor of nursing practice (DNP) students' evidence-based practice scholarly projects.

Doctor of Ministry (DMin) Project

This option is specific to Doctor of Ministry (DMin) student projects.

*required

Please indicate the primary purpose of this project:

Why is this project being proposed?

Doctoral Research

✓ Masters Research

*Note: Students must enter themselves as PI and their faculty sponsor under Faculty Sponsor.

*required

Have you passed your thesis proposal defense or been told by the faculty member chairing your thesis committee that you may submit your project to the IRB?

✓ Yes No

N/A

Undergraduate Research Faculty or Staff Research Class Project
Other

Study Personnel

Please fill in all associated personnel below.

Please note: All study personnel must complete CITI training prior to receiving IRB approval. The IRB will accept either of the following CITI courses: "Social & Behavioral Researchers" or "Biomedical & Health Science Researchers."

IRB Training Information CITI Training Website

*required

Primary Contact

The individual who will receive and respond to communication from the IRB should be listed as the primary contact. For student projects, the primary contact will be the student researcher(s). For faculty projects, the primary contact may be the researcher or a student(s), administrative assistant, etc. assisting the faculty member. The same individual may be listed as the primary contact and the principal investigator.

Name: Jasmine Jackson
Organization: Graduate Music Studies
Address: 1971 University Blvd , Lynchburg, VA 24515-0000 Phone: ███████
Email: ███████████████

*required

Principal Investigator (PI)

The principal investigator (PI) is the individual who will conduct the research or serve as the lead researcher on a project involving more than one investigator. For theses or dissertations, the student should be listed as PI.

Name: Jasmine Jackson
Organization: Graduate Music Studies
Address: 1971 University Blvd , Lynchburg, VA 24515-0000 Phone: ▓▓▓▓▓▓
Email: ▓▓▓▓▓▓▓▓▓▓▓▓

Co-Investigator(s)

Co-investigators are researchers who serve alongside the principal investigator and share in the data collection and analysis tasks.

*required

_____

Faculty Sponsor

Projects with students serving as the PI must list a faculty sponsor, typically a dissertation or thesis chairperson/mentor.

Name: Paul Rumrill
Organization: Worship & Music Studies
Address: 1971 University Blvd , Lynchburg, VA 24515-0000 Phone: ▓▓▓▓▓▓
Email: ▓▓▓▓▓▓▓▓

*required

Will the research team include any non-affiliated, non-LU co-investigators?

For example, faculty from other institutions without Liberty University login credentials. Note: These individuals will not be able to access the IRB application in Cayuse, however, the information provided below allows the LU IRB to verify the training and credentials of all associated study personnel.

Yes ✓ No

Conflicts of Interest

This section will obtain information about potential conflicts of interest.

*required

Do you or any study personnel hold a position of influence or academic/professional authority over the participants?

For example, are you the participants supervisor, pastor, therapist, teacher, principal, or district/school administrator?

Yes ✓ No

*required

Do you or any study personnel have a financial conflict of interest?

For example, do you or an immediate family member receive income or other payments, own investments in, or have a relationship with a non-profit organization that could benefit from this research?

Yes ✓ No

Funding Information

This section will request additional information about any funding sources.

*required

Is your project funded?

Yes ✓ No

Study Dates

Please provide your estimated study dates.

*required

Start Date

03-18-2022 *required

End Date

05-06-2022

Use of Liberty University Participants

Please make the appropriate selection below:

*required

*required

✓

You will need to submit proof of permission from the department chair, coach, or dean to use LU personnel from a single department.

I do not plan to use LU students, staff, and/or faculty as participants.

Note: Use of LU students, faculty, or staff also includes the use of any existing data.

I plan to use a single LU department or group.

I plan to use multiple LU departments or groups.

If you are including faculty, students, or staff from multiple departments or groups (i.e., all sophomores or LU Online) and you have received documentation of permission, please attach it to your application. Otherwise, the IRB will seek administrative approval on your behalf.

Provide the following information in this section:

1. Name of Department
2. Name of Department Chair/Coach/Dean 3. Number of Participants/Groups

Music Education
Dr. Gabriel Miller, Dr. Rebecca Watson
One group of minimum 5 and maximum 20 music education students

Please submit proof of permission from the department chair, coach, or dean to use LU personnel from this department.

You may submit your application without having obtained this permission; however, the IRB will not approve your study until you provide proof of permission.

Permission Letter for IRB (Jasmine Jackson, Spring 2022).pdf

*required

Purpose

Please provide additional details about the purpose of this project.
Write an original, brief, non-technical description of the purpose of your project.

Include in your description your research hypothesis/question, a narrative that explains the major constructs of your study, and how the data will advance your research hypothesis or question. This section should be easy to read for someone not familiar with your academic discipline.

In urban community learning music education can sometimes be a struggle because many students have not had any prior experience with the primary method of music education. Music education is primarily taught through paraxial theory and students of the urban community have been taught music orally and pick out the rhythm and melody by ear. When these students come to these schools they experience the jarring shift from oral learning to paraxial theory and are faced with the reality that they must relearn music. My goal is to make learning music theory easier for students from the urban community and to do so I created a curriculum that incorporates a genre of music that encompasses the the rhythmic patterns and harmonies. I have integrated the genre of rap music and praxial theory to create a smooth transition for students who do not have prior knowledge of classical theory. I will be conducting a seminar with 5 to 20 music education students to explain the curriculum I created and why it is important, I will then send the participants home with packets explaining the curriculum as well. After a week or two has passed I will interview the participants and give them a survey and see what their thoughts are on the curriculum and if they will use it in the future if they teach urban community students. The data I gain from the participants will tell me the modifications that may need to take place in order for the curriculum to be a success.

Investigational Methods

Please indicate whether your project involves any of the following:

*required

Does this project involve the use of an investigational new drug (IND) or an approved drug for an unapproved Use?

Yes ✓ No

*required

Does this project involve the use of an investigational medical device (IDE) or an approved medical device for an unapproved Use?

Yes ✓ No

Participant Criteria

Please provide additional information about your participants.

*required

What characteristics make an individual eligible to be in your study (i.e., your inclusion criteria)?

For example, do your participants have to be 18 or older? Must they work in a specific career or field? Do they have to be part of a specific racial or ethnic group?
If you will have multiple participant populations/groups, like a teacher group and an administrator group, please list the populations/groups separately and provide the inclusion criteria for each.

The participants must be 18 years or older, and must be an upperclassman music education major.

*required

What characteristics make an individual ineligible to be in your study (i.e., your exclusion criteria)?

For example, will you exclude persons under 18 years of age?
Note: Exclusion criteria are not simply the inverse of inclusion criteria--these are specific characteristics that would disqualify an individual from participating.

The study will exclude persons under 18 years of age and persons that are not music education majors.

*required

How and when will you screen your potential participants? Be specific. Common options are listed below:

1. My screening questions will be the first questions asked on my study survey/initial study survey, and

———

(If electronic) the survey will close if a disqualifying answer is given.

(If on pen and paper) the survey will be discarded if a disqualifying answer is given.

2. Potential participants will

Click on a link in the recruitment email to a screening survey.
Be emailed a link to a screening survey when they contact me to express their interest in my study.

Answer screening questions when they talk to me in person/call/email me to express their interest in my study.

3. I/a designated official from my study site(s) will identify individuals who meet my study criteria and contact them directly by email, etc.
4. I will list my participant criteria in my recruitment document and consent form, but I will not utilize additional screening processes.

Potential participants will answer screening questions through email response once the participant has expressed interest in the study.

Note: Screening involves ensuring that the individuals who express interest in your study meet your participant criteria. It does not involve deciding whom among your screened and consented participants will engage in your separate study procedures.

If you will use a screening survey/questions, please attach your screening document(s) as separate Word documents* here.

*If you are using a proprietary screening tool (e.g., PAR-Q), it can be submitted as a PDF.

Note: If any screening documents will need to be provided in a different language, the translated documents should also be attached here.

*required

Will your participant population be divided into different groups (or different procedures)?

(i.e., experimental and control groups)

Yes

✓ No *required

Are you related to any of your participants?

Yes ✓ No

*required

Types of Participants

Who will be the focus of your study? (Check all that apply).

- ✓ Adult Participants (18-65 years old) Minors (under 18 years)
  Seniors (65+)
- ✓ College or University Students
  Armed Forces Members (active duty, retired, discharged, etc.) Persons Residing in the European Union (EU)
  Inpatients, Outpatients, or Patient Controls
  Pregnant Women
  Fetuses
  Individuals with Cognitive Disabilities
  Individuals with Physical Disabilities
  Individuals Incapable of Giving Consent
  Prisoners or Institutionalized Individuals
  Specific Ethnic or Racial Group(s)
  Other Potentially Elevated Risk Populations

  *required

Please provide a rationale for selecting the above groups(s).

(i.e., Why will these specific groups enable you to answer your research question? Why is the inclusion of these groups necessary?)
Music education majors are university students and are 18 years of age or above. These students have experienced classes that give them insight on music theory and will be able to judge the curriculum of of prior knowledge.

*required

Provide the maximum number of participants you plan to enroll for each participant group.

You will not be approved to enroll a number greater than the number listed. If at a later time it becomes apparent that you need to increase your sample size, you will need to amend your protocol prior to doing so. As appropriate, sample sizes should be justified in accordance with the study design and methodology.

The maximum number of participants for my study will be 20 participants.

Recruitment of Participants

This section will collect additional information on the recruitment of potential participants.

*required

How will you contact potential participants to recruit them for your study?

Be specific. Examples include email, a phone call, social media, snowball sampling, flyers, etc.
If you plan to use phone calls or emails, please describe how you will obtain the phone numbers/email addresses (e.g., publicly available, list will be provided to you, personal acquaintances, etc.).
Please state whether the same recruitment template will be used for all recruitment methods. For example, if separate recruitment templates are required (e.g., one for email and one for social media), please attach both below.
If you will follow-up with participants (phone, email, etc.) please say so in your below response.

I will be using flyers, social media, emails, and verbally in order to recruit participants. Potential participants will be able to direct message me on social media that they are interested and through email. Potential participants will also be able to reach me through email on the physical flyers that will be printed and handed out to students with in the school on music. The recruitment templates are very similar but not the same, I will follow up with each student confirming that they meet the criteria and move forward from there.

*required

Describe the location and timing of recruitment.

Unless you are recruiting at a specific event, please refrain from listing an exact date (you can provide a general estimate, or simply state "recruitment will begin upon IRB approval.").
Recruitment will begin upon IRB approval.

*required

Attach your recruitment documents as separate Word documents here.

Depending on your above responses, you may need to attach multiple documents:

Email(s)
Letter(s)
Social media post(s) Flyer(s), etc.

Jackson_796Recruitment(Verbal)PreliminaryReview_Revisions.docx

Sample documents:

Recruitment
Jackson_796Recruitment(SocialMedia)PreliminaryReview_Revisions.docx(Letter/Email) ,

Jackson_796Recruitment(FollowUp)PreliminaryReview_Revisions.docx
Jackson_796Recruitment(Email)PreliminaryReview_revision.docx
Jackson_796Recruitment(flyer)PreliminaryReview_Revisions.docx

Recruitment (Follow-up) , Recruitment (Flyer) , Recruitment (Social Media) , Recruitment (Verbal)

Note: If any recruitment documents will need to be provided in a different language, the translated documents should also be attached here.

Determination of Consent Waiver Eligibility

The below questions will help us determine if your project qualifies for a waiver of consent, consent elements, or signed consent.

*required

Does your project involve deception?

Deception may include, but is not limited to, the following:

Withholding the full/true purpose of the study.
Withholding information about experimental/controls groups.
Audio/video recording or photographing participants without their knowledge.

Yes ✓ No

*required

Does your project involve anonymous data collection methods?

✓ Yes No

*required

Does your project involve a participant population where signing forms is not the norm?

Yes ✓ No

*required

Waiver of Signed Consent

Please answer the below questions.

*required

Would a signed consent form be the only record linking the participant to the research?

✓ Yes, only the signed form would link the participant to the study.
No, there are other records/study questions linking the participants to the study.

*required

Does a breach of confidentiality constitute the principal risk to participants?

✓ Yes, while unlikely, the primary risk is a potential breach of confidentiality. No, there are other risks involved than a breach of confidentiality.

*required

Does the research pose no more than minimal risk to participants?

(i.e., no more risk than that of everyday activities)

✓ Yes, the study is minimal risk.
No, the study is greater than minimal risk.

*required

Does the research include any activities that would require signed consent in a non-research context?

(e.g., liability waivers)

Yes, there are study-related activities that would normally require signed consent.
✓ No, there are not any study-related activities that would normally require signed consent

*required

Are the subjects or their legally authorized representatives (LARs) members of a distinct cultural group or community in which signing forms is not the norm?

Yes, the subjects/their LARs are members of a distinct cultural group or community in which signing forms is not the norm, and there is an appropriate alternative mechanism for

documenting that informed consent was obtained.

✓ No, the subjects/their LARs are not members of a distinct cultural group or community in which signing forms is not the norm.

*required

Will you provide the participants with a written statement (i.e., an information sheet that contains all of the elements of an informed consent form but without the signature lines) about the research?

✓ Yes, participants will receive written information about the research. No, participants will not receive written information about the research.

Obtaining Parental Consent and Child Assent

This section will gather details about the parental consent and child assent processes.

*required

Does your study require parental/guardian consent?

If any of your participants are under 18 years of age, parental consent is most likely a requirement.

Yes ✓ No

*required

Is child assent required for your study?

Assent is required unless the child is not capable of assenting due to age, psychological state, or sedation OR the research holds out the prospect of a direct benefit that is only available within the context of the research.

Children under the age of 13 should receive a separate child assent form written at their grade level that they can read or that can be read to them.

Children between the ages of 13 and 17 can provide assent on the parental consent form.

Yes ✓ No

General Data Protection Regulation (GDPR) Consent

This section will gather details about the consent process for persons residing within European Union (EU).

*required

Does your study involve the collection of data from or about persons in the European Union (EU)?

Yes ✓ No

*required

Obtaining Consent

This section will gather details about the consent process.

*required

How and when will you provide consent information to participants?

For example, will consent be provided as an attachment to your recruitment email, as the first page participants see after clicking on the survey link, etc.?
Participants will receive a consent from through email once the criteria of said participant has been confirmed.

*required

How and when will signed consent be obtained?

For example, participants will type their names and the date on the consent form before completing the online survey, participants will sign and return the consent forms when you meet for their interview, etc.

If your study is anonymous and qualifies for a waiver of signed consent, please state the following in the below box: "A waiver of signed consent has been requested." Consent forms will be handed in a week before the initial meeting of all participants.

Please attach your consent form(s) as separate Word documents.

If you have multiple participant groups, you may need to submit a consent form for each group.

Jackson_796ConsentPreliminaryReview_Revisions.docxSample documents: Consent , Consent

(Medical) , Consent (Blood Draw) Note: If any documents written in a language other than English will need to be

provided to potential participants, the translated documents should also be attached here.

Study Design

This section gathers additional information about planned procedures.

*required

Will your study involve any of the following?

Check the applicable boxes. If none apply, select "N/A."

Extra costs to the participants (tests, hospitalization, etc.)
Alcohol consumption
Protected Health Information (from health practitioners/institutions) VO$_2$ Max Exercise

Pilot study procedures (which will be published/included in data analysis) Use of blood
The use of rDNA or biohazardous material
The use of human tissues or cell lines

Fluids that could mask the presence of blood (including urine/feces)

Use of radiation or radioisotopes ✓ N/A

Procedures

This section will gather additional information about all planned study procedures.

*required

In an ordered list, please describe the procedures for each participant group.

Be concise. Please include time estimates for each procedure. For example:

1. Online survey. 10 minutes. 2. Interview. 30-45 minutes.

If different participant groups are involved, you must also specify which procedures correspond to each group. For example:

1. Online Survey. 15 minutes. (All participants).
2. Focus Group. 45 minutes. (4-5 participants from Group A).
3. Recorded Interview. 30 minutes. (3 participants from Group B).

1. Seminar 1 hour and 30 minutes 2. Interview 10minutes
3. Survey 5 minutes

Please attach all of your data collection instruments as separate Word documents*.

*If any of your data collection instruments are proprietary/validated instruments, you may submit them as PDFs.

Possible attachments may include:

Survey/Questionnaire questions Interview questions Observation protocols
Session outlines

Prompts
Checklists
Educational handouts, etc.

Curriculum Survey_JJ.docx Interviewquestions_JJ.docx CurriculumPacketHandout_IRB.docx

Note: If any documents written in a language other than English will need to be provided to participants, the translated documents should also be attached here.

Compensation

Note: Certain states outlaw the use of lotteries, raffles, or drawings as a means of compensating research participants. Research compensation exceeding $600 per participant within a one-year period is considered income and will need to be filed on the participant's income tax returns. If your study is grant funded, the Office of Sponsored Programs (OSP) policies might affect how you compensate participants. Contact the IRB or OSP for additional information.

*required

Will this project involve participant compensation?

Compensation may include gift cards, meals, extra credit, etc.

✓ Yes No

*required

Please describe the compensation.

Please include what the compensation is and the value/amount of the compensation (e.g., $20 Visa gift card or a book valued at $15).
$20.00 gift card

*required

Please describe how compensation will be provided to participants*.

For example, will the compensation be provided directly to the participant after the procedures have been completed? Will participants be entered into a raffle? Will you ask participants to send you a separate email to request compensation? Will a separate compensation survey be offered in order to preserve anonymity?

*If your study is anonymous, describe how you will gather contact information for compensation purposes while preserving anonymity.
compensation will not be pro-rated, subjects will receive compensation upon completion of tasks.

*required

Will compensation be pro-rated if the participant does not complete all aspects of the study?

For example, if you want participants to complete a survey and an interview, and a participant only finishes the survey, will that participant still receive compensation? Will he or she only receive a portion of the compensation?

Yes ✓ No

Study Sites & Permissions

This section with gather information about study locations and any necessary permissions.

*required

Please state the actual location(s)/site(s) at which the study will be conducted. If the study will occur online, state "online/virtual."

Be specific. Include the city, state, school/district name, clinic name, etc.

The study will be conducted at Liberty University in a classroom.

*required

Will you need to receive conditional IRB approval before your study location(s) will grant permission?

The conditional IRB approval letter states that a study is ready for complete IRB approval once documentation of permission is received.

Yes ✓ No

Please submit any permission letters you have obtained.

If you are still in the process of obtaining permission letters, they can be uploaded at a later time.

If you would like us to review your permission request template(s) or permission letter template(s), please submit those here.
Acceptable permission documentation includes signed statements on official letterhead and/or time and date stamped email correspondence originating from an appropriate official/authority.

Sample documents: Permission Request , Permission Letter

Privacy & Data Analysis

This section will collect additional information about how you plan to protect privacy and analyze your data.

*required

For each procedure you have listed, describe the steps you will take to protect the privacy of your participants.

If you are conducting interviews, will you use a private setting where others will not overhear?
If you plan to use online surveys, will they be anonymous or stored securely in an online database?
If you plan to use hardcopy surveys, will the data be stored in a locked cabinet/desk?

Interviews will be held individually and away from other participants and surveys will be completed anonymously.

*required

Where will the data be stored and who will have access to the data?

I.e., a password-locked computer, a locked drawer, and locked filing cabinet, etc; only the researcher; the researcher/faculty committee.
All data will be stored on a locked computer with a passcode and only the main researcher will have access to it.

*required

Will the data be destroyed after three years?

It is strongly advised that data be retained for a minimum of 3 years after the study has been completed.

✓ Yes *required

Describe how the data will be destroyed.

*required

I.e., it will be deleted from the computer, paper copies will be shredded, etc.

All digital audio recordings will be deleted and paper copies will be threaded. No

How will the data be analyzed?

As applicable, describe the statistical methods to be used, any use of data analysis software/packages, whether you will use grouping or themes, etc.
The data from surveys and interviews will be analyzed by categorizing opinion and fact and then applied to the curated curriculum.

*required

What will be done with the data and resulting analysis?

Include any plans for publication or presentation.

The data will be reviewed and applied to the statistics as well as the curated curriculum and adjustments will then be made.

*required

Will this project involve the use of archival data or secondary data?

Archival data is information previously collected for a purpose other than the proposed research. Examples include student grades and patient medical records.
Secondary data is data that was previously collected for the purpose of research. For example, a researcher may choose to utilize survey data that was collected as part of an earlier study.

If you plan to collect documents from participants or an organization (meeting minutes, policies, syllabi, notes, etc.) please respond "yes."

Yes ✓ No

*required

Media Use

This section gathers additional information about any planned use of media and/or audio/video devices.

*required

Will this project involve any of the following?

Check the applicable boxes. If none apply, select "N/A."

✓ Audio recording Video recording Photography N/A

*required

Please specifically state which procedures involve recording and/or photography.

As applicable, state how the recording(s) will be collected (e.g., Zoom, tape recorder, digital recorder, etc.).
digital recorder will be used to record conversation between the main researcher and the participant for later reference.

*required

If a participant chooses to withdraw from the study, how will their recordings and/or photographs be disposed of?

Recordings with a participant that choses the withdraw will be deleted from any devices.

Confidentiality

Confidentiality means that the researcher can identify participants and link them to their data, but the researcher will not reveal participant identities to anyone outside of the study.

Based on the above definition, are any aspects of your study considered confidential?

✓ Yes No

Confidential Data Collection

This section will gather additional information about the confidential aspects of your project.

Can participant names or identities be deduced from the raw data?

Note: If you are audio/video recording or taking photographs of participants, check yes.

✓ Yes *required

Describe how names or identities could possibly be deduced and any steps to prevent this from happening:

Audio- recordings will be taken in interviews but, the audio recordings will only be heard by the main researcher and will be kept on a locked device with a passcode.

No

Will a person be able to identify a subject based on other information in the raw data (i.e., title, position, sex, etc.)?

Yes ✓ No

Describe the process you will use to ensure the confidentiality of the participants during data collection and in any publication(s).

For instance, you may be able to link individuals/organizations to identifiable data; however, you will use pseudonyms or a coding system to conceal their identities. Pseudonyms will be used in order to protect the identities of the participants.

*required

Do you plan to maintain a list linking pseudonyms or codes to participant identities?

✓ Yes *required

In the below box, state:

1. Where the linking list will be stored.
2. Who will have access to the linking list.

For example:

1. In a locked cabinet or drawer; in a separate password-protected folder.

2. Only the researcher.

1. In a locked password protected folder away from the main research folder. 2. Only the researcher

*required

The researcher(s) affirm that the linking list will be stored separately from the raw data.

Failure to store the linking list separately from the data would defeat the purpose of providing pseudonyms or codes to participant identities, as one would be able to easily deduce participant identities.

✓ Yes

No

*required

Anonymity

Anonymity means that although the researcher knows whom he or she invited to participate in his or her study, once the data is collected, the researcher cannot link individuals to their personal data. This means that no personally-identifying information can be collected in an anonymous study.

*required

Based on the above definition, are any aspects of your study considered anonymous?

✓ Yes No

*required

Anonymous Data Collection

This section will gather additional information about the anonymous aspects of your project.

*required

What process(es) will you use to ensure that the data collected is anonymous?

For example, will you not request or collect any identifying information (e.g., names, email addresses, ID numbers, IP addresses, etc.) through your survey? Will you collect pen-and-paper surveys in a box, envelope, or common stack and then shuffle the stack?

When the participants take the survey they will not write their names on the paper and they will place it in a tray face down so that the answers remain anonymous. I will collect all the surveys from the tray once all the interviews have been completed. This will ensure that I will not be able to link the surveys to the participants.

Risks

This section will gather additional information about any potential risks involved with your project.

*required

Describe the risks to participants and any steps that will be taken to minimize those risks.

If the only potential risk is a breach in confidentiality if the data is lost or stolen, state that below. Remember:

Risks can be physical, psychological, economic, social, or legal. No study is completely without risk.

The risks are considered minimal. The risks include breach of trust in the focus group and or lost or stolen data.

*required

Will alternative procedures or treatments that might be advantageous to the participants be made available?

Yes ✓ No

*required

Is this project considered greater than minimal risk?

Remember, minimal risk means that the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests.

Yes ✓ No

Benefits

This section will gather additional information about any potential benefits involved with your project.

*required

Describe the possible direct benefits to the participants. If participants are not expected to receive direct benefits, please state "No direct benefits."

Remember:

Completing a survey or participating in an interview will not typically result in direct benefits to participants.
Benefits are not the same as compensation. Do not list gift cards, meals, etc. in this section.

Participants will receive paid training on a new curriculum/teaching method for the urban community school systems across the United States of America.

*required

Describe any possible benefits to society.

For example, increased public knowledge on the topic, improved learning outcomes, etc.

Benefits to society include a new curriculum that helps students get involved with music and learn classical music theory.

Evaluation of Risks and Benefits

This section establishes whether or not the study is worth doing based on the risks and benefits described.

*required

─────

Evaluate the risk-benefit ratio.

Why is the study worth doing, even with any identified risks?

This study will allow students across the United States to experience music in a way that envelops their culture. This study will make it easier for students to learn classical music theory.

Human Subjects Training Documentation

Note: This upload is only required for non-affiliated, non-LU personnel. If you are affiliated with LU, we are able to view your CITI training report.
CITIcertificate.pdfSample documents: CITI Program Website

External Investigator Agreement

Note: This upload is only required for non-affiliated, non-LU personnel. If you are affiliated with LU, you are able to provide certification within the Cayuse system.

Proof of Permission to Use LU Participants, Data, or Groups

Note: If you are not using LU participants, data, or groups, you do not need to include an attachment here.
Permission Letter for IRB (Jasmine Jackson, Spring 2022).pdf

DNP Permission

Note: If you are not in the Doctor of Nursing Practice Program (School of Nursing), you do not need to include an attachment here.
Sample documents: Permission Request , Permission Letter

_____

Screening

Note: If your study does not involve a screening instrument, you will not need to provide an attachment here.

Recruitment

Note: If you are strictly using archival data, you may not need to include an attachment here. Jackson_796Recruitment(Verbal)PreliminaryReview_Revisions.docx Sample documents:

Recruitment (Letter/Email) ,
Jackson_796Recruitment(SocialMedia)PreliminaryReview_Revisions.docxRecruitment (Follow-up) ,

_____

Jackson_796Recruitment(FollowUp)PreliminaryReview_Revisions.docx
Jackson_796Recruitment(Email)PreliminaryReview_revision.docx
Jackson_796Recruitment(flyer)PreliminaryReview_Revisions.docx

Parental Consent

Recruitment (Flyer) , Recruitment (Social Media) , Recruitment (Verbal)

_____

Note: If your study does not involve minors, you will not need to provide an attachment here. Sample documents: Consent (Parental)

_____

Archival Data Forms, Templates, or Collection Sheets

Note: If you are not using archival data, you will not need to provide an attachment here.

Archival Data Permission

Note: If you are not using archival data, you will not need to provide an attachment here. Sample documents: Permission Request , Permission Letter

Data Collection Instruments

Note: If you are strictly using archival data, you may not need to provide an attachment here. Curriculum Survey_JJ.docx

Interviewquestions_JJ.docx CurriculumPacketHandout_IRB.docx

Site Permission

Note: If you do not require external permission(s) to conduct your study, you may not need to provide an attachment here.
Sample documents: Permission Request , Permission Letter

_____

Child Assent

Note: If your study does not involve minors, you will not need to provide an attachment here. Sample documents: Child Assent

Consent Templates

Note: If you are strictly using archival data, you may not need to provide an attachment here. Jackson_796ConsentPreliminaryReview_Revisions.docxSample documents: Consent , Consent

(Medical) , Consent (Blood Draw)

Debriefing

Note: If your study does not involve deception, you will not need to provide an attachment here.
Sample documents: Debriefing

GDPR Consent

Note: If your study does not involve European Union (EU) residents, you will not need to provide an attachment here.
Sample documents: Consent (GDPR) , Data Transfer Agreement (GDPR)

_____

Appendix B (IRB Required Forms)

Email

Urban Education Seminar

Dear Music Education Student,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a music education degree. The purpose of my research is to better understand how to serve the urban community when it comes to music education, and I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older and must be an upperclassman music education major. Participants, if willing, will be asked to attend a session during which I will explain the music curriculum that I have created and why it is needed in the urban community. The participants will not be required to review any information before the study begins and will receive all information in the seminar. They will leave with a packet that explains the curriculum and will return in two weeks for a 10-minute, recorded interview and 5-minute, anonymous survey. The session should take approximately an hour and thirty minutes to complete. Names and other identifying information will be requested as part of this study, but the information will remain confidential. The survey responses will be anonymous.

To participate, please contact me by email or phone. If selected, you will be asked to attend a one hour and thirty-minute session. In the following weeks there will be an interview and a 5-to-10-minute survey. Each participant will receive a time to come in for their interview and survey so that the thoughts of the participants are anonymous. They will complete the attached survey and return it by placing it in the provided tray faced down, for more information feel free to email or call the number provided on this document.

A consent document is attached to this email and contains additional information about my research. If you choose to participate, you will need to sign the consent document and return it to me a week before or at the time of the seminar.

Participants will receive a $20.00 gift card upon completion of the study procedures.

Sincerely,

Jasmine Jackson
Music Education Graduate Student

Follow up

Dear Music education student,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a music education degree. Last week an email was sent to you inviting you to participate in a research study. This follow-up email is being sent to remind you to respond if you would like to participate and have not already done so. The deadline for participation is [insert date] Dates will be established upon IRB approval.

Participants will be asked to attend a one-hour and thirty-minute seminar. During the seminar, participants will receive information on how the curriculum I have designed works and will eradicate learning issues with theory in the urban community. The participants will not be required to review any information before the study begins and will receive all information in the seminar. Participants will leave with a packet that explains the curriculum. In the following weeks there will be a 10-minute interview and a 5-minute survey. Participants will be asked to complete the survey and return it by placing it face down in the provided tray. For more information, feel free to email or call the number provided on this document. Names and other identifying information will be requested as part of this study, but the information will remain confidential. The survey responses will be anonymous.

A consent document is attached to this email and contains additional information about my research. If you choose to participate, you will need to sign the consent document and return it to me a week before or at the time of the seminar.

Participants will receive a $20.00 gift card upon completion of research.

Sincerely,

Jasmine Jackson
Music Education Graduate Student

Flyer

Research Participants Needed

Characteristics of Rap in Urban Education

- Are you 18 years of age or older?
- Are you an upperclassman Music Education Major?
- Are you interested in making music education accessible and easy?

If you answered **yes** to each of the questions listed above, you may be eligible to participate in a research study.

The purpose of this research study is to better understand how to effectively teach students music theory in the urban community.

Participants will be asked to attend one hour and thirty-minute seminar as well as an interview and a short anonymous survey.

Benefits include
Participants will receive a $20.00 gift card

If you would like to participate, please contact the researcher at the phone number or email address provided below.

A consent document will be given to you one week before the seminar, interview, and survey take place.

Jasmine Jackson, a graduate student in the music education academic department. School of music at Liberty University, is conducting this study.
Please contact Jasmine Jackson ▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮▮ **for more**

Liberty University IRB – 1971 University Blvd., Green Hall 2845, Lynchburg, VA 24515

Social media statement

ATTENTION Facebook: I am conducting research as part of the requirements for a Master of Music Education degree at Liberty University. The purpose of my research is to better understand how to serve the urban community when it comes to music education. To participate, you must be 18 years of age or older and an upperclassman music education major. Participants will be asked to attend a 1.5 hour long seminar as well as participate in a 10-minute recorded interview and a 5-minute anonymous survey 2 weeks later. If you would like to participate and meet the study criteria, please direct message me and/or contact me at ███████████ for more information. Once your eligibility has been confirmed, a consent document will be sent through email and must me handed in with signature and date one week before or at the time of the seminar. Participants will receive a $20.00 gift card upon completion of research.

Verbal Statement

Hello potential participant,

As a graduate student in the school of music at Liberty University, I am conducting research as part of the requirements for a music education degree. The purpose of my research is to better understand how to effectively teach students music theory in the urban community. If you meet my participant criteria and are interested, I would like to invite you to join my study.

Participants must be 18 years of age or older and must be an upperclassman music education major. Participants, if willing, will be asked to attend a 1.5-hour seminar that will explain music curriculum that I have created and why it is needed in the urban community. The participants will not be required to review any information before the study begins and will receive all information in the seminar. The participants will leave with a packet that explains the curriculum, and they will return in two weeks for a 10-minute recorded interview and 5-minute anonymous survey. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

Would you like to participate?
[Yes] (see next paragraph) Are you 18 or older, a music education major, and a senior or graduate student? [Yes] Can I get your email address so I can send you a consent document? [No] I understand. Thank you for your time.

A consent document will be emailed to and will need to be filled out and handed in one week before the session . The consent document contains additional information about my research. If you choose to participate, you will need to sign the consent document and return it to me a week before or at the time of the seminar.

Participants will receive a $20.00 gift card upon completion of the study.

Thank you for your time. Do you have any questions?

Consent form

Consent

Title of the Project: Using Characteristics of Rap in Urban Education
Principal Investigator: Jasmine Jackson, Masters Student, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be 18 years of age or older and must be an upperclassman music education major. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of my research is to better understand how to effectively teach students music theory in the urban community

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following things:

1. Attend a one-hour and thirty-minute seminar. You will receive information step-by-step on how the curriculum that I have designed works and will eradicate learning issues with theory in the urban community. You will leave with a packet that explains the curriculum. The session will be audio recorded for the researchers use, but will not be released to the public.
2. Two weeks later, there will be a 10-minute interview and a 5-minute anonymous survey.

How could you or others benefit from this study?

Participants will receive training on a new curriculum/teaching method for the urban community school systems across the United States of America.

Benefits to society include a new curriculum that helps students get involved with music and learn classical music theory.

What risks might you experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records. If data collected from you is shared, any information that could identify you, if applicable, will be removed before the data is shared.

- Participant survey responses will be anonymous. Participant interview responses will be kept confidential through the use of pseudonyms. Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.
- Interviews will be audio-recorded and transcribed. Audio-recordings will be stored on a password locked computer for three years and then erased. Only the researcher will have access to these recordings.

How will you be compensated for being part of the study?

Participants will be compensated for participating in this study. Participants will receive a $20.00 gift card upon completing this study.
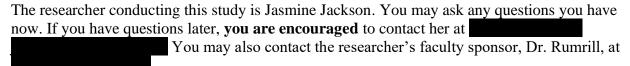
Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

 If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, interview data collected from you will be destroyed, but because the surveys will be anonymous, I will not be able to identify and destroy your survey.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Jasmine Jackson. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at ▉▉▉▉▉▉▉▉▉▉ ▉▉▉▉▉▉▉▉▉▉▉▉▉▉ You may also contact the researcher's faculty sponsor, Dr. Rumrill, at ▉▉▉▉▉▉▉▉▉▉

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio-record me as part of my participation in this study.

_____

Printed Subject Name

_____

Signature & Date

Curriculum Survey

1. Do you believe that you now have a better understanding of music education in the urban community school system?
   a. Yes
   b. No
2. Do you think this curriculum will help with learning deficits?
   a. Yes
   b. No
3. Do you believe that this seminar will be helpful to music education majors in the future?
   a. Yes
   b. No
4. Do you think this curriculum will be helpful to students that are not in urban community schools?
   a. Yes
   b. No
5. Would you recommend this curriculum to other educators?
   a. Yes
   b. No

Interview Questions

Interview questions

1. Was this seminar helpful to you in any way?

2. Will you use any of the techniques that were discussed in the seminar?

3. After attending the seminar do you believe that merging classical music theory with rap characteristics will be beneficial for students who are not familiar with praxial music theory?

4. Do you now have a clear understanding of the learning curve that the urban community student faces? Yes, or no? (Please elaborate on your answer)

5. After completing these activities do you believe that this curriculum could be taught to students who are not from the Urban community? If so, why? If not explain your answer

Appendix C (Interview Data)

#1

Interview questions

1. Was this seminar helpful to you in any way?
    a. Yes, easy to follow.

2. Will you use any of the techniques that were discussed in the seminar?
    a. Yes, all techniques were helpful.

3. After attending the seminar do you believe that merging classical music theory with rap characteristics will be beneficial for students who are not familiar with praxial music theory?
   Yes, classical music is important to learn and rap characteristics will help them see it in a different way.
4. Do you now have a clear understanding of the learning curve that the urban community student faces? Yes, or no? (Please elaborate on your answer)
    a. Yes, very enlightening.

5. After completing these activities do you believe that this curriculum could be taught to students who are not from the Urban community? If so, why? If not explain your answer.
    a. Yes, this curriculum can go across different communities.

#2

1. Was this seminar helpful to you in any way?
   a. yes

2. Will you use any of the techniques that were discussed in the seminar?
   a. yes

3. After attending the seminar do you believe that merging classical music theory with rap characteristics will be beneficial for students who are not familiar with praxial music theory?
   a. yes

4. Do you now have a clear understanding of the learning curve that the urban community student faces? Yes, or no? (Please elaborate on your answer)
   a. No, not enough information on what they go through.

5. After completing these activities do you believe that this curriculum could be taught to students who are not from the Urban community? If so, why? If not explain your answer.
   a. Yes, good for any student. Giving kids a connection between home and school. Making them interested.

#3

1. Was this seminar helpful to you in any way?
   a. yes

2. Will you use any of the techniques that were discussed in the seminar?
   a. Yes, body percussion Simon says

3. After attending the seminar do you believe that merging classical music theory with rap characteristics will be beneficial for students who are not familiar with praxial music theory?
   a. Yes, important rap helps a lot with tone matching.

4. Do you now have a clear understanding of the learning curve that the urban community student faces? Yes, or no? (Please elaborate on your answer)
   a. Yes, I could relate. It takes time encouraging to have games and discussion.

5. After completing these activities do you believe that this curriculum could be taught to students who are not from the Urban community? If so, why? If not explain your answer.
   a. Yes, start small. Its big to them. Adaptation is key when working with students.