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Curriculum Development for Beginning Band:
Recruitment and Retention of Minority Students Living in Poverty

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CURRICULUM PROJECT DEFENSE

The committee has rendered the following decision concerning the defense for, Thomas Langford, on the Curriculum Project, Curriculum Development for Beginning Band: Recruitment and Retention of Minority Students Living in Poverty, as submitted on (Date) July 31, 2022:

c. _____ Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.

d. x Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.

c. _____ Redirection of project. The student is being redirected to take MUSC 689 again, as minor revisions will not meet the expectations for the research project.

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ABSTRACT

Despite efforts in many schools to offer quality music education to all students, issues still prevent many minority students from participating in band programs. There are important and unique implications for minority students and students who live in poverty and their ability or desire to participate in a band program. Developing curriculum and teaching strategies to reach minority students and students living in poverty is one way to bridge the educational gap and provide an avenue for students to make a better way for themselves. The study examined existing literature to determine factors attracting or retracting this student population from band program participation. In the research, the obstacles found were financial constraints, family priority, and academics. The socioeconomic factor plays a significant role in students joining or staying in a band program. This qualitative historical study examined past patterns to understand the band curriculum's role in recruiting and retaining these students. With an understanding of the role of curriculum in the past, this study offers an outline of a curriculum approach to attract and retain impoverished minority students. The curriculum design followed the ADDIE method, including analysis, design, development, implementation, and evaluation. The research found that the curriculum choices should be culturally relevant, repertoire selected by students, and have varying genres.

Keywords: impoverished student, band curriculum, recruitment, retention

CHAPTER ONE: INTRODUCTION

Background

Strategies for recruiting and retaining students in band programs are prevalent among band directors and in professional development sessions. Another widespread discussion among music educators is how to reach students living in poverty. Recruiting and retaining minority students living in poverty is of particular interest and an area of concern that requires the full attention of band directors. These efforts command action and need continuous attention. Education experts have written books and articles about reaching minority students and students living in poverty for many years. Daryl W. Kinney found that several nonmusical factors affect the recruitment and retention of band students, including academic achievement, socioeconomic status, family structure, mobility, ethnicity, and gender.¹ Developing curriculum and teaching strategies to reach minority students and students living in poverty is one way to bridge the opportunity gap.

Several challenges in middle school affect band students' recruitment and retention. Impoverished families often struggle with purchasing, renting, and maintaining instruments for band participation. Kevin Mixon discussed three significant areas of focus on this issue. First, Mixon wrote that the conditions he discussed had a specific implication on schools with limited funding, high levels of poverty, and high ethnic minority enrollment.² The conditions affect three areas crucial to a program's success: selection, recruitment, and retention of students;

¹ Daryl W. Kinney, "Selected NonMusic Predictors of Urban Students' Decisions to Enroll and Persist in Middle School Band Programs," *Journal of Research in Music Education* 57, no. 4 (2010): 334, <https://www.jstor.org/stable/40666500>.

² Kevin Mixon, "Building Your Instrumental Music Program in an Urban School," *Music Educators Journal* 91, no. 3 (2005): 16, <https://www.jstor.org/stable/3400071>.

parental support; and funding and administrative support.³ For those who enroll and stay in the band, making music a worthwhile priority often involves educating the parents and community about what the band director is doing and trying to accomplish. Keeping students interested and engaged is another challenge facing music teachers once they have students enrolled. James Moore writes, “By creating lessons that have a proper balance between hard work and pleasure, teachers can avoid Dewey’s two extremes and enhance student achievement and motivations by meeting their cognitive, emotional, and developmental needs.”⁴ Here, Moore refers to Dewey discussing the balance between academic rigor and enjoyable activities. Finally, teaching minority students often affects what strategies teachers will use to maintain their interest in the band program. Developing teaching strategies and an intentional curriculum that addresses these challenges is critical to the programs’ success.

Statement of Problem

Minority students living in poverty are often not afforded the same opportunities as students at more affluent schools.⁵ Schools with low income and a minority population often deal with limited resources and differing priorities. When funds are limited, school districts must make tough decisions, and usually, the first classes to be cut in schools are the arts, specifically the band. Our public-school system should afford an equitable education to minority students primarily living in poverty, not just those who live in affluent neighborhoods or are of a majority race. Sharon Verner Chappell and Melisa Cahnmann-Taylor state that “education reform leaders

³ Mixon, “Building Your Instrumental Music Program in an Urban School,” 16.

⁴ James R. Moore, “Popular Music Helps Students Focus on Important Social Issues,” *Middle School Journal*, 38:4, (2007): 21, <https://www.jstor.org/stable/23048054>.

⁵ Daniel J. Albert, “Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School Districts,” *Contributions to Music Education* 33, no. 2 (2006): 54, <https://www.jstor.org/stable/24127208>.

are currently concerned with the ‘achievement gap’ related to race/ethnicity, gender, language, school location, and other characteristics.”⁶ When this is the case, school leaders no longer prioritize the arts. Chappell and Cahnmann go on to talk about taxpayers’ objections to the arts, including “constraints on curricular time, finances, challenges to valid assessment of learning, the artistic preparedness of all teachers, and the assumption that the arts remain available in community settings regardless of whether they are available in schools.”⁷

A career of working primarily with minority students, predominantly in poverty, has led to the development and need for this study and curriculum. A school with over ninety percent African American students and an even higher percentage of students in poverty provides the backdrop for the need and implementation of such a curriculum. Seeing students unable to participate in band because of a lack of financial resources is cause for concern, and at the same time, seeking a solution is essential. In addition, a lack of interest or commitment to the advancement of music in our schools is a cause for evaluating the methods and curriculum.

Statement of Purpose

The purpose of this study was to develop a curriculum for minority students living in poverty using a qualitative historical method to explore existing literature and current practices in teaching and learning. Providing this course to impoverished and minority students may expose them to instruments, music, and cultures. Band class also may give the students a positive and unifying atmosphere to focus their time and energy. The curriculum lays a foundation for

⁶ Sharon Verner Chappell and Melisa Cahnmann-Taylor, "No Child Left With Crayons: The Imperative of Arts-Based Education and Research With Language "Minority" and Other Minoritized Communities," *Review of Research in Education* 37 (2013): 245, <http://www.jstor.org/stable/24641963>.

⁷ Ibid., 246.

students to continue growing in music and move beyond their current economic status to a better future.

A part of reaching minority students living in poverty is acquiring instruments, music, and accessories. Another aspect of this is providing a pedagogically sound curriculum, relevant and engaging to the student. The goal is to develop high-quality musicians who can develop a love and passion for music and music making. The development of musicians takes place inside and outside of the classroom. However, teaching all students the same way does not reach minority students living in poverty. Therefore, relating to and engaging impoverished and minority students is the target of the research and curriculum of this project.

Significance of the Study

The curriculum developed for minority students living in poverty is significant because the arts have been reduced or removed in some districts and schools due to budget cuts and a focus on math, science, and language arts. In addition, there was not always equity for students from schools or districts in different economic areas. It was also significant to provide music education practices and curricula to reach minority students whose exposure to band or music in a formal setting is minimal to non-existent. Therefore, providing a high-quality curriculum inside and outside the classroom with engaging instructional strategies that interest the students is vital. This study sought to identify this problem and provide a solution to engage these students in the band.

Research Questions

This project attempts to answer and address the following questions that prompt this curriculum to be established and implemented. The research focuses on a qualitative analysis of

previous research and the factors that attract or detract minority students living in poverty from participating in an instrumental music education program.

Question 1: What obstacles do students living in poverty face that prevent them from participating in a band program?

Question 2: What characteristics of curriculum choices positively impact the recruitment of minority band students living in poverty?

Hypotheses

Hypothesis 1: Obstacles that students living in poverty face which prevent them from participating in a band program include financial constraints, family priority, and academics.

Hypothesis 2: Characteristics of curriculum choices that positively impact recruitment of minority band students living in poverty include cultural relevancy, student ownership, and varied genre.

Definition of Terms

At-Risk – Any student, regardless of gender, age, race, or socioeconomic status, who has the potential to succeed but whose success is inhibited by academic or social risk factors.⁸

Culturally Responsive Education – A pedagogy used to validate students' varied experiences and teach to and through their strengths. CRE emphasizes high expectations, the formation of cultural competence, and the development of critical consciousness.⁹

⁸ Nicole R. Robinson, "Who Is "At Risk" in the Music Classroom?" *Music Educators Journal*, no. 4 (2004): 40, <https://www.jstor.org/stable/3399997>.

⁹ Vanessa L. Bond, "Culturally Responsive Education in Music Education: A Literature Review," *Contributions to Music Education* 42 (2017): 153, <https://www.jstor.org/stable/10.2307/26367441>

Low Socioeconomic Status – “The relative position of individuals, families, or groups in stratified social systems where some societal values (e.g., occupational prestige, education) are not uniformly distributed.”¹⁰

Minoritized Youth – “Any and all who identify in contextually situated, nondominant communities such as race, class, sexual orientation language, disability, religion, and gender.”¹¹

¹⁰ Albert, "Strategies for the Recruitment," 53.

¹¹ Chappell and Cahnmann-Taylor, "No Child Left With Crayons," 243.

CHAPTER TWO: LITERATURE REVIEW

Educators must have high expectations for students regardless of ethnicity or socioeconomic status. Research finds that the gap in expectations based on gender and race has improved over the last fifty years, but there are still significant disparities based on socioeconomic status.¹² Parker et al. found that “students from lower socioeconomic backgrounds have lower levels of educational achievement (on average) than their higher socioeconomic status peers.”¹³ Based on the students’ academic achievement and secondary factors such as the influence of significant others, educators develop expectations for these students. They continued by saying that as these lower-status students made educated choices, they were less ambitious even when they were just as able to achieve academically.¹⁴

Recruitment and Retention

Nonmusical factors such as socioeconomic status, academics, ethnicity, school size, and parent involvement significantly impacted recruiting and retaining students in band classes. Recruitment and retention of students were not always the only obstacles for a director, as school size and socioeconomic status (SES) may limit music education offerings. Daryl W. Kinney found in his research that “only 4%-15% of schools falling within the lowest SES quartile rankings offered instruction in strings.”¹⁵ If schools offer the courses and students begin taking them, retaining students would become a significant issue as the SES of the students decreases.

¹² Philip D. Parker, John Jerrim, Ingrid Schoon, Herbert W. Marsh. "A Multination Study of Socioeconomic Inequality in Expectations for Progression to Higher Education: The Role of Between-School Tracking and Ability Stratification," *American Educational Research Journal* 53, no. 1 (2016): 6-7. <http://www.jstor.org/stable/24751484>.

¹³ Ibid., 9.

¹⁴ Ibid.

¹⁵ Kinney, “Selected Nonmusic Predictors,” 335.

Kinney found “SES to be a stronger predictor of retention than academic competency or musical aptitude.”¹⁶ Further research found a correlation between academic achievement and participation in band. While low SES students are more likely to quit band programs over time, Kinney found that “higher academically achieving students are more attracted to instrumental programs from the start.”¹⁷

Parental support and the family structure play a role in student participation in and persisting in instrumental music programs. Family structure played less of a role but can be tied to the SES of the family as well. Kinney stated in his research that:

Teachers in urban schools can find it challenging to recruit and retain students in instrumental music electives because, typically, these schools enroll more significant proportions of minority students, students from single-parent or single-guardian homes, and students from lower-SES families who may not be able to afford the expenses associated with instrumental music instruction.¹⁸

The research shows that students from two-parent homes were more than twice as likely to be in band than single-parent homes.¹⁹ In addition, Kinney’s study shows that students with higher reading scores were more likely to enroll in band. By eighth grade, the students not on free and reduced lunch were more than two times more likely to stay in band.²⁰ This research shows the importance of two nonmusical factors in students enrolling and staying in band classes: academic achievement and family structure.

¹⁶ Kinney, “Selected Nonmusic Predictors,” 334–335.

¹⁷ *Ibid.*, 335.

¹⁸ *Ibid.*, 336.

¹⁹ *Ibid.*, 344.

²⁰ *Ibid.*

Recruiting students into a band is a critical component of a healthy program. Some ideas to excite students about joining the program are performing at the feeder schools and, for beginners, having an instrument petting zoo. Exposure to the program in the community is another way to grow interest. Exposure could be public performances, advertisements, and band apparel.²¹ Albert found the perception of the program to be important for recruiting students as well. A performance that will excite potential students at recruitment events will improve the recruitment of potential band students. He also found that playing culturally relevant music helps build interest and excitement.²²

Albert found that having a sense of family in a band program was a successful retention attribute. According to Albert, successful teachers “fostered a sense of caring through firm classroom management strategies, tutoring students in subjects outside their area, setting up mentoring programs that paired sixth graders with eighth-graders and giving students a safe place.”²³ Reaching students and developing a successful program goes beyond just the curriculum.

Providing culturally relevant experiences through music helps to motivate students and maintain a healthy program. Cultural experiences may include non-traditional ensembles or non-traditional instruments. These ensembles should perform with the same high expectations and accuracy as traditional ones. The national and state standards are met with these ensembles just as well. Even in a conventional band and orchestra classes, “you must maintain cultural

²¹ Albert, “Strategies for Recruitment,” 60.

²² *Ibid.*, 61.

²³ *Ibid.*, 63.

relevancy if you are to maximize student interest. Performing jazz or mariachi music arranged for a concert band or orchestra is possible.”²⁴

Several things are vital for a band program to thrive and be successful. Some of those things are the selection of students, the recruitment of students, the retention of students, parental support, administration support, and sufficient funding for the program.²⁵ Mixon discusses the selection of students, saying that choosing the students moving up to the next level of school, elementary to middle or middle to high, gives the students something to look forward to the following year. Teachers from the lower two levels can encourage students to continue at the next level. Schools will provide more support for at-risk students at the new school. Band teachers should be mindful of allowing students to take school instruments due to the possibility of them being lost, stolen, or broken. They are hard to replace due to high costs and low funding. Practice time for students before or after school is an option for those who may not be reliable enough to take an instrument home.²⁶

Mixon says that band teachers should be friendly and enthusiastic when recruiting students. Students desire to be respected and feel encouraged and understood. Students living in poverty are motivated by teachers they like rather than a task. Therefore, Mixon says, “Relationships are important to people who live in poverty, and active involvement in areas outside your classroom and specialty will help in your recruitment efforts.”²⁷ A band director's relationship with the school staff can also help the program's health. Student retention continues

²⁴ Mixon, “Building Your Instrumental Music Program,” 20.

²⁵ *Ibid.*, 16.

²⁶ *Ibid.*, 17.

²⁷ *Ibid.*, 18.

with respectful relationships, being committed to the program, and praising students by recognizing their successes.²⁸

Parental support and involvement are essential for band programs and the students in the programs. Some parents receive more contacts from directors due to behavior problems or poor performance, but it does not have to be negative if positive communication occurred previously. Some parents may have negative feelings about schools, but Mixon says, “Most parents, regardless of socioeconomic status, love their children and want them to do well academically.”²⁹

The Value of the Arts

A focus is placed on the four core subjects, often excluding the arts from students’ daily education. Core subject testing uses state and national standardized tests, and as deficits arise, the focus on specific subjects detracts from others. For example, the “No Child Left Behind” act of 2001 focused on the ‘achievement gap’ related to race/ethnicity, gender, language, school location, and other characteristics.”³⁰ With this being the case, music educators and all arts educators often use arguments for the arts that include the educational benefit of being a part of an arts program. Rather than arguing for the arts based on their educational value, the researchers suggest that the arts have a unique value. Chappell and Cahnmann-Talor state, “When students engage in arts processes, they develop distinct and complimentary social practices: developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching and

²⁸ Mixon, “Building Your Instrumental Music Program,” 18.

²⁹ *Ibid.*, 20.

³⁰ Chappell and Cahnmann-Taylor, “No Child Left with Crayons,” 245.

exploring, and understanding art worlds.”³¹ There are many benefits to having music education as part of the curriculum within schools. These benefits, according to Janet Hoffmann Davis, include a tangible product focusing on imagination and agency, focus on emotion through expression and empathy, ambiguity with interpretation and respect, a process of orientation through inquiry and reflection, and connection with engagement and responsibility.³²

Music persists in communities even in the absence of arts education. The musical preference of students can vary within different communities, and music education classes can also reflect this. Chappell and Cahnmann-Taylor argued that “the arts can be a tool of minoritized school reform that centers its processes in human dilemmas and agency and that speaks from the perspectives of those communities most affected by policies and cultures of oppression.”³³ Continuing the thought of the opportunity to be part of an arts class, J.H. Davis asks the question, “When was it decided that academic subjects were by definition non-arts courses? When was it decided that over there are academics and way over there are the arts?”³⁴ Many arts classes are sensitive to race, class, and culture but are not available to all when students have remediation classes due to the achievement gap that follows those lines.³⁵

Teaching Strategies

The use of effective instructional strategies is one way of supporting at-risk students. Robinson takes ideas from several experienced music teachers who state that building

³¹ Chappell and Cahnmann-Taylor, “No Child Left with Crayons,” 247.

³² Janet Hoffmann Davis, *Why Our Schools Need the Arts*. (New York: Teachers College Press, 2008), 50.

³³ Chappell and Cahnmann-Taylor, “No Child Left with Crayons,” 248.

³⁴ Davis, *Why Our Schools Need the Arts*, 80.

³⁵ Chappell and Cahnmann-Taylor, “No Child Left with Crayons,” 248.

relationships is essential. First, the teacher must believe in the student and not give up on them when encountering difficulties. Respect is vital to cultivating a motivating atmosphere. Finally, the students should feel comfortable in the band room. One of the master teachers says, “Often, teacher effectiveness is determined by the relationship between the teacher’s behavior (the act of teaching) and the student’s response (academic achievement). Research shows that when a teacher is identified as “effective,” affective characteristics (e.g., fairness, caring, motivation, and social interactions) are emphasized more than specific teaching methodologies.”³⁶

Engaging students from different backgrounds and cultures can be a challenging task. However, students, minority or not, can be engaged in lessons using relevant popular music. Cross-curricular planning with social studies and English Language Arts teachers is a common strategy for engaging students. Popular music often focuses on current social issues and the many crucial topics to young adolescence. Some of these include individual identity, love, friendship, the frustrations and risk-taking associated with youth, the generation gap, and social issues such as war, racism, sexism, poverty, and the abuse of power. It is powerful to use music in teaching because of its appeal to the mind, body, and emotions.³⁷ Moore states, “The power of music is universal; all age groups can identify with particular musical genres that reflect the social and political conditions in society at the time.”³⁸

Other common themes from the master teachers were that the students should feel like family, feel included rather than singled out, notice the individual child, and be sensitive to their needs. Teachers should have high expectations for their students and make music relevant to

³⁶ Robinson, “*Who is ‘at risk’ in the music classroom?*” 40.

³⁷ Moore, “Popular Music Helps Focus on Important Social Issues,” 23.

³⁸ *Ibid.*, 24.

their life. James R. Moore writes, “By creating lessons that have a proper balance between hard work and pleasure, teachers...can enhance student achievement and motivation by meeting their cognitive, emotional, and developmental needs.”³⁹

Never be confrontational with students and stop off-task behaviors immediately.⁴⁰

Bennett Reimer summarizes these thoughts this way, “Music makes ordinary experiences extraordinary or insignificant experiences significant. Music creates an alternative to the everyday reality, an alternative to the ordinary way of being.”⁴¹ With music impacting students, schools should offer music instruction to students regardless of where they live. Kevin Mixon quotes from “The Child’s Bill of Rights in Music,” revised in 1991, says, “the quality and quantity of children’s music instruction must not depend upon their geographical location, social status, racial or ethnic status, urban/suburban/rural residence, or parental or community wealth.”⁴²

Obstacles

Social issues in a culture or a community may also identify the students at risk in the school setting. Nicole R. Robinson discusses this by saying that just because a student is a minority or is poor does not necessarily put them at risk as these students may excel in school. Instead, we should look at a situation's cause and effect to identify at-risk students. Minorities and students living in poverty may have a cause-and-effect relationship that places them at risk. Therefore, educators must provide special attention to ensure that they meet student needs and

³⁹ Moore, “*Popular Music Helps Focus*,” 21.

⁴⁰ Bennett Reimer, Anthony John Palmer, Thomas A. Regelski, and Wayne D. Bowman, “Why do Humans Value Music?” *Philosophy of Music Education Review* 10, no. 1 (2002): 41.

⁴¹ *Ibid.*, 43.

⁴² Mixon, “Building Your Instrumental Music,” 15.

that students are successful in school. Robinson states, “Teaching at-risk students can be one of the most stressful, complex, and difficult challenges facing public education today and perhaps one of our greatest failures.”⁴³

Vanessa L. Bond found in her research a stereotype of teachers in the United States and that many teachers do not have the same background as all of the students they teach. An example is a white female who only speaks English and lives in the middle class.⁴⁴ Bond says, “When educators examine their own identity and how that identity has been shaped through culture, they become open to recognizing the unique experiences of each student.”⁴⁵ Teachers can become more culturally responsive in their classrooms by getting to know their students and their culture, including their music. They can also talk about the music the students perform concerning interpretations and meanings. Bond argues that “a consistent diet of varied music helps educators avoid unintentional marginalization of world and popular music; when music outside of the Western European art music tradition is reserved for specific concert performances, one may transmit the belief that this music is not worthy of the standard cannon.”⁴⁶

Bennett Reimer echoes the importance of teaching music to all students with excellence and focusing on diversity in the classroom. In addition, there should be a general music education that all students can engage with and enjoy. He states “that music in general education can and should have common aims for all children while at the same time not ignoring – in fact,

⁴³ Robinson, “Who is “At Risk” in the Music Classroom?” 38.

⁴⁴ Vanessa L. Bond. "Culturally Responsive Education in Music Education: A Literature Review." *Contributions to Music Education* 42 (2017): 153, <https://www.jstor.org/stable/10.2307/26367441>

⁴⁵ *Ibid.*, 159.

⁴⁶ *Ibid.*, 160.

enjoying and encouraging – the existence of a rich variety of musical flavors in American culture.”⁴⁷ Reimer describes music as being guided by musical aims but notes that music educators should not ignore race and concerns around race.⁴⁸ The instruction should be focused “on those qualities of music that are common to all music, and on those musical behaviors that are applicable to all musical experience.”⁴⁹ He continues by saying these have nothing to do with race.

According to Reimer, music education focuses on the aesthetic experience that musicians share as they perceive music. It is not the type or style of the music but the quality of the compositions. Reimer states, “The expressive qualities of melody, rhythm, harmony, tone color, texture, and form, and their amalgamation into the various musical styles, should be the core material for musical study.”⁵⁰ The relevance of music comes from the feeling we get from the music, regardless of our race or age. The introduction of music to children and sharing the value of music can occur, in large part, using standard literature. “The various ethnic and national folk music, the popular music of various segments of society, and music connected to various religious, social, and functional uses constitute a large body of literature containing both musical value and social value mixed together in various degrees.”⁵¹

Reimer cautions music educators about choosing music for political or social reasons, including the Negro culture. He urges music to be selected for its musical content and not allow

⁴⁷ Bennett Reimer, "General Music for the Black Ghetto Child," *Music Educators Journal* 56, no. 5 (1970): 4. <https://www.jstor.org/stable/3392700>.

⁴⁸ *Ibid.*, 95.

⁴⁹ *Ibid.*, 96.

⁵⁰ *Ibid.*, 145.

⁵¹ *Ibid.*, 146.

political and racial issues to cheapen the process. He states, “One must treat such music with the musical respect it deserves, helping children share its musical value, as they can share the value of any good music, by focusing attention on the musical content and by showing how such music achieves its expressiveness as all music does.”⁵² Western art music is not the only type of music important to teach students. The assumption of musical preference based on the race or appearance of the students may not be accurate. Reimer says, “Within the general goal of making a great diversity of music available for freedom of choice, the actual music used will reflect the attitudes of the children involved.”⁵³

⁵² Reimer, “General Music for the Black Ghetto Child,” 147.

⁵³ *Ibid.*, 148.

CHAPTER THREE: METHODOLOGY

This research project focused on the curriculum of a beginning band in middle school. The curriculum and teaching strategies used can affect the program's health. The curriculum and strategies may look different in different communities. Existing research has explored the minority populations living in poverty and how poverty affects participation in beginning band classes. In addition, how those students are recruited and retained in band is directly affected by the curriculum utilized by the course instructor. The research looked at the implication of being a minority student, specifically an African American student, to see how minority status plays a role in their decision to participate in band. It also looked at the obstacles posed by students who live in poverty and their ability or desire to participate in the band.

Research Design

The research focused on a qualitative analysis of previous research and study of the factors that attract or detract minority students living in poverty from participation in an instrumental music education program. The researcher used a qualitative method for “exploring and understanding the meaning individuals or groups ascribe to a social or human problem.”⁵⁴ The research design used an inductive approach that uses broad questions and draws meaning from the data.⁵⁵ The research methodology was historical as the study looked at what has taken place in band programs concerning minority students living in poverty to determine how curriculum affects recruitment and retention of those students in band. The aim was to examine

⁵⁴ John W. Creswell and J. David Creswell, *Research Design Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles: Sage Publications, Inc.), 4.

⁵⁵ *Ibid.*, 4.

social issues that influence participation in the band. Isidora Sáez-Rosenkranz describes how the historical approach is appropriate in the context of educational research, saying that:

Social issues, including educational ones, are a consequence of direct and long-term cultural, economic, social, and political causes, amongst other factors. Causes of social issues are located in certain coordinates of space and time. If we consider these elements, we can explain a phenomenon in greater depth, because history does not search for generalizations, but explains specific cases in a certain moment and place.⁵⁶

The research into poverty by others like Daniel Albert finds that “SES was found to be a valid and significant predictor of student retention and a better predictor of retention than measure of academic competency or music aptitude.”⁵⁷ These two attributes of students often overlap and compound the challenge of developing a curriculum that promotes the recruitment and retention of these students. In addition, Albert found that “an ensemble that performs a style of music that is popular within a certain culture—generated interest and excitement in students.”⁵⁸ The research looks at the two aspects separately, in most cases, while also discussing the implications of curricular decisions by the instructor on the decision of the student to participate in a band class.

Curriculum Design

Pearson and Nowlin’s band method books are “a comprehensive and innovative curriculum designed to appeal to today's students. The music; the dynamic look; the scope and sequence; the tools for differentiated instruction; the smooth pacing with careful review.”⁵⁹ The

⁵⁶ Isidora Sáez-Rosenkranz, "Historical Method Applied to Educational Research," *Revista d'Innovació i Recerca En Educació* 9, no. 2 (07, 2016): 108.

⁵⁷ Albert, “Strategies for Recruitment,” 54.

⁵⁸ *Ibid.*, 61.

⁵⁹ Ryan Nowlin and Bruce Pearson. “Tradition of Excellence.” <https://kjos.com/band/methods-by-series/tradition-of-excellence.html>.

researcher used this method in addition to materials and techniques to effectively teach the students in the beginning band class. The learning theory used in the curriculum project is the cognitive learning theory. The students will take in a great deal of information and interact with it as they apply the knowledge learned in the music theory portion of the course to the application of playing their instruments.

The curriculum developed for the project focuses on teaching strategies and content that will effectively engage students in learning music theory and the basics of beginning to play a band instrument. The curriculum project is developed referencing the first three phases of the ADDIE model and includes lessons using textbooks with appropriate content and sequencing for students to be successful as they learn and grow as musicians. The ADDIE model uses 5 phases of curriculum development to best organize, justify, and present content to the students receiving the instruction. In the first phase, analysis, we identify the instructional problems and goals. Next, writing objectives, assessments, and lesson plans guide the second phase. The third is the development phase to create content for the lessons.

These phases “represent a dynamic, flexible guideline for building effective training and performance support tools.”⁶⁰ Each stage of the curriculum development builds on itself. Many variations have been developed from the ADDIE method and considerations to improve it. One such change to the ADDIE model addresses the need to identify and correct problems through regular feedback during development. Regular feedback creates efficiency in the process of developing the curriculum.⁶¹

⁶⁰ Richard Culatta. “Addie Model,” Instructional Design, 2022. <https://instructionaldesign.org/models/addie>.

⁶¹ Ibid.

CHAPTER FOUR: RESEARCH FINDINGS

Overview

Developing a band curriculum that specifically meets the needs of minority students living in poverty is unique. Both aspects present challenges and opportunities for band directors to differentiate their instructional techniques and curriculum choices to best meet their students' needs. There were two questions that the research aimed to answer in this project relating to minority students living in poverty and their participation in band.

Research Questions

The first research question asks, “What obstacles do students living in poverty face that prevent them from participating in a band program?” The hypothesis was that students living in poverty face obstacles that prevent them from participating in a band program, including financial constraints, family priority, and academics. The research substantiated the hypothesis.

Financial Constraints

Socioeconomic Status, or SES, is a significant predictor of whether students persist in a band program.⁶² The ability of students to obtain instruments or the school’s ability to provide them to the student is one obstacle students face. Many families do not have the money to purchase instruments, and in many cases, the districts or schools do not either. In one study, the “teacher indicated that over 75% of students in their programs use school owned instruments, many of them donations.”⁶³

⁶² Kinney, “*Selected Nonmusic Predictors*,” 335.

⁶³ Albert, “*Strategies for Recruitment*,” 62.

Maslow's Hierarchy of Needs shows the basic needs being at the base of the pyramid and education being three levels higher Table.⁶⁴ Parents or guardians must meet the students' fundamental needs at home before band becomes a priority for parents and students. In support of Maslow's hierarchy of needs, one study asked students to write down their dreams and "The children in the lower socio-economic area live with a great need for some of the basics in life; food, shelter, and safety. Therefore, the dreams they voiced most often were for meeting these needs. They could not dream of higher goals and objectives because these basic necessities were not being met."⁶⁵ Not meeting these needs does not mean the parents do not care about their child's education; it is simply an obstacle to overcome. Kevin Mixon states, "Most parents, regardless of socioeconomic status, love their children and want them to do well academically."⁶⁶ Kinney found that enrollment in band was less affected by SES, but SES greatly affected the retention of eighth-grade students.⁶⁷

Familial Priority

Parental support of the students is closely tied to the SES facts as well. In a survey by Corenblum and Marshall, a student's SES predicted the perceived parental support for participation in band.⁶⁸ Building strong relationships with students' families is vital to gaining their support. Frequent communication for positive aspects makes contacts for negative reasons,

⁶⁴ Neva Ann Medcalf, Thomas J. Hoffman, and Cassie Boatwright, "Children's Dreams Viewed through the Prism of Maslow's Hierarchy of Needs," *Early Child Development and Care* 183, no. 9 (2013): 1325.

⁶⁵ *Ibid.*, 1333.

⁶⁶ Mixon, "Building Your Instrumental Music Program," 21.

⁶⁷ Kinney, "Selected Nonmusic Predictors," 344.

⁶⁸ Barry Corenblum and Eric Marshall. "The Band Played on: Predicting Students' Intentions to Continue Studying Music," *Journal of Research in Music Education* 46, no. 1 (1998): 130. <https://doi.org/10.2307/3345765>.

like behavior, more productive.⁶⁹ Costa-Giomi and Chappell looked at schools with varying SES in a large school district in Texas. They found that parental support in lower ES schools was one factor affecting student recruitment and retention in band programs.⁷⁰ One element tied to the lack of parental involvement and students' academic achievement is the mobility or transient population of students.⁷¹ Kinney also found that having two parents at home correlated with the student enrolling and remaining in the band. A single-parent home could have more financial struggles, but it could also be scheduling and transportation issues for the parent.⁷²

Academics

Students' academic achievement and participation in the band are closely related, following only their socioeconomic status as a predictor.⁷³ Kinney's research found that "higher academically achieving students are more attracted to instrumental programs from the start."⁷⁴ The data showed that as reading scores on standardized tests increased, the likelihood of band membership also increased.⁷⁵ Education reform and testing have focused on the concern "with the 'achievement gap' related to race/ethnicity, gender, language, school location, and other characteristics."⁷⁶ Research by Chappell and Cahnmann-Taylor found that just over a quarter of

⁶⁹ Mixon, "Building Your Instrumental Music Program," 20.

⁷⁰ Eugenia Costa-Giomi and Elizabeth Chappell, "Characteristics of Band Programs in a Large Urban School District: Diversity Or Inequality?" *Journal of Band Research* 42, no. 2 (Spring, 2007): 1.

⁷¹ Kinney, "Selected Nonmusic Predictors," 346.

⁷² *Ibid.*, 345.

⁷³ *Ibid.*, 335.

⁷⁴ *Ibid.*

⁷⁵ *Ibid.*, 344.

⁷⁶ Chappell and Cahnmann-Taylor, "No Child Left with Crayons," 245.

black and Hispanic students participated in the arts compared to nearly 60% of white students.⁷⁷ Another study found that, on average, there is a correlation between SES and academic achievement. The research found that “young people from less privileged backgrounds tend to choose less ambitious educational pathways than their more advantaged peers even when they were equally able.”⁷⁸

These studies would indicate that academics play a role in the retention of at-risk students in a band program. Educators should not apply at-risk labels to students because of socioeconomic status, race, or ethnicity. Robinson says, “At risk should refer to relationships between cause-and-effect factors. Such factors can be any event, condition, or characteristic that increases the probability that the undesired outcome will occur.”⁷⁹ Financial constraints, drug use, teenage pregnancy, and lack of interest in school are some causes identified by teachers.⁸⁰ parents are changing the picture of the at-risk student.”⁸¹ There should not be a stereotype of an at-risk student, but educators should address factors that may cause a student to be at-risk.

The second research question was, “What characteristics of curriculum choices positively impact recruitment of minority band students living in poverty?” The hypothesis was that characteristics of curriculum choices that positively impact recruitment of minority band students living in poverty include cultural relevancy, student ownership, and varied genre. The research supported the hypothesis that these three characteristics significantly influenced the recruitment of minority band students.

⁷⁷ Chappell and Cahnmann-Taylor, “No Child Left with Crayons,” 245.

⁷⁸ Parker, Jerrim, Schoon, and Marsh, “A Multination Study of Socioeconomic Inequality,” 9.

⁷⁹ Robinson, “Who is “At Risk” in the Music Classroom?” 39.

⁸⁰ Ibid.

⁸¹ Ibid., 40.

Cultural Relevancy

Consistent with the hypothesis, the research found that a culturally relevant curriculum for students will help recruit students. Band programs that are engaging and fun for students will draw more students to them. Daniel Albert found in his research that the “Creation of a culturally relevant ensemble – an ensemble that performs a style of music that is popular within a certain culture – generated interest and excitement in students.”⁸² Considerations for learning styles, performing styles, and pedagogy relevant to the culture are relevant to reaching minority students. The use of music from all time periods and styles, including modern literature, helps to keep from unintentionally marginalizing everything this is not Western European art music.⁸³ Bond holds that reaching minority students goes beyond just the curriculum and rehearsal strategies, and the ensemble's sound can reflect their culture.

Student Ownership

A second area the research found important regarding recruitment and retention of minority students for the band was student ownership. In Albert’s study, Mr. Heathrow and Ms. Getty both “felt that ownership empowers students to take responsibility of the creative process.”⁸⁴ Some examples of student ownership within a band program include a student judiciary system, reward parties, band arrangements written by students, and student-led rehearsals and sectionals.⁸⁵

⁸² Albert, “Strategies for Recruitment,” 61.

⁸³ Bond, “Culturally Responsive Education,” 160.

⁸⁴ Albert, “Strategies for Recruitment,” 63.

⁸⁵ Ibid.

Varied Genre

Previously discussed was culturally relevant music as a strategy to recruit students into a band program. Providing a wide variety of music that will capture the attention of different students is also effective. Robinson summarizes her finding about teaching at-risk students that directors should “structure the curriculum to incorporate the tremendous diversity of the population.”⁸⁶ Moore also connects the use of different genres in the curriculum to be culturally relevant in this way, “The power of music is universal; all age groups can identify with particular musical genres that reflect the social and political conditions in society at that time.”⁸⁷ In addition, studying and performing music from different genres will help students connect to history and social issues around the piece. The links give meaning to music and create interest in the music and its more profound relevance.⁸⁸

Beyond the Curriculum

Publicizing and celebrating the students and the program will also help retain students. Performing together builds a sense of family, pride, and enthusiasm around the program. Results of research by Daniel Albert “suggest that proactive teacher strategies, culturally relevant ensembles, and student ownership of ensemble processes can aid in the recruitment and retention of students in low SES districts.”⁸⁹

Students living in poverty can often not look far into the future as the needs of the here and now are struggling to be met. With this in mind, Kevin Mixon states that “students living in

⁸⁶ Robinson, “Who is ‘At Risk’ in the Classroom,” 41.

⁸⁷ Moore, “Popular Music Helps Students Focus,” 24.

⁸⁸ Ibid., 23.

⁸⁹ Albert, “Strategies for Recruitment and Retention,” 53.

poverty need to be motivated by immediate goals and rewards because they are not concerned about consequences – both good and bad – that occur too far in the future.”⁹⁰ Retention of students goes beyond just the curriculum, as relationships with students and parents will help sustain the program. Mutual respect and positive communication between home and school develop a culture where parents and students want to be involved.

Summary of Findings

The research identifies obstacles that students who live in poverty face when it comes to being a part of a band program. It also identifies the characteristics of the curriculum that impact the recruitment of minority band students. The research also emphasized areas outside the original research questions and hypotheses important for recruiting and retaining minority students or students living in poverty. In many cases, these points are good practices for any student, not just a student identified by one characteristic.

Financial obligations are the primary obstacle for students living in poverty to join and stay in a band program. Buying, renting, and maintaining an instrument becomes too much for families without financial resources. Other expenses also come along in band programs that prevent these students from remaining in the program. Tied closely to this is the familial priority of students in band programs. Some families have priorities above supporting their students in band or do not get involved in supporting the program. The research found ties between students' academics and their enrollment in band classes. The student's decision to enroll or not could be their interest or ability and has links to socioeconomic status and race.

Many minority students respond well to having the curriculum show some cultural relevancy. In addition, it helps with recruitment and retention by creating interest and excitement

⁹⁰ Mixon, “Building Your Instrumental Music Program,” 18.

about the program. With all performance ensembles, regardless of ensemble or music selection, researchers agreed that the standard of excellence should be held high. Student ownership within the band organization also helps to retain students. Ownership of the program can be leadership roles and even students choosing music or writing music. Choosing music from different genres also exposes the students to various musical selections and creates interest in the music. Music from other cultures indicates recognition of diversity within ensembles.

CHAPTER FIVE: CONCLUSIONS

Introduction

The curriculum developed for this project provides a relatable, well-sequenced approach to the beginning band. It targets middle school students with little to no prior knowledge or experience in reading music or playing an instrument. The curriculum introduces basic music theory and the instrument choices in the band. There is great variety in the music learned and the approach to teaching techniques that will help the students progress through the curriculum.

Students' lack of exposure to band instruments and music theory are considerations made from the beginning of the curriculum. Naming the instruments and families with demonstrations of each ensures students are familiar with each before deciding what instrument they want to play. Music theory begins as if they have no prior knowledge and moves at a pace to be able to play instruments using the basic theory within a few weeks. The curriculum has a systematic approach to teaching students to play an instrument and read music with increasing difficulty.

Limitations

Previous research has explored minority students, students living in poverty, band recruitment and retention, and teaching strategies. Still, no research combines all of these aspects into one study. The gap in related research limited the initial framework of this study, but this study successfully made connections across various areas of previous research. In addition, the proposed curriculum design is for a beginning band, but the topics addressed in the study could apply to all levels of band curriculum and instruction.

Recommendations for Future Study

The research focused on the minority student and the student living in poverty to see what makes a difference for them to register for band classes and to stay in band beyond the first

year. In most cases, it takes more than just a good curriculum. A curriculum that uses proven teaching strategies and content that the student connects to can help recruit and retain students. However, research pointed to many other factors that play a significant role in a student's and parent's decision about band class.

Considerations for instrument affordability and availability are essential for this population.⁹¹ There are more critical things in life for the students when parents struggle to put food on the table or keep a roof over their heads. Relationship building within the classroom and with the parents and community promotes student participation in the program.⁹² Finally, based on research, it is recommended to maintain high standards of musicianship for all students, regardless of the music performed.⁹³ From the elementary level of beginning band music to classical music standards and popular music that draws the students in, the quality with which the students play should be the same.

Summary

The most important result of the proposed curriculum is its ability to be duplicated from classroom to classroom. Middle school students from nearly any background can be successful in a beginning band using the curriculum provided in this project. The content and its presentation are relatable to young students from varied backgrounds and ability levels. It is sequential, constantly building on prior knowledge and using familiar tunes from around the world to teach musical concepts. Much of the research focuses on the importance of the relevance to students of

⁹¹ Albert, "Strategies for Recruitment and Retention," 62.

⁹² Mixon, "Building Your Instrumental Music Program," 18.

⁹³ Reimer, "General Music for the Black Ghetto," 95.

the content taught. Incorporating music the students like while using the skills they have learned in the class leads to a sustainable program.⁹⁴

All music taught and performed within the curriculum should be done with the highest level of musicality. Regardless of song, genre, or style, the musician should be playing with great technique and musicality.⁹⁵ Throughout the curriculum, there are reminders for students to play with a proper embouchure, hand positions, and a good tone. Focusing on the basics of playing the instruments and reading the music removes the concern of music selection. Music theory is taught first and then applied to the instrument's playing. It is also reinforced throughout the curriculum as the music introduces new concepts. The presentation comes in various forms to meet the needs of the students. The musical elements of a piece of music are taught in isolation and then brought together. These strategies give the students the best opportunity to grasp the concepts.

One instructional strategy from the curriculum is having the students rap the acronym for the lines and spaces of the treble clef. Many students enjoy rap music, which will help them remember if they can learn it as a song or rhyme. Additionally, have one or two students beatbox or play a beat on drums to support the rap. This strategy quickly engages the students in the activity. Teaching note values in three different visual representations help all students to understand their values, but one, in particular, makes it relatable. For example, using a pizza and cutting it into slices is something students are very familiar with and can make an immediate connection.

⁹⁴ Mixon, "Building Your Instrumental Music Program," 18.

⁹⁵ Ibid., 19

The opportunity to compose on their own is given to students, using the theory and skills they have already learned. In each case, it becomes more relevant to the individual student. The instructor can freely teach popular songs of the time using the same learned skills to make the learning fun and relevant to the students. The band method books use music from all over the world in many different styles. Students find familiar pieces, discover new favorites, and experience a variety of styles and genres of music. The research and development of this curriculum led to thoughtful reflection of the what, why, and how of instruction in a beginning band for all students. Perhaps this curriculum may help other music educators improve instruction and benefit students and families in underserved populations.

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APPENDICES

Appendix A: Curriculum Project

COURSE SYLLABUS***NAME OF COURSE: BAND EXPLORATORY FOR MINORITY STUDENTS LIVING IN POVERTY*****COURSE DESCRIPTION**

THIS CLASS OFFERS THE BAND EXPERIENCE AT THE BEGINNING LEVEL. THE INSTRUMENTS TAUGHT ARE FLUTE, CLARINET, SAXOPHONE, TRUMPET, TROMBONE, BARITONE, TUBA, AND PERCUSSION. NO EXPERIENCE IS NECESSARY – ONLY THE WILL AND DESIRE TO PLAY AN INSTRUMENT. MUSICAL TOPICS SUCH AS READING MUSIC NOTATION, ANALYZING AND EVALUATING MUSIC, AND COMPOSING AND IMPROVISING SIMPLE MELODIES ARE INTRODUCED. THE STUDENTS WILL PRESENT A WINTER CONCERT.

RATIONALE

THIS COURSE PROVIDES STUDENTS OF A MINORITY LIVING IN POVERTY THE OPPORTUNITY TO LEARN AND EXPLORE THE PERFORMING ARTS THROUGH BAND. THE OPPORTUNITY TO PLAY AN INSTRUMENT MAY NOT HAVE OTHERWISE BEEN PROVIDED TO THEM.

I. PREREQUISITES

THERE ARE NO PREREQUISITES FOR THIS COURSE.

II. REQUIRED RESOURCE PURCHASE(S)

Nowlin, Ryan and Pearson, Bruce. Excellence In Theory: Book 1. Neil A. Kjos Music Company.

Nowlin, Ryan and Pearson, Bruce. Tradition of Excellence Book 1. Neil A. Kjos Music Company. (for your instrument)

III. ADDITIONAL MATERIALS FOR LEARNING

MUSIC STAND

PENCILS (NO PENS)

IV. MEASURABLE LEARNING OUTCOMES

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

A. Define music theory terminology: staff, clef, treble and bass clef notes, forte, piano, and articulation.

B. Explain the physical requirements of how to produce a sound on their instrument.

C. Apply the musical terminology to the playing of their instrument.

D. Analyze their playing and the playing of others through the use of recordings.

E. Compose a short composition for their instrument using the music theory and instrument techniques learned.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Music Theory Workbook Check (2)
- B. Music Theory Test
- C. Instrument Playing Test (3)
- D. Homework/Practice Records (9)
- E. Course Reflection

VI. COURSE GRADING AND POLICIES

A.	Music Theory Workbook Check (3 @ 50)	150 Points
	Music Theory Test (1 @ 200)	200 Points
	Instrument Playing Test (4 @ 100)	400 Points
	Performance Analysis (1 @ 50)	50 Points
	Composition (1 @ 50)	50 Points
	Homework/Practice Records (9 at 16.66)	150 Points
	Course Reflection	10 Points

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
 C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
 D- = 680–699 F = 0–679

C. Late Assignment Policy

All assignments should be completed and turned in on time. Assignments that are submitted a day after the due date up to a week after the due date will have a 10% deduction. Assignments that are submitted a week after the due date up to two weeks late will receive a 20% deduction. No assignments will be accepted after two weeks unless extenuating circumstances arise and are communicated with the instructor.

ANALYSIS CHART

PART I: CURRICULUM INFORMATION

Student: Thomas Langford	Course for which you are creating curriculum: New Curriculum: Band Exploratory For Minority Students Living In Poverty
Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style): Nowlin, Ryan and Pearson, Bruce. Excellence In Theory: Book 1. Neil A. Kjos Music Company. Nowlin, Ryan and Pearson, Bruce. Tradition of Excellence Book 1. Neil A. Kjos Music Company.	
Identify the problem: <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
Students must learn the basic elements of music in order to read and perform music on a band instrument. The students in this course have little to no prior knowledge of how to play an instrument.	
Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
These students will be new to formal instrumental music instruction and have little to no prior experience. The students in this course will be 11 to 12 years old in 6 th grade. The course is in a traditional public middle school setting, meeting five days a week for 45 minutes.	
What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>	
Students will be able to read basic music notation and perform music on a band instrument.	
What are the delivery options?	
This course is based at a public middle school and will meet daily (Monday-Friday) for 45 minutes. I will develop a curriculum that teaches students how to play band instruments while making it interesting and relevant to the culture they are familiar with and comfortable. I will do this without sacrificing the integrity or quality of the program in which we operate.	
What are the pedagogical considerations?	
The first third of the course will be focused on music theory, how to read and write music, beginning with what is a staff and moving through vocabulary relating to dynamics and tempos. Students will learn clefs, note names, and note values. The following two-thirds of the class will be focused on using the theory learned and applying it to playing a band instrument. This will begin with	

basic instrument tone production information followed by playing the learned notes while reading written notation. When notes can be played the other concepts and terminology can be applied to the playing.

What Learning Theory applies to your curriculum? Why?

Cognitive theory will be the learning theory used for this curriculum. The students will take in a great deal of information and interact with it as they apply the knowledge to the application of playing their instruments.

Part II: Learning Outcomes

Learning Outcomes
At the end of the course, the student will be able to:
1. Define music theory terminology including staff, clef, treble and bass clef notes, forte, piano, and articulation.
2. Explain the physical requirements of how to produce a sound on their instrument.
3. Apply the musical terminology to the playing of their instrument.
4. Analyze their own playing as well as the playing of others through the use of recordings.
5. Compose a short composition for their instrument using the music theory and instrument techniques learned.

DESIGN CHART

I. 12 Week Curriculum Plan

Student: Thomas Langford	Course for which you are creating curriculum: New Curriculum: Band Exploratory For Minority Students Living In Poverty
Concept Statement: Students must learn the basic elements of music in order to read and perform music on a band instrument. The students in this course have little to no prior knowledge of the elements for how to play an instrument. The first third of the course will be focused on the music theory, how to read and write music Beginning with what is a staff and moving through vocabulary relating to dynamics and tempos. Students will learn clefs, note names, and note values. The following two-thirds of the class will be focused on using the theory learned and applying it to the playing of a band instrument. This will begin with basic instrument	

tone production information followed by playing the learned notes while reading written notation. When notes can be played the other concepts and terminology can be applied to the playing.			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
<p>1. Define music theory terminology including staff, clef, treble and bass clef notes, forte, piano, and articulation.</p>	<p>Week 1: Draw and label a staff, treble and bass clef and grand staff. Label properly notes on the treble and bass clef. Define ledger lines and identify them on a staff. Draw and label the note tree and chart. Label the parts of a note.</p> <p>Week 2: Explain relationship between whole, half, quarter and eighth notes. Identify whole, half, quarter and eighth rest. Define measure and barline.</p> <p>Week 3: Define time signature and give an example. Create measures in given time signature and count the rhythms Review all music theory for test.</p>	<p>Week 1: I will instruct through lecture and students taking notes. We will use fun sayings like, “Every, Good, Boy, Does, Fine” and “FACE” to remember the names of the lines and spaces. We will also rap the song to a beat box or a beat played on the drums. Students will read and complete Excellence in Theory Book 1 pgs. 1-4</p> <p>Week 2: I will instruct through lecture and students taking notes. We will draw visual representations of the notes and their values. This will include pizzas, pies, trees, folded pieces of paper. Further instruction will be done with different size Legos. Students will read and complete Excellence in Theory Book 1 pgs. 6-11</p> <p>Week 3: I will instruct through lecture and students taking notes. We will begin writing and clapping basic rhythms in 4/4, 3/4, 2/4, and 6/8. Students will write their own based on simple music math learned in week 2. Read and complete Excellence in Theory Book 1 pgs. 13-15</p>	<p>Week 1: Notes and Workbook - Check 1 Page 5 of Workbook - Quiz</p> <p>Week 2: Notes and Workbook - Check 2 Page 12 of Workbook – Quiz</p> <p>Week 3: Notes and Workbook – Check 3 Page 16 of Workbook – Quiz</p>

	Assess knowledge of basic music theory including staff, clef, note names, note types and time signature.	Students will teach the music theory content in small sections to the class to review for the test.	Music Theory Test
2. Explain the physical requirements of how to produce a sound on their instrument.	<p>Week 1: Name the families of instruments. Name the instruments in each family. Describe how the sound is produced on each instrument</p> <p>Week 2: Explain the process to produce a sound on each instrument. Try each instrument mouthpiece to determine best fit for student.</p> <p>Week 3: Select and rent/purchase appropriate instrument for student.</p>	<p>Week 1: I will introduce the three families of the band, woodwind, brass and percussion, as well as mention the fourth family that is not in band, strings. Students will watch a video of the Army band introducing each of the instruments that will be available to them to pick as their own.</p> <p>Week 2: I will follow the video with a basic “show and tell” with each instrument and demonstrate the proper way to produce a sound on each.</p> <p>Week 3: Students will mouthpiece test on each instrument that they wish to try out for and then we will choose together which instrument they will play.</p>	<p>Week 1: Ticket out the door – name the instrument families and which instruments are in each family.</p> <p>Week 2: Name your top instrument choice and describe how to produce the sound.</p> <p>Week 3: Complete mouthpiece testing and instrument selection.</p>
3. Apply the musical terminology to the playing of their instrument.	<p>Weeks 4-5: Assemble instruments, demonstrate proper hand position and posture. Produce a tone on your instrument. Identify and perform whole notes and whole rests. Play Concert D, Concert Eb, and Concert F with the correct fingering/slide position,</p>	<p>Weeks 4-5: Tradition of Excellence – Lines 1-5 1. Away We Go! — <i>Introduction of Concert D, whole note, and whole rest; introduction of quarter note and quarter rest [percussion]</i> 1) Introduce the new pitch, Concert D, to all instruments. Play and hold this new pitch. 2) Use the Rhythm Counting grid to help establish a solid understanding of rhythm relationships and counting systems.</p>	<p>Week 4 Homework/Practice Record Week 5 Homework/Practice Record Playing Test – Line 5</p>

	<p>posture, hand position, and a characteristic tone quality. Identify and define interval, half step, accidental, and flat sign.</p>	<p>3) Using the diagram below, illustrate how a whole note and a whole rest each receive four full counts in 4/4.</p> <p>4) Explain to students that “four full counts” means that the end of the fourth count is the beginning of the fifth count (or the first count of the next measure).</p> <p>5) Have students sing the exercise on the syllable “too,” or if using solfège, sing on <i>mi</i> while using the correct fingering, slide position, or “air sticking.” Have the band perform the exercise together.</p> <p>2. Going Up? — <i>Introduction of Concert Eb; introduction of interval, half step, accidental, flat [C instruments and F horn]</i></p> <p>1) Introduce the new pitch, Concert Eb, to all instruments. Play and hold this new pitch.</p> <p>2) Select a student to read the definition of “flat” at the top of the page. (Only C instruments and F horn have this term at this time.)</p> <p>3) Select other students to define “interval,” “half step,” and “accidental.” (Only C instruments and F horn have these terms at this time.)</p> <p>4) Have students sing the exercise on the syllable “too,” or if using solfège, sing on <i>fa</i> while using the correct fingering, slide position, or “air sticking.”</p> <p>5) Have the band perform the exercise together.</p> <p>3. Count Me In</p> <p>1) Have students sing the exercise on the syllable “too” or the appropriate solfège syllables while using the correct fingering, slide position, or “air sticking.”</p>	
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	<p>Week 6-7: Identify and perform half notes and half rests on a static pitch. Define transposition Define duet and harmony. Define ear training. Accurately echo pitches and rhythms performed on the recorded accompaniment or by the teacher.</p>	<p>2) Demonstrate to students how to practice with a metronome. 3) Have the band perform the exercise together with and without a metronome. 5. Moving Around — Test As this line is designed for assessment, it is suggested that students learn how to perform this exercise on their own. Assign this exercise for performance evaluation. Weeks 6-7: Tradition of Excellence – Lines 7-13 7. Deep Breaths — Introduction of breath mark; introduction of suspended cymbal [percussion] 1) Discuss proper breathing techniques and the importance of a good breath with students. For more ideas, see <i>Teaching Band with Excellence</i> pages 32–33. 2) Without instruments, have students take a deep breath and then “sizzle” (create a non-pitched hissing sound) for the duration of the first note, take a quick, deep breath, and “sizzle” for the next note. It is important that percussionists and electric bass students participate as well. 3) Emphasize that the breath is not allowed to delay the music so the breath will actually be subtracted from the note preceding the breath. This is why a solid, deep, and quick breath is so important. 4) Suspended cymbal is used for the first time in this exercise. After reviewing proper technique, have a student perform the suspended cymbal sound for the full band. 5) Have the band perform the exercise together.</p>	<p>Week 6: Homework/Practice Record Week 7: Homework/Practice Record Playing Test – Line 12</p>
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		<p>8. Rhythm Time — Introduction of half note, half rest, concert pitch, transposition</p> <p>1) Rhythm Time exercises are designed to focus students' attention directly on rhythmic or stylistic components of music. Each Rhythm Time exercise is linked to more rhythm studies in the back of the book for further study.</p> <p>2) Establish a solid understanding of rhythm relationships and counting systems. Use this opportunity to reinforce your chosen counting system.</p> <p>3) Illustrate how a half note and a half rest each receive two full counts in 4/4. Have students clap the rhythm of this exercise.</p> <p>5) Have students “sizzle” the exercise. When they reach beat three of the first measure, they will need to articulate the note without taking a breath. It is common for young players to breathe at this time. Sizzling will help counteract this instinct. (If you choose to address tonguing at this time, consult <i>Teaching Band with Excellence</i> for some suggestions for individual instruments.)</p> <p>6) Have the students perform together on Concert D. (Note: The correct written note is listed in each student book along with the concert pitch. This is a great opportunity to address transposing instruments and the need for concert pitches.)</p> <p>9. Half Note Rock —Introduction of bass drum and suspended cymbal</p> <p>1) Have students clap the rhythm of this exercise. Many will quickly notice the rhythm of this exercise and the previous exercise is identical.</p>	
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		<p>2) Have the students sing the exercise on “too” or using solfège.</p> <p>3) Remind students they are only to breathe in the rests or at the breath marks. They should keep a steady air stream, separating the half notes with the tongue.</p> <p>4) Divide the class in half. Have half the class clap 8. Rhythm Time while the other half performs 9. Half Note Rock on their instruments. Select a clapper to offer feedback to the performers. Switch groups.</p> <p>5) Bass drum and suspended cymbal are used for the first time in the exercise. After reviewing proper technique, have students perform these new colors for the full band.</p> <p>6) Perform this exercise together.</p> <p>7) Have students listen to the recorded accompaniment for 9. Half Note Rock.</p> <p>8) After listening, pose the following questions to students and then listen again: a. What style of music is heard on the recordings? What do you hear that leads you to this conclusion? b. What other songs or artists have you heard that represent music similar to this? c. In what settings could you hear music like this?</p> <p>9) Perform this exercise together with the recorded accompaniment.</p> <p>10. Sight-Reading Challenge: Steppin’ — Introduction of sight-reading</p> <p>1) Select a student to read the definition of sight-reading found at the top of the page.</p>	
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		<p>2) As this exercise is considered a sight-reading challenge, use this opportunity to teach your sight-reading procedure. For suggestions on how to teach sight-reading, see Teaching Band With Excellence. 3) Once you have taken the students through the study of the exercise, ask if there are any questions before the class reads the line together.</p> <p>4) Perform the exercise together.</p> <p>5) Open the floor for peer evaluation. Select a student or two to offer what they felt went well, what did not go well, and how it could be improved.</p> <p>6) Perform the exercise a second time, though no longer sight-reading</p> <p>11. El Camino Mariachi — Duet —Introduction of duet, harmony; introduction of snares off [percussion]</p> <p>1) Play examples of consonant and dissonant sounds on the piano and discuss what is heard. To check for individual recognition of the concepts, play three more sounds. Ask students to indicate a “thumbs up” for a consonant sound and a “thumbs down” for a dissonant sound.</p> <p>2) Take a moment to explain that line A and line B are two separate lines that are joined on the same system. Once a player reaches the end of line A, he or she should not go on to line B because the final bar line indicates the end of the music</p> <p>3) This is the first exercise using “snares off” on snare drum. After reviewing proper technique, have a student play that sound for the full band.</p>	
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		<p>4) This is also the first time that percussionists must perform without sticking indications. Consider reviewing right hand lead/left hand lead with students.</p> <p>5) Have wind players sizzle Line A while percussionist play their parts.</p> <p>6) Play Line A together.</p> <p>7) Play Line B together.</p> <p>8) When dividing the band for the A and B parts, mix and match different instrument groupings, allowing students to explore instrumental colors. Consider using eye color, birth month, or other creative ways to divide the group.</p> <p>9) Select a small group or two soloists to perform this exercise alone.</p> <p>12. Cuckoo — Test</p> <p>1) As this line is designed for assessment, it is suggested that the students learn how to perform this exercise on their own.</p> <p>2) Explain to students that the right corner above the first line of a song is generally reserved for the composer’s name. However, if the song has existed for hundreds of years and the composer is unknown, the word “Traditional” may appear.</p> <p>3) Assign this exercise for performance evaluation.</p> <p>13. Excellence in Ear Training</p> <p>1) This exercise can be used in the full band class, sectionals, or private lessons.</p> <p>2) Use the recorded accompaniment or perform the dictation lines on your instrument of choice. The music provided in the score is in concert pitch.</p>	
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	<p>Week 8-9: Identify and perform quarter notes and quarter rests. Accurately play alternating pitches on quarter notes Accurately perform a quarter rest on count one. Perform Concert Bb and C with the correct fingering/slide position, posture, hand position, and a characteristic tone quality.</p>	<p>3) Perform the dictation line, where student books indicate “Listen,” and have students echo back what they hear. The first pitch is provided in their books. 4) Consider extending this lesson by having students notate the pitches and/or rhythms they played on the staff lines provided.</p> <p>Weeks 8-9 Tradition of Excellence – Lines 14-20 14. Rhythm Time — <i>Introduction of quarter note, quarter rest, tonguing</i> 3) Have the students clap the rhythm of this exercise. Consider foot tapping to this exercise. Have students tap their foot on the downbeats and lift it on the upbeats (the &s of the beats). Give a count-off such as “Down-up, down-up, read-y, clap-and.” 4) If not already addressed, this exercise allows for an excellent opportunity to teach tonguing. Have students whisper the exercise on “too” to practice tonguing technique. Emphasize to students that the chin and jaw must not move when tonguing and the air pressure must remain behind the teeth. For more information on tonguing see <i>Teaching Band With Excellence</i> (page 34). 5) Have students perform the exercise together on Concert D. Note: The correct written note is listed in each student book along with the concert pitch. If not previously addressed, consider teaching the concepts of transposition and concert pitch. This enrichment study can be found at the end of the lesson plan for page 7.</p>	<p>Week 8: Homework/Practice Record Week 9: Homework/Practice Record Playing Test – Line 20</p>
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		<p>15. Rising Rhythms</p> <ol style="list-style-type: none"> 1) Have students clap the rhythm of this exercise. Many will quickly notice the rhythm is identical to the previous exercise. 2) Have students sing the exercise on “too” or using solfège. 3) Remind students, they are only to breathe in the rests, but not necessarily in <i>every</i> rest. Keep a steady air stream, separating the quarter notes with the tongue. 4) Divide the class in half. Have half the class clap 14. Rhythm Time while the other half performs 15. Rising Rhythms on their instruments. Select a clapper to offer feedback to the performers. Switch groups. 5) Perform this exercise together with the recorded accompaniment. <p>16. Stepping Stones</p> <ol style="list-style-type: none"> 1) Have students sizzle the rhythm. 2) Have students sing the exercise on “too” or using solfège. 3) Perform the exercise together. 4) Isolate individual woodwind and brass sections to check tonguing. Remind students that their fingers and tongues must move together to change notes accurately. Select students to evaluate their peers’ performance. 5) Perform the exercise together with the recorded accompaniment. <p>17. Rain, Rain — <i>Introduction of quarter rest on the downbeat; introduction of triangle [percussion]</i></p>	
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		<p>1) Review the definition of “Traditional” as a byline: <i>The right corner above the first line of a song is generally reserved for the composer’s name. However, if the song has existed for hundreds of years and the composer is unknown, you may see the word “Traditional.”</i></p> <p>2) Triangle is used for the first time in this exercise. After reviewing proper technique, have a student perform the triangle sound for the full band. This new color will be used periodically to enhance the band sound.</p> <p>5) Be sure the students correctly interpret the quarter rest on the downbeat.</p> <p>6) Percussion: Reinforce the importance of the accent on the Single Paradiddle Rudiment.</p> <p>7) Perform the exercise together.</p> <p>8) Ask students to look at the melodic motion of the notes in each measure and explain the correlation between the direction of the motion and the title “Rain, Rain.”</p> <p>9) Have the students circle the <i>skips</i> and underline the <i>steps</i> in their music</p> <p>10) Perform the exercise together with the recorded accompaniment.</p> <p>18. In a Minor Mood —Introduction of Concert C</p> <p>1) Introduce the new pitch, Concert C, to all instruments. Play and hold this new pitch.</p> <p>2) Clap the rhythm of this exercise.</p> <p>3) Sing the exercise on the syllable “too” or using solfège. Have students use the correct fingerings, slide positions, or “air sticking” while singing.</p>	
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		<p>4) Perform this exercise together.</p> <p>5) Check the hand position of the flutes and oboes. Instruct students to keep their fingers close to the keys when alternating between D and C.</p> <p>6) Carefully watch the trombone players. While reaching for 6th position, they may turn their head to the left, negatively affecting their embouchure. Encourage them to keep their head straight as they extend their slide, even if they do not fully make it to 6th position.</p> <p>7) Instruct trumpet players to extend their 3rd valve slides on written D.</p> <p>8) Play this exercise together with the recorded accompaniment.</p> <p>19. Hot Cross Buns — <i>Introduction of Concert Bb</i></p> <p>1) Introduce the new pitch, Concert Bb, to all instruments. Play and hold this new pitch.</p> <p>2) Clap the rhythm of this exercise.</p> <p>3) Sing the exercise on the syllable “too” or using solfège. Have students use the correct fingerings, slide positions, or “air sticking” while singing.</p> <p>4) Perform this exercise together.</p> <p>5) Enhance the lesson through singing. Have half the students sing the lyrics while the other half plays, and then have everyone sing. Lyrics are not printed in the student book but may be copied or displayed for students.</p> <p>20. Go Tell Aunt Rhodie — <i>Test</i></p> <p>1) As this line is designed for assessment, it is suggested that the students learn how to perform this exercise on their own.</p>	
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	<p>Weeks 10-11: Identify, define, and perform the musical terms Solo, Soli, Tutti, phrase, common time, repeat sign, and round. Accurately perform rhythms including quarter, half, and whole notes and rests. Identify larger instrument groupings and accurately perform “woodwinds” and “brass/percussion.” Accurately perform rhythms including quarter, half, and whole notes and rests.</p>	<p>2) Assign this exercise for a performance evaluation.</p> <p>Weeks 10-11: Tradition of Excellence – Lines 22-27 22. Little Robin Redbreast — <i>Introduction of Solo, Tutti, phrase</i></p> <ol style="list-style-type: none"> 1) Clap the rhythm of the exercise. 2) Sing on “too” or using solfège. 4) Have the band play together only the first phrase of the exercise. 5) Have the band play together only the second phrase of the exercise. 6) Play the exercise in its entirety. 8) Select a different soloist to perform the first two measures of each phrase. This provides an excellent opportunity to evaluate individual student progress. <p>23. Skill Builder: Merrily We Roll Along — <i>Introduction of common time and repeat sign</i></p> <ol style="list-style-type: none"> 1) This is the first Skill Builder line in the book. These exercises are designed to develop technique and offer students an opportunity to display proper mechanics. 2) Define common time and repeat sign. 3) Ask students to determine if this exercise ends with a final double bar line or a repeat sign. Discuss how this song should be played. 4) Have woodwinds, brass, mallets, and electric bass sing and finger their parts as the suspended cymbal, snare drum, and bass drum play. (Mallet players may touch the bars silently with their fingers.) 5) Play this exercise together. 	<p>Week 10: Homework/Practice Record</p> <p>Week 11: Homework/Practice Record Playing Test – Line 27</p> <p>Week 12: Homework/Practice Record</p>
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		<p>24. Itsy Bitsy Spider — Round — Introduction of round</p> <ol style="list-style-type: none"> 1) Sing this exercise on “too” or using solfège while using the correct fingerings, slide positions, or “air sticking.” 2) Play this exercise together in unison. 3) Be creative in assigning students to groups. For example, assign by: eye color instrument clef birthday month (January–June, July–December) birth date (even, odd) row instrument family first letter in name (A–M, N–Z) allow students to choose groupings 4) Have students add brackets to show the phrases. They may use 22. Little Robin Redbreast as a guide. 5) Perform this exercise as a round. <p>25. A La Rueda — Introduction of Soli</p> <ol style="list-style-type: none"> 1) Select a student to read the definition of Soli from the top of the page. 2) Have students raise their hand if they can describe the difference between Solo and Soli. 3) Assign the woodwinds to the first Soli and the brass/percussion to the second Soli. This provides an opportunity to reinforce or evaluate a student’s knowledge of instrument families. In larger bands, as an alternative to having woodwinds and brass/percussion perform the Soli sections, consider using single sections instead (e.g., flutes, trumpets). 	
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		<p>4) Sing the exercise on “too” or using solfège while using the correct fingerings, slide positions, or “air sticking.” Be sure the students are only singing in the appropriate Soli and Tutti sections and that the trumpets are extending their third valve slides on the written Ds.</p> <p>5) Perform this exercise together with the accompaniment.</p> <p>26. Love Somebody — <i>Duet</i></p> <p>1) Offer students the chance to assign duet parts to different sections or individual students. Encourage experimentation and creativity.</p> <p>2) After assigning parts, clap through this exercise. Encourage students to listen for where the A and B parts will be coming from.</p> <p>3) Perform this exercise together.</p> <p>4) Have students write Soli above the measures that, by definition, are considered Soli bars and Tutti above the measures that, by definition, are considered Tutti bars.</p> <p>5) Consider performing this exercise with four players during a concert: First time through: two players. Second time through: the other two players on measures 1–6, and all four players on measures 7–8.</p> <p>27. Good King Wenceslas — <i>Test</i></p> <p>1) As this line is designed for assessment, it is suggested that the students learn how to perform this exercise on their own.</p> <p>2) Define for students: carol – song of English origin connected with Christmas; these English songs are often traditional and date back to medieval times</p>	
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4. Analyze their own playing as well as the playing of others through the use of recordings.	Students must learn to provide feedback on instrumental performance using musical terminology learned throughout the course.	I will model how to do this by providing each student feedback on their test. Feedback will be positive and constructive. Students will give verbal feedback to students informally during class. This takes place before feedback on an assessment takes place.	Weeks 5, 7, 9, and 11: Students provide written analysis of their performance and that of one other student.
5. Compose a short composition for their instrument using the music theory and instrument techniques learned.	Students must know how to construct measures based on time signature using the notes they have learned this far in the course.	Students will write parts of measures and individual measures in otherwise already composed pieces to scaffold learning in the prior 9 weeks. I will model the composition process on the board using the first five notes we have learned in 4/4 time signature. Students will compose their own pieces and perform them for the class. I will monitor their progress throughout.	Week 12: Composition is written using provided guidelines and performed for the class.

II. Rationale for Sequence

Learning Outcomes	Rational for Sequence
1. Define music theory terminology including staff, clef, treble and bass clef notes, forte, piano, and articulation.	Music education builds on itself as one progresses from beginner through professional. The first step to being able to play in a band is to have the ability to read and understand basic music notation. For these reasons, this is the first content to be covered in this unit.
2. Explain the physical requirements of how to produce a sound on their instrument.	The playing of instrument is the second aspect of the curriculum that students must master in order to play in band. The basic tone production on the instrument is essential to move on in the progression of the curriculum for this unit.
3. Apply the musical terminology to the playing of their instrument.	This learning outcome encompasses the largest amount of time within the unit. Students must take the learned elements of music and pair it with their ability to make a tone on an instrument. This looks like students reading music through the actual performance on their chosen instrument. Without the previous two parts of the unit, this portion of the content would not be possible.

4. Analyze their own playing as well as the playing of others through the use of recordings.	Once students are able to play their instrument while reading music, the next level of performance is analyzing our playing in comparison to where others are within the class. This is also accomplished through listening to professionals on their instrument to have a concept of where we want to be in the future. Through prior instruction of tone production and musical elements, students can use proper terminology to describe what we are doing well and what needs improvement.
5. Compose a short composition for their instrument using the music theory and instrument techniques learned.	The highest level of application of all of the musical knowledge and instrument performance techniques learned is to compose and perform an original composition. This is the synthesis of all previously learned material.

DEVELOPMENT CHART

Student: Thomas Langford	Course for which you are creating curriculum: New Curriculum: Band Exploratory For Minority Students Living In Poverty
Expository Organizer	
<p>Who can remind the class of the four different types of notes that I introduced yesterday? Let me have another student tell us what were the parts of a note discussed? Today you will be able to explain the relationship between whole, half, quarter and eighth notes, identify whole, half, quarter and eighth rest; define measure and bar line. In order to help you understand the relationship between the notes; we will assign them values. These values can change but for your time in the beginning band, these will be the values we will use. A whole note has a value of four, a half note has a value of two, a quarter note has a value of one, and an eighth note has a value of one half. What observation can you make based on the values I just told you? Each note is half of the value of the previous note. Now I am going to show you three different ways to help you remember and explain the values of the different types of notes. The first is called the note tree. (I will draw the note tree and the students will copy it into their notes) Now let's draw a vertical line between the half notes, dividing the whole note. Now draw a vertical line between each half note cutting them in half and do the same with the quarter notes. This shows that the next smallest note is exactly half of the previous note. The whole note is the longest note and the eighth note is the shortest note that we have in this class. Let me show you another way to represent this. How many of you like pizza? I love pizza! Let's start with the pizza right when you open the box. That is a whole pizza! This will represent our whole note. (whole pizza) Now we will cut the pizza in half from the bottom of the box to the top. That gives us two halves of the pizza. This represents our two half notes. We have one whole pizza in two halves. Now we will cut each half in half again. How many pieces does that give us? Now we have four pieces. Each piece is a quarter of the pizza, quarter notes, two pieces is half of the pizza and all four pieces represent the whole pizza. Now we will cut each of the four pieces in half again. This gives us eight slices of pizza, the</p>	

way it is usually delivered. These will represent our eighth notes. Eight slices, eighth notes. This is how our notes are divided as well. We start with a whole and divide in half until we have eight pieces. Finally, we are going to visually represent this one more way. I am going to give you a piece of computer paper and we are going to fold it to have sixteen even squares. First fold it in half, in half again, in half again, and in half one more time. Now unfold the paper and you should have sixteen even squares. On the left side of the paper draw a whole note, half note, quarter note and two eighth notes in each of the squares. Now we are going to draw arrows through the number of boxes each note value represents. How many squares for the whole note? Four, the arrow should go from the whole note through the end of the page. Half note? Two. Draw an arrow from your half note through the next box. Now draw another half note in the third box and an arrow through the fourth box. How many boxes for a quarter note. Just one box for the quarter note so draw a quarter note in each of the boxes. Finally, the two eighth notes should be drawn in each of the boxes as well. Music is written using these different note values; but to help us organize them, we put them into measures. Measures are equal groupings of music. We create these measures using bar lines. At the end of a piece we put a double bar line representing the finish. Tomorrow we will look at how we know how many of the notes we can put in a measure. Before we go today, I want you to turn to your neighbor and using one of these visuals, explain the relationship of the four different types of notes.

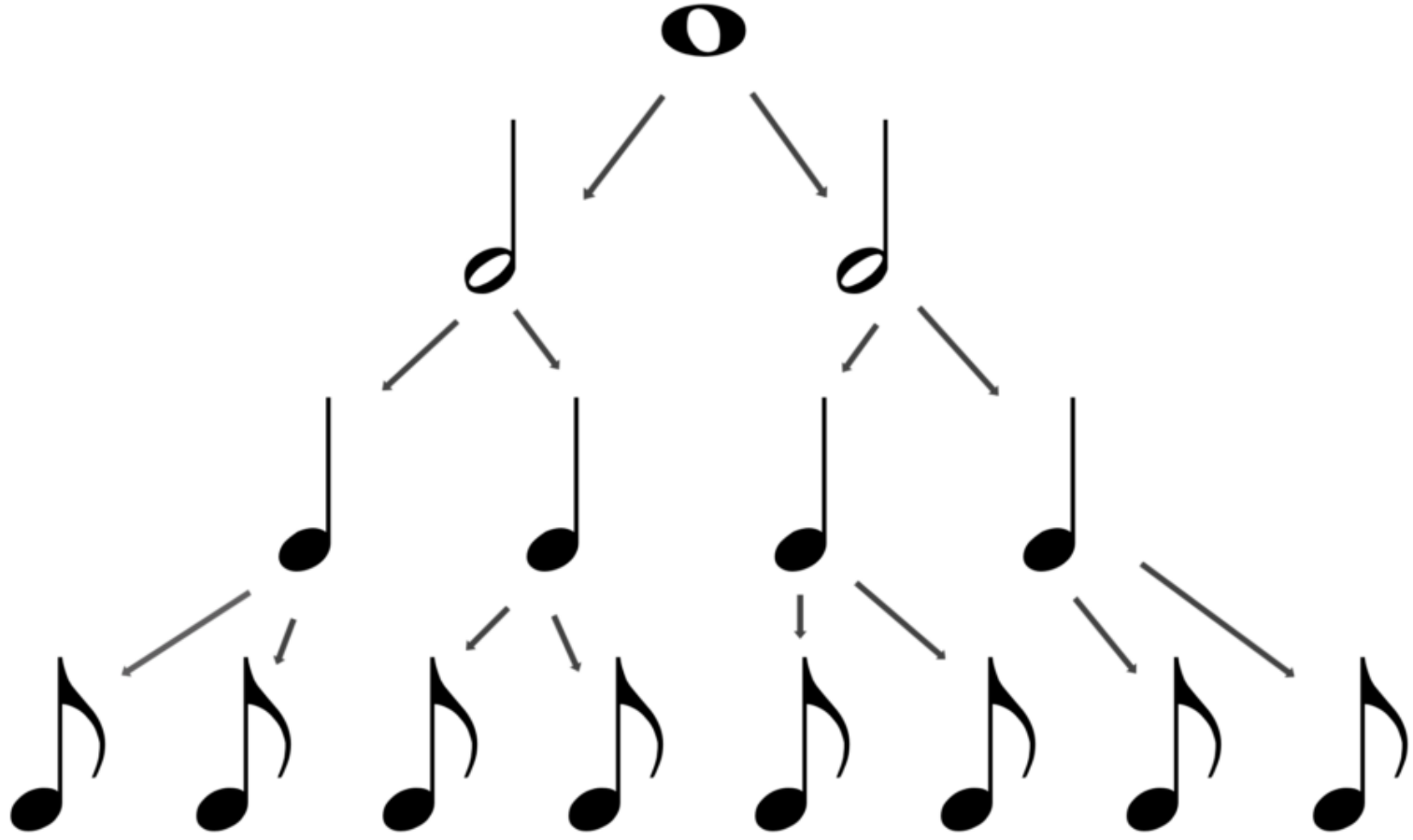
Narrative Expository















I will begin the class by having students connect their previous learning about the four types of notes (whole, half, quarter, and eighth) and how they are drawn. I will follow the review of the names of the notes with stating the objective for this class period which is to be able to explain the relationship of the notes to each other. I will explain the value of the notes through three different explanations. The first is the note tree, the second is the pizza pie, and the third is the folded paper. (see graphic organizers) We will define the values of each note as whole note equals four, half note equals two, quarter note equals one, and eighth note equals one half. I will also state that this is not always true but will be true for beginning band. When all of the organizers are completed, I will have the students explain the note relationship to a partner. I will introduce how today's lesson will be used to continue learning in tomorrow's lesson. That lesson will be on measures and time signatures.

Graphical Organizers

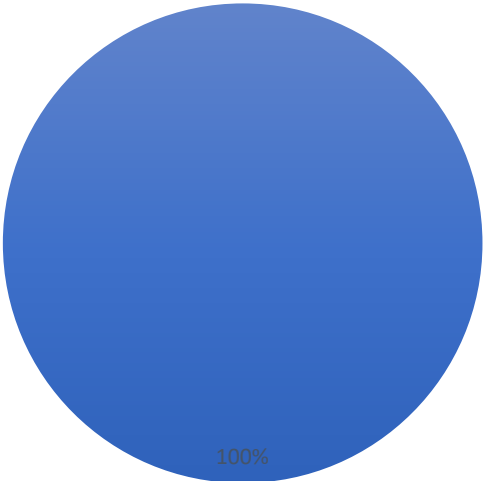
The pictographs below represent the four note values. These greatly help the students understand the values of each type of note. The first is a note tree with a whole note at the top being divided into two half notes. Each half note is divided into two quarter notes, and each quarter note is divided into two eighth notes. The second pictograph is a whole pizza being cut into half, quarters, and eighths to represent the whole, half, quarter and eighth notes. Finally, the last pictograph shows the notes values shown by drawing arrows across a page through boxes represent beats.

Note Tree

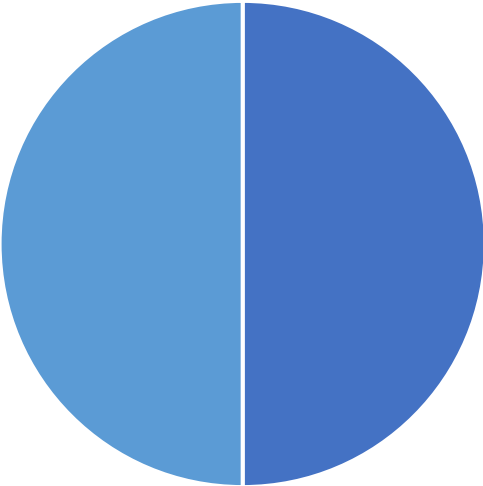


Whole Note



Half Notes



Quarter Notes



Eighth Notes



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit.
1. Gain attention	Each class will begin by marching into the classroom to an established steady pulse. Once in the classroom students will clap a rhythm led by the teacher and eventually students. As we progress through the content students will make connections to what we are learning in the class. Students will be asked how the marching in and clapping rhythms relates to the lessons in the unit. (Regelski pg. 55)
2. Inform learners of objectives	The instructor will remind students that we have learned about names of notes on a staff in previous lessons and now we move to giving notes values. I will then have a student read the objective for the lesson. (Nilson pg. 159)
3. Stimulate recall of prior learning	The previous lesson will have just introduced the types of notes and how to draw them. I will have a student provide a brief review of what was taught previously to lead into today's lesson. (Nilson pg. 159)
4. Present the content	The material will be presented in lecture/note taking format but interactive visuals to keep their attention. Application of knowledge comes the following lesson. (Nilson pg. 132)
5. Guide learning	Students will work in their workbooks as I rotate around to students to assist in completing these activities. (Nilson pg. 133)
6. Elicit performance (practice)	Students will have quizzes on material after 2-3 lessons to check in on understanding. (Regelski pg. 60)
7. Provide feedback	Students will be given specific feedback early and often throughout the lessons prior to quizzes and test. Feedback will be given verbally as well as through helping students through examples on the board from their workbooks. (Nilson pg. 275)
8. Assess performance	A formal music theory test will be given to assess the students' learning of all of the concepts taught before moving on to application on an instrument. Students will also have shorter quizzes prior to the test to give the student and teacher checkpoints on the understanding of the material. (Regelski pg. 61)
9. Enhance retention and transfer	At the end of the lesson, we will talk about how music is put into equal parts called measures. In the next lesson, we will learn how to group notes to form measures. (Regelski pg. 62)

IMPLEMENTATION CHART

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

Student: Thomas Langford	Course for which you are creating curriculum: New Curriculum: Band Exploratory For Minority Students Living In Poverty
Physical Item	Rationale for Use
Instruments for demonstration	The students will make a better decision about what instrument to play if they first see it and hold it themselves. They also need to hear the instrument being played understanding how it produces the sound. (Nilson 259)
Instrument mouthpieces, sanitizing spray, and paper towels for mouthpiece testing	Students will develop a preference of instrument based on seeing and hearing it. It is the director's job to help students pick an instrument that they will be successful playing. This is done through a mouthpiece testing process. Matching the students' interest to a good fit will allow for an enjoyable experience. (Nilson 6)
Music Theory Lecture Flipchart White Board with Staff Lines	A music theory flipchart incorporates technology into the curriculum and makes the lecture interactive with the students as they take notes from the lecture. It provides the visuals to what I talk about and gives the students a chance to answer questions and write on the touch screen Promethean board. This may be considered an interactive lecture. I will teach the students how to draw musical notation by doing it myself on the board and have them draw it in their notes. The workbooks will reinforce this learning. Seeing it and doing it will assist in the successful drawing of symbols. (Nilson 132)
Music Theory and Band Books	The music theory book teaches everything that is in the lecture and provides immediate practice of the concepts being taught. Presenting the lesson in lecture/note taking format first followed by the practice of the material will reinforce the concepts. The band book takes the same information and introduces it again but in the context of the band and the specific instrument being played. (Van Brummelen 14)
Worksheets and Music Theory Test	The worksheets provide extra practice for students who may still be struggling following the lectures, workbook pages, and quizzes. They can be supplemented before the test or as a reteaching tool after the test if they need to retake the test. The Theory Test provides an assessment of the information that has been taught as a measure of if we are ready to move forward in playing the instruments that will use the information. (Nilson 286)

Computer paper and markers	The papers and markers will give them large colorful diagrams of the information taught. Drawing and labeling these things in various different ways will help the students to study and retain the information. Activities that engage with the information and where students are free to work with others to complete the assignment will increase retention and understanding. (Nilson 145)
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Part II: Necessary task and physical items

Task	Rationale for Task
Order Music Theory and Band Books	Choosing the correct books to assist in the teaching of the material of the course is vital to the success of the students. Having the books in the classroom ready for the students before the first lesson keeps the students from falling behind. (Van Brummelen 14)
Prepare Flipcharts for lectures as well as white board with markers.	A visual to accompany a lecture using questioning, as well as student participation, will increase engagement and retention of information for the students. Therefore, proper preparation of these materials will lead to a well-organized and cohesive lesson. (Nilson 132)
Gather instruments and mouthpieces for demonstration and mouthpiece testing.	Students should be given the opportunity to try the mouthpiece of each instrument to determine the best fit for them. This can be completed before or after school but also can be done in class. Trying the actual instrument will inform and motivate students in their selection process. (Nilson 259)
Prepare computer paper and markers for students to draw charts.	The visuals that are drawn during the lesson greatly help in understanding the content. Providing the necessary materials to do this ensures that all students will get it done. Not all students will have computer paper and/or markers. Completing it in various colors will also help keep students engaged, excited, and help the retention of information. (Nilson 145)
Copy additional practice sheets and the Music Theory Test.	When students are struggling with a certain part of the music theory and they have already completed the workbook pages, providing more examples and practice will reinforce the information and provide feedback prior to testing or as a way of reteaching before retesting when necessary. (Nilson 5)
Set up chairs in arcs and assign students a seat.	Bands have a couple of different common arrangements of instruments for the best sound to project to the audience. Students will be assigned a seat based on their instrument assignment. This builds organization and structure which is needed for young students. (Nilson 7)

Part III: Description of Formative Assessment

Formative Assessment Type	Assessment Details
Students teach the music theory content in small chunks.	For this formative assessment, I call students to the board to teach a small chunk of the information that has previously been taught by me. The class, their peers, are listening and checking their notes to see if they missed anything or if what the student teacher is saying matches their notes. If the student can teach the information, then I can be sure that they understand it. This gives me an opportunity to find out what has been retained, what was not, and if there was anything that I need to clarify. If the majority of the class does not remember or is confused about anything, I can go back and revisit just that portion. This also informs the students of what they actually know versus what they thought they knew.

EVALUATION CHART

Part I

Evaluation Plan

Student:	Course for which you are creating curriculum:	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type
1. Define music theory terminology including staff, clef, treble and bass clef notes, forte, piano, and articulation.	The formative assessments for this learning objective will include practice worksheets following lessons and activities and short quizzes after each third of the unit. Another formative assessment will be the student taught mini-lessons.	Formative assessments given early and often will provide feedback to the student and teacher prior to summative assessments. Nilson says, "Frequent testing and quizzing yield benefits for you and your students. Early testing furnishes students with feedback they can use to optimize their course performance." ⁹⁶
2. Explain the physical requirements of how to produce a sound on their instrument.	The formative assessment for explaining the production of sound on the instrument is mouthpiece testing. Each student will mouthpiece test for each instrument learning	Understanding how the sound is produced, producing the sound, and explaining how it is done provides multiple ways of learning. Nilson supports this saying, "We should give

⁹⁶ Nilson, Linda B. *Teaching at Its Best*. 4th ed. San Francisco, CA. Jossey-Bass, 2016. 290

	how to produce the sound. Each student will not only play the mouthpiece but beforehand explain to me what they will do to produce the sound.	students multiple opportunities to learn the same material in different ways.” ⁹⁷
3. Apply the musical terminology to the playing of their instrument.	I will work with individuals and sections within the band to listen for the students to play correct notes, rhythms, and articulations. I will provide feedback daily as well as use questioning to be sure the students understand the terminology and how to perform it on their instrument.	This formative assessment is important because it provides feedback prior to the graded assessment. It also gives the students a chance to show mastery of the instrument performing the music theory concepts. “Formative feedback comprises all the recommendations we or their peers give them for improving their work at an early stage, before it receives a grade, with the expectation that they will revise it accordingly.” ⁹⁸
4. Analyze their own playing as well as the playing of others through the use of recordings.	Using the musical terminology learned, we will practice in class giving verbal feedback to students and sections. Students will also provide written feedback on playing tests for themselves and a classmate.	Guided practice of this objective will provide a foundation that the students use to write constructive assessments of their peers’ playing. Nilson, in <i>Teaching at its Best</i> , discusses the benefits of the practice of peer feedback and self- assessment. ⁹⁹
5. Compose a short composition for their instrument using the music theory and instrument techniques learned.	This objective will be scaffold by writing smaller sections of a composition earlier in the course. The formative assessment will be looking at writing one measure of a composition and then two, and then 4.	Providing scaffolding for composing will give the students comfort and confidence in writing their own compositions when this graded assignment comes due. Regelski calls this approach readiness staging “providing a structure of support for future lessons.” ¹⁰⁰

⁹⁷ Ibid. 252

⁹⁸ Ibid. 275

⁹⁹ Ibid. 272-274

¹⁰⁰ Regelski, Thomas A. *Teaching General Music in Grades 4-8: A Musicianship Approach*. New York: Oxford University Press, 2004. 61.

**Part II:
Evaluation and Reflection**

Issue/Strategy	Rationale for Changing
1. The syllabus did not include assessments for all of the objectives.	I adjusted the assignments in the syllabus to align to the objectives and assignments that the students would be completing. Clearly communicating each assignment will show each student what is expected through the course.
2. The design and development stages challenged my formative and summative assessments and schedule.	It is important to assess students early and often but to also schedule them after enough information has been taught but not too much.
3. Point values for each assignment need to be adjusted to reflect proper weights.	The point structure of the assignments needs to reflect correct weighting of assignments. Not all assignments were shown on the syllabus nor were they being given a grade. Anything that is expected should be inspected.
4. The pacing of the course could be too fast or too slow.	It is hard to gauge how fast or slow a class will work through the material. It could vary from year to year. I am more concerned about mastery than speed of getting through the content.
5. Only one of the lessons was written out in narrative and expository as well as the nine instructional events.	Gagne's Nine Events of Instruction outlines every part of a lesson. I challenge myself to look at the events for each lesson I teach in this unit. Only one lesson of the twelve weeks was written out but all of them need the same planning.
6. Find more ways to engage with the minority student.	Music and band specifically can make a great impact in a person's life, but to reach each student they must be reached in a way that is meaningful to them.

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