

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

UTILIZING CAMPBELL'S LISTENING MODELS
IN THE ELEMENTARY MUSIC ROOM

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Abstract

Patricia Shehan Campbell work revolves around her created Listening Models to teach World Music to students of all ages utilizing a culturally accurate method. As a result, from her research, this study asks do Campbell's Listening Models help students retain cultural and musical information on a music culture, specifically the Eastern Shoshone. Although example lessons exist in Campbell's works as well as the Smithsonian Folkways website, research on the effectiveness is lacking. In order to test the effectiveness, this study offers a set of lessons based on the Eastern Shoshone for fourth and fifth grade students and tracks their learning through a pretest and posttest, individual student interviews, and whole class observations. Data from the pretest and posttest show students demonstrated a higher understanding after being taught the lessons. The results show that Campbell's Listening Models are an effective tool music educators can employ to teach a more culturally responsible lesson.

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Chapter 1: Introduction

Statement of the problem

As the world has become smaller through the use of technology, the elementary music room has grown in its access to information on other cultures. The advantages for educating students on world music draw educators to teach music from around the globe. The problem is there is not one set way to teach world music, and often curriculum includes activities from a music culture without providing context of the song and people. These lessons provide small amounts of information in a short amount of time but can cause damage to the students as well as the people group by creating a false sense of their heritage. Lessons that do not provide background information to students essentialize the culture resulting in students believing whatever is taught, narrowing the appreciation of all aspects of the culture musically or otherwise.

While some may find it perfectly acceptable to teach world music in one lesson, the Listening Models proposed by Patricia Shehan Campbell promote deeper student understanding of music cultures because each listening has a specific purpose and integrates cultural information within the musical activities, while the information is taught over multiple lessons.¹ To evaluate if the Listening Models are effective, I developed a lesson plan on the Eastern Shoshone, built upon the proposed steps from Campbell with the song “Pia Issan Nahupia.”

At the time of the study, I lived in Evanston, Wyoming and taught at Clark Elementary which serves students from kindergarten to fifth grade. Evanston is a part of the land where the Eastern Shoshone once resided as early as 3500 B.P.² It is important to recognize the land we

¹ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 91.

² Henry E. Stamm IV, *People of the Wind River* (OK: University of Oklahoma Press, 1999), 3.

live on and to whom it once belonged. When the white European settlers arrived, the Eastern Shoshone needed to adapt their way of living. Chief Washakie was seen by the white settlers as the leader of the Eastern Shoshone and made several deals to help the two peoples coexist together.³ The most notable compromise was moving to the Wind River Reservation along with their enemy, the Arapaho. Now, the Eastern Shoshone and Arapaho continue their traditions on the reservation and provide outreach, educating Wyoming residents about the two tribes.

Need for the Study

Elementary music encompasses important Western musical concepts to prepare students for musical experiences to obtain the skills of rhythm reading, terminology, and correct playing technique. The elementary music field also includes music from around the world to engage students while exposing them to non-Western music. Depending on the curriculum, world music activities in elementary music expose students to a music culture with the goal of achieving a concept from the Western musical tradition. Typically, the curriculum does not revisit the culture after the purpose is achieved. For example, the song “Shalom Chaverim” is a song from Israel easily performed in the round. The curriculum provides a translation as well as instructions for how to teach it in the round. No extra information is provided for the educator to present to their students. Therefore, teachers must take the learning into their own hands and add upon the information provided in their curriculum, which can be as little as one sentence. (The goals of Listening Models? Difference in what I am doing)

Patricia Shehan Campbell’s work spans journal articles as well as books, including a multivolume series instructing teachers how to teach world music to students of every age. Her

³ Henry E. Stamm IV, *People of the Wind River* (OK: University of Oklahoma Press, 1999), 50.

writing is the framework for creating a lesson plan based upon the Listening Models which utilize five specific components: Attentive Listening, Engaged Listening, Enactive Listening, Creating, and Integration.⁴ Each listening engages students to interact with a music recording from a culture through movement, singing along, playing along, playing without the recording, and creating their own composition in the style of the music culture.

To create a series of lessons with the Listening Models, one naturally looks for guidance from other educators on how implementing the models affected their students' learning. A large online resource of lesson plans is the Smithsonian Folkways in which the lesson plans are constructed in the manner of Campbell's models, but there is no data on how well students learned the lesson. The two main resources for lessons utilizing the Listening Models were Campbell's works and the Smithsonian. It was surprising to find a lack of educators who published lesson plans as well as data on how their students retained the information. This study will provide data on the effectiveness of Campbell's Listening Models and my effectiveness using the models.

Research Question

The Listening Models proposed by Campbell are presented in a logical order for music educators to replicate in their own classrooms. Each listening step provides clear instructions which are appealing to teachers, and Campbell's books contain observations of how students responded positively through narratives provided by the teacher. The outline of how to create the lessons are available, but not research with data of their effectiveness. The question of this

⁴ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 91.

research is: do Campbell's Listening Models help students retain cultural and musical information on a music culture, specifically the Eastern Shoshone?

Glossary of Terms

The term Listening Models is prevalent throughout this paper and can be defined as a set order of listening activities to help students learn about a music culture. It can be broken down into Attentive Listening, Engaged Listening, Enactive Listening, Creating, and Integrating.⁵ During Attentive Listening the teacher is leading the students to use their ears to hear what is happening during the song.⁶ Engaged Listening is when the students participate with the recording through movement, body percussion, instruments, or singing.⁷ Enactive Listening is when the recording is taken away and the class emulates the original performance.⁸ The last performance step is Creating which is the opportunity to create a piece of music based upon the previous multiple listenings.⁹ Finally, Integrating includes information about the song and people throughout the lessons to provide context.¹⁰ Integration happens throughout Attentive, Engaged, Enactive, and Creating. Chapter two provides more detail on each step.

Limitations of the Study

The limitations of this study relate to both the Listening Model lessons and working within the public school system. The limitations on the Listening Models include Eastern

⁵ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 91.

⁶ J. Christopher Roberts and Amy C. Beegle, *World Music Pedagogy Vol. II: Elementary Music Education*, (New York, NY: Routledge, 2018), 29.

⁷ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 91.

⁸ *Ibid.*, 126.

⁹ Patricia Shehan Campbell, *Music, Education, and Diversity: Bridging Culture and Communities*, (New York, NY: Teachers College Press, 2018), 114.

¹⁰ *Ibid.*, 114.

Shoshone information, Eastern Shoshone music, and depth of survey. First, the information gathered in Chapter Two comes from well documented books, like Judith Vander's *Song Prints: The Musical Experience of Five Shoshone Women*, and videos from Wyoming PBS. This research cannot replace having a connection with a culture bearer from the Eastern Shoshone, but music educators typically do not have the option of traveling to spend time with another culture to learn.

As for the music, the lesson plans expose students to one song, "Pia Issan Nahupia," in depth throughout the four lessons. Campbell's Listening Models suggest one song to allow students to internalize the song and style from a culture. Including different songs from a culture is allowed, but for this study the students only utilized "Pia Issan Nahupia."

Finally, the pre- and post-test provided for the fourth and fifth grade students measure the amount of information they retain about the culture while identifying characteristics of their music. The document is unable to show if the students can perform in the style of the Eastern Shoshone. That will be achieved through observations.

The limitations when studying students in the public school system include time frame, permission, and lack of control groups. In Evanston, Wyoming, the school year starts the last week of August and ends the last week of May. Although summer school occurs in July, only core academics are offered, not specials like music, physical education, and media. Therefore, the study is during the school year, specifically the month of May.

Uinta County School District No.1 in Evanston, Wyoming has a system of opting out for parents who do not wish to have their student recorded or have pictures taken. If parents do not intentionally decline, it means they have accepted the terms. For this study, an opt out form will be obtained from the fourth and fifth grade parents. If a parent does not wish for their child to

participate, an alternative lesson will be provided. On the other hand, if they do not want the data on their child to be shared, but they are allowed to participate, then I will omit their information in my study. I only recorded student information from those whose parents agree to allow their child to participate in the study.

Another limitation of the study is having a control group. In the public education system, it is not a guaranteed and viable curriculum if all students did not have the same opportunity to learn. Therefore, I cannot have one section of the fourth-grade classes receive the full lessons and only give a one-day lesson to the other class. Even splitting it between fifth grade and fourth grade could create issues in their learning. Because of this, I am unable to have a control group that is taught the lesson without Patricia Shehan Campbell's Listening Methods.

Assumptions

Several assumptions are made in this project with the focus on the content. First, I assume the test given to students accurately conveys their learning of Eastern Shoshone culture as well as their understanding of their music. It is the biggest data point I utilized. Another assumption is that fourth and fifth grade students can convey their thoughts through interviews and discussions during class. As for the Eastern Shoshone, I assume the literature researched accurately represents their culture. This also assumes the videos utilized in the lesson plan are still relevant to the Eastern Shoshone today.

Chapter 2: Literature Review

Introduction

Music teachers are continually expanding the knowledge of their students, whether it is in the Western music tradition, or in recent years, through the addition of global awareness. Patricia Shehan Campbell provides a world music teaching model for educators to follow to represent a culture more precisely. This chapter will answer the question of how an elementary music teacher creates a lesson from scratch utilizing Campbell's methods of Attentive Listening, Engaged Listening, Enactive Listening, Creating, and Integrating. To achieve this, the Eastern Shoshone Nation is the culture that will highlight Campbell's methods. I selected the Eastern Shoshone because they once inhabited the land in Evanston, Wyoming and I believed it will provide a connection for the students in Evanston.

Listening Models

Attentive Listening

As an educator, planning listening activities with young musicians may be overwhelming at first because it is not listening for listening's sake. Attentive Listening is, “. . . directed listening that is focused on musical elements and structures, and that is guided by the use of specified points of focus.”¹¹ The teacher guides students to focus on various aspects of a piece such as instrumentation, voices, ensemble size, structural organization, and other musical characteristics like dynamics, tempo, or sounds outside of the music such as talking from the audience. Potential focus questions encourage students to use their imagination such as, “What

¹¹ J. Christopher Roberts and Amy C. Beegle, *World Music Pedagogy Vol. II: Elementary Music Education*, (New York, NY: Routledge, 2018), 29.

do you think the performers are feeling?” or including a video recording for a visual representation. This gives students a purpose while listening to music from a culture that is not always represented in their lives.

Attentive Listening does not rely only on the ears for information. The educator easily advances a step further and supplies notation, a diagram, or a visual of the instruments being played to aid students in their listening. An extension for upper elementary students is providing opportunities to listen and create their own diagrams or notation of a piece of music. One pitfall that many sink into when it comes to Attentive Listening is the idea that listening once would be enough for students to absorb the variety of musical aspects. With only one listening opportunity during one music class, students lack the repetition and the chance to internalize the nuances they hear through recurrence. Listening multiple times gives students the benefit of honing in on a different aspect each time or discovering a part that they did not notice before. Example directions for Attentive Listening include, “1. Invite children to listen to the recording, identifying the different sounds that occur in the performance. (Answers: Singers, clapping, a whistle.)”¹²

Engaged Listening

With the completion of Attentive Listening, educators further the listening process for students through Engaged Listening. “Engaged Listening is the active participation by a listener in some extent of music-making while the recorded (or live) music is sounding.”¹³ A broad range of activities exist which students participate in during a recording or live performance. Educators plan the options for students such as singing along with sections, whether on a syllable like “loo”

¹² J. Christopher Roberts and Amy C. Beegle, *World Music Pedagogy Vol. II: Elementary Music Education*, (New York, NY: Routledge, 2018), 192.

¹³ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 91.

or the actual lyrics that the teacher has printed.¹⁴ If the piece does not include voices, humming one instrument part or splitting the class into multiple parts is effective. Isolating the steady beat, the downbeat, or performing a rhythm on body percussion is another useful extension.¹⁵ If possible, the melody could be played on a similar instrument, a different instrument, or just playing a simple part on any instrument.¹⁶

Utilizing movement as a strategy for students to join in on the music making throughout the recording is another worthwhile tool. Movements include marching to the steady beat, conducting the meter, actively playing a game, or performing a folk dance. Any of the above actions used together creates an exciting Engaged Listening activity. While employing Engaged Listening, the focus changes to instructions encouraging students to play along. A sample direction from Engaged Listening is “7. Tap eighth-note rhythms on lap or chest, challenging students to tap them out when they hear the percussion. 8. Play track.”¹⁷

Enactive Listening

Attentive Listening pinpoints absorbing nuances and styles while Engaged Listening focuses on participating in the music recording and copying the sound in some capacity. “The goal of Enactive Listening, the third and potentially deepest level of listening, is to utilize listening as the guide to stylistically appropriate performance.”¹⁸ The educator removes the recording and together, teacher and students create a performance that is informed by the listening. Educators find the aspect of a song that is key in creating the “sound” from that region

¹⁴ J. Christopher Roberts and Amy C. Beagle, *World Music Pedagogy Volume II*, (New York, NY: Routledge, 2018), 54.

¹⁵ *Ibid.*, 55.

¹⁶ *Ibid.*, 56.

¹⁷ Patricia Shehan Campbell, *Music, Education, and Diversity: Bridging Culture and Communities*, (New York, NY: Teachers College Press, 2018), 120.

¹⁸ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 126.

and build proficiency in students without the recording. This includes practicing a section from the listening, modifying a part to be played, or displaying the lyrics to be practiced.¹⁹ It must be understood that when performed, the music will not result in a direct copy of the music culture. The performance will be original to that performing group. Enactive Listening is getting away from the recording, and the steps begin simply and grow such as, “Begin with vocal call-and-response. Chant with great speed. Play the time on agogo bell, slowly at first and gradually faster. Layer in the axatse part.”²⁰

Creating World Music

Creating world music is, “...the invention by students of new music in the style of a musical model through composition, improvisation, song-writing, and even the act of extending a piece ‘just a bit’ beyond what is represented on a recording.”²¹ Multiple pathways are available to allow students to create world music. Extending the listening example already utilized in previous steps or exploring different sounds based on another recording are viable options. Creating world music is not limited to only performing the music. Designing a dance based upon movements from a folk dance during the Engaged Listening step is another choice. Writing a new piece or improvisation upon the original are two additional options. In this stage, it is acceptable to mix and fuse musical styles or give students a structured jumping off point to spark their creativity.

Finally, for Creating, the focus is on listening to the recording or other recordings, to create a piece in the same style. One book instructs, “Brainstorm some topics to sing about in a

¹⁹ J. Christopher Roberts and Amy C. Beagle, *World Music Pedagogy Volume II*, (New York, NY: Routledge, 2018), 62-67.

²⁰ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture*, (New York, NY: Oxford University Press, 2004), 130.

²¹ Patricia Shehan Campbell, *Music, Education, and Diversity: Bridging Culture and Communities*, (New York, NY: Teachers College Press, 2018), 114.

newly created style of ‘Todo lo que Tendo,’ inviting students to share with the question ‘What’s on your mind?’ Write answers that may include single words (peace, justice, friendship) or full phrases (‘Peace is a journey of the heart’, ‘Reach out for justice, for the right to be free’, ‘The finest prize a friend can give is a listening ear and a warm embrace’).”²²

Integrating

Integrating world music is, “...the examination of music as it connects to culture and as it illuminates a prism-like view of subjects as varied as history, geography, language and literature, the sciences, and the visual and performing arts.”²³ Though Integration is placed as the last step, it is an occurrence that transpires throughout the lessons. Teachers include information throughout the listenings about the music, the people, and the location of the culture.²⁴

After reading and interpreting multiple books and looking at the sample instructions, a music educator can design a lesson plan around Attentive Listening, Engaged Listening, Enactive Listening, and Creating world music with relative ease. The essential part that is not always provided in the sample lessons is the Integration portion. *Teaching Music Globally* by Patricia Shehan Campbell includes background information to share with students during each of the listening steps. Other resources such as *World Music Pedagogy Volume II*, did not provide the Integration component in each of the listening models.²⁵ In order to create a lesson that is meaningful to the students, the teacher must invest additional time researching the culture to provide true Integration in the lessons.

²² Patricia Shehan Campbell and Chee-Hoo Lum, *World Music Pedagogy Volume VI* (New York, NY: Routledge, 2019), <https://doi-org.ezproxy.liberty.edu/10.4324/9781315157924>, 107.

²³ Patricia Shehan Campbell, *Music, Education, and Diversity: Bridging Culture and Communities*, (New York, NY: Teachers College Press, 2018), 114.

²⁴ J. Christopher Roberts and Amy C. Beagle, *World Music Pedagogy Volume II*, (New York, NY: Routledge, 2018), 142.

²⁵ Ibid.

Integration Steps

Music

Since these steps are for music, the Integration starting point is to research the song and the background information about the music. Start simply by answering questions about the performer such as, “What are their names? What is their gender? How old are they? What do they look like?”²⁶ The next logical step is to provide context of where and when the music occurs. Then, add information that characterizes the performance including, “What do musicians and dancers wear? Why does the music occur in this culture? What else accompanies this piece of music? What is the role of an audience? What aspect(s) highlight unique characteristics of the musical culture?”²⁷ Finally, how does that culture teach their music? Is it through words or visual devices? An educator can naturally integrate this information during Attentive Listening or Engaged Listening.

Culture

Learning the music through the cultural context provides students with a connection. To create a deeper association, include information such as how do the children of that culture live to peak students’ interests. “Children hold a particular curiosity towards their same-aged peers in other parts of the world, and determining the ways that their lives are similar to and different from those in other locales can illuminate and intrigue their young minds.”²⁸ Once students are interested, then including geography, picture books, and information on housing, clothing, weather, leisure activities, professions, religion, animals, history and government, and current

²⁶ J. Christopher Roberts and Amy C. Beagle, *World Music Pedagogy Volume II*, (New York, NY: Routledge, 2018), 144.

²⁷ *Ibid.*, 148.

²⁸ *Ibid.*, 151.

events will build upon their learning and humanize the culture. This information would fare well during the Enactive Listening and Creating world music phases.

Integration in Practice

Shoshone History

There is no precise date for when people inhabited the Basin, although some researchers claim the Shoshone lived in the upper Snake River Valley as early as 3500 B.P.²⁹ The Eastern Shoshone began to stake a claim for their identity in A.D. 1350 in the Plains due to climate changes that caused large game to decrease in the Basin and flourish in the Plains.³⁰ “Between 1500 and 1700, the Shoshone-Comanche bands and divisions became a powerful presence.”³¹ Eventually, the two tribes split from each other, possibly due to the acquisition of horses beginning in the 1690s.³² With their possession of horses, the Shoshone and Comanches had the advantage of Plains tribes. Once the Lewis and Clark expedition was completed, more white Europeans came to settle on Shoshone lands.

Peace did not exist between the two peoples and fights were common. Between 1849 and 1851, the white people viewed Washakie as the leader of the Shoshone. He was a proponent of peace and worked with the white settlers to get supplies and land needed for his people. Washakie negotiated for his band of Shoshone to have hunting rights in the Wind River, not a permanent home, but on July 3, 1868, a deal was signed to create a reservation for the Shoshone.³³ The Shoshone did not immediately make the reservation their home, but eventually

²⁹ Henry E. Stamm IV, *People of the Wind River* (OK: University of Oklahoma Press, 1999), 3.

³⁰ *Ibid.*, 4.

³¹ *Ibid.*, 6.

³² *Ibid.*

³³ *Ibid.*, 50.

were forced to live there. In 1878, another tribe, the Arapahoe, were told to live on the Wind River Reservation, regardless of the two peoples being enemies. Prior to living on the Reservation, the Native Americans had land to hunt and live on as they pleased; when the white settlers became involved, they slowly lost their rights to the lands through treaties and laws.

“Members of the Shoshone Nation refer to themselves as *Newe* (pronounced *nuh-wuh*) which simply means ‘people.’”³⁴ The nation also distinguishes themselves based on the food that they eat or hunt. This includes Pine Nut Eaters, Salmon Eaters, Sheep Eaters, and Buffalo Eaters.³⁵ The first Euro-Americans created labels of many Native Americans, and they are still used today. This includes labeling the Shoshone into three distinct categories of Eastern, Western, and Northern. They did acquire other names such as Plains Shoshones, Washakie Shoshones, and Wind River Shoshones, but again, mid-nineteenth-century white observers were the ones who labeled them as such.³⁶

People of the Wind River by Henry E. Stamm IV is a detailed account of the Eastern Shoshones from 1825 to 1900. Stamm states that the dates do not matter so much as his work was meant to, “...narrate the intricacies of the Wind River community from its origins to 1900.”³⁷ This work shares how the Shoshone came to the Wind River Reservation and Stamm conducted his research by reviewing treaties and spending time on the reservation looking through files and interviewing the people.³⁸ This work was published in 1948 and is focused on the Eastern Shoshone’s past. Although this information is important, a large number of details on past

³⁴ Beverly Crum, Earl Crum, Jon P. Dayley, *Newe Hupia: Shoshone Poetry Songs* (Logan, UT: Utah State University Press, 2001), 1.

³⁵ Judith Vander, *Song Prints: The Musical Experience of Five Shoshone Women*, (Illinois: University of Illinois Press) 1995, 1.

³⁶ Henry E. Stamm IV, *People of the Wind River* (OK: University of Oklahoma Press, 1999), 9.

³⁷ *Ibid.*, xiii.

³⁸ *Ibid.*, xv.

Shoshone may distort students' understanding of the nation, causing them to believe they still live in those ways.

Music

In the Shoshone music tradition, songs are grouped based on their uses. The categories include *Naraya* or Ghost Dance, Sun Dance, Peyote, Wolf Dance, Handgame, Giveaway, War Dance, Round Dance, and many more.³⁹ As the Shoshone perform their songs and dances, those associated with their religions are not simply songs and dances for enjoyment. The people dance to ward off evil or sing to heal the sick or make the seeds grow.⁴⁰ Their songs and dances have power and purpose. The types of songs and dances from their various religious practices include *Naraya* or Ghost Dance, Sun Dance, and Peyote; all are sung prayers. Songs from these religions are dreamed by the men and then performed. But "...only the person who received the song understood all of its meanings."⁴¹ Considering these songs have power and I am not a member of their religion, out of respect, I do not think it is wise to choose one of those types of songs.

Judith Vander's *Song-Prints: The Musical Experience of Five Shoshone Women* highlights a large amount of musical information. Vander spent multiple summers from 1977 to 1986 interviewing, recording, and transcribing the music of five generations of Shoshone women. She gained access to the reservation by going to the counsel to ask permission and compensated the people she worked with through money, food, or music lessons.⁴² Vander's book included the music and the perspectives of each of the women. The text is older, so specific

³⁹ Judith Vander, *Song Prints: The Musical Experience of Five Shoshone Women*, (Illinois: University of Illinois Press) 1995, xvii.

⁴⁰ *Ibid.*, 15.

⁴¹ *Ibid.*

⁴² *Ibid.*, xv.

views about the reservation may now be outdated. Only women were interviewed, though some men helped with recordings, so the text does not provide opinions from the men of the tribe.

The Song

This lesson begins with the Round Dance song titled “Pia Isan Nahupia,” which translates to Wolf Song, sung by Beverly Crum. The recording comes from *Newe Hupia, Shoshone Poetry Songs* by Beverly Crum, Earl Crum, and Jon P. Dayley. The songs were collected from the experiences of Beverly and Earl Crum on the Duck Valley Indian Reservation. The Crums were taught some of the songs and others were given to them.⁴³ This anthology of Shoshone songs with translations and CD is important for providing students with an accurate recording of the music. The poetry songs are from the Western Shoshone and the Eastern Shoshone previously inhabited Evanston, Wyoming, where my students live. Though the music is from Western Shoshone, the Shoshone nation shares many songs and the fact that it provides recordings by a culture bearer, makes it a powerful resource. A CD accompanies the book with Beverly and Earl Crum, native Shoshone speakers, singing the words. Below are the lyrics, translation, and the context of the song.

Pia Isam peentsi
Pennan kwasin katsunka
U piyaatehki,
Piyaatehki,
Piyaatehki,
Piyaattua noote.
Piyaatehki,
Piyaattua noote.

Furry wolf
On his tail
Carries him away,
Carries him away,
Carries him away,
Carries the child away.
Carries him away,
Carries the child away.

⁴³ Beverly Crum, Earl Crum, Jon P. Dayley, *Newe Hupia: Shoshone Poetry Songs* (Logan, UT: Utah State University Press, 2001), 2.

“The song makes reference to a saying that parents used to say to misbehaving children: *Ukka kai en tenankanku, Itsappe en kwasi pinnookkwanto* ‘i. ‘If you don’t behave, Coyote will carry you off on his tail.’ Another warning to misbehaving children was that *Tso’apittseh*, a mythological oster who ate people, would come from the mountains and carry them off. Both of these sayings are much like when English speaking parents say, “If you don’t behave, the boogeyman will get you.” Shoshonis say *Pi Isa* ‘Wolf’ and *Itsappe* ‘Coyote’ and *nanapapinneweh* ‘brothers.’ In this song *Pia Isa*, not *Itsappe*, is carrying the child off on his tail.”⁴⁴

Integration in the Listening Models

The next section presents the information researched as a set of lessons to teach. I followed Campbell’s Listening Models, but the next section is my own writing, questions, and integration content. The first lesson focuses on students being able to notice the different sounds they are hearing. Lesson two challenges students to join in with the recording by singing and playing a hand drum. The third lesson begins to wean students off performing with the recording to performing alone. Finally, the last lesson encourages students to create their own music based upon the Eastern Shoshone Song “Pia Issan Naupia.” For integration, I utilized information from my research and found videos from Wyoming PBS that were created by Eastern Shoshone members. I was not able to include a culture bearer, so the videos took the place of having a person come to the classroom.

⁴⁴ Beverly Crum, Earl Crum, Jon P. Dayley, *Newe Hupia: Shoshone Poetry Songs* (Logan, UT: Utah State University Press, 2001), 87.

Lesson One: Attentive Listening

1. Have students listen to the recording and identify the sounds they hear (Answers: singing and drum)
2. Have students identify if the singing is in English? Play again. (Answer: No) Students may take guesses
3. This is a Round Dance song called *Pia Isan Nahupia* or 'Wolf Song' and it is sung in Shoshone. Give the translation of the song. Ask students what they think it means. Explain it was used to get children to behave like saying, "You better be good, or the boogeyman will get you!"
4. Have students identify whether it is a male or female voice. Play again. (Answer: female)
5. Introduce the singer as Beverly Crum and show her picture. She was born on a reservation on the border of Idaho and Nevada. She grew up speaking Shoshone. Traditionally, songs are led by males and the females help. Recently, there are female singing groups too!
6. Have students follow the melodic contour with their fingers by moving up and down through the air. Play again.
7. Hand out Listening Guide (Figure 2.1).
8. In the Shoshone tradition, music is learned through listening and copying. This chart is one I created to help you follow the highs and lows better.
9. Have students follow the Listening Guide with their finger
10. Remind students of the other sound in the song (Answer: drum)

11. The recording did not show the drum, but this is a Shoshone drum. Share video:

<https://wyoming.pbslearningmedia.org/resource/shoshone-drum/shoshone-drum/>⁴⁵

Lesson Two: Engaged Listening

1. Who remembers this song? Play recording.
2. Review, the name of the song, meaning, and who sang it.
3. Have students pat the steady beat. Play again.
4. This song is meant to be played at a Round Dance. (Allow students to guess what a Round Dance is) The Round dance used to be called the woman's dance, but now anyone can join in. Show beginning to 1:10 <https://www.youtube.com/watch?v=gZetYgkLDfI>⁴⁶
Talk about what they were wearing
5. Pass out the Listening Guide again and have students follow the contour.
6. Have students hum the melody as they follow the line. Play again.
7. Split students into two groups, one to hum or sing the melody and one to play a hand drum with a mallet
8. Beverly Crum was born on a reservation, do you know we have a reservation in Wyoming? (Students share their experiences)
9. Share entire video: <https://wyoming.pbslearningmedia.org/resource/2aef3499-1334-4e1e-ab6d-4d96ced518c7/who-are-the-eastern-shoshone/>⁴⁷

⁴⁵ Wyoming PBS, "Shoshone Drum | Wyoming's Native Americans," video, 2:35, <https://wyoming.pbslearningmedia.org/resource/shoshone-drum/shoshone-drum/>.

⁴⁶ Raven Morgan, "Healing the Spirit Round Dance," March 6, 2020, video, 12:43, <https://www.youtube.com/watch?v=gZetYgkLDfI>.

⁴⁷ Wyoming PBS, "Who are the Eastern Shoshone | Wyoming's Native Americans," video, 9:18, <https://wyoming.pbslearningmedia.org/resource/2aef3499-1334-4e1e-ab6d-4d96ced518c7/who-are-the-eastern-shoshone/>.

Lesson Three: Engaged to Enactive Listening

1. Play song for kids (see if they hum or try to sing)
2. Review song name, what it means, the type of dance that goes along with it, and the reservation in Wyoming
3. Hand out listening guide and have them focus on the words
4. Play again while students try to sing the words
5. Echo words and melody if needed
6. Have students sing without the recording while you play a drum with a mallet
7. We know about the people of the Wind River Reservation, but I wonder about the kids
Watch the whole video or 3:05 to the end
<https://wyoming.pbslearningmedia.org/resource/wind-river-people/who-are-the-people-of-the-wind-river-reservation/>⁴⁸
8. Discuss what the kids were wearing, what their school looked like, similarities and differences
9. Continue to practice with the recording and without until proficient

⁴⁸ Wyoming PBS, “Who are the People of the Wind River Reservation? | Wyoming’s Native Americans,” video, 4:18, <https://wyoming.pbslearningmedia.org/resource/wind-river-people/who-are-the-people-of-the-wind-river-reservation/>.

Lesson Four: Creating World Music

1. Play the song
2. Do you think this is the only Shoshone song? (Answer: no)
3. Play other recordings from *Newe Hupia* or utilize videos from easternshoshone.org
4. The Shoshone do not create a new song themselves, it is something that they dream or they take a song they already know and add their own ideas to the music
5. Brainstorm ways to bring their own ideas into *Pia Isan Nahupia* (More instruments, adding English, creating a dance, creating a game, you can choose one, I will do instruments)
6. Review the instrument that is already being used and show this video (Feel free to skip through the instruments) <https://www.youtube.com/watch?v=XkgoYNjgiao>⁴⁹
7. Brainstorm what is in the music room that could substitute for different instruments
8. Decide where the instruments could play (steady beat, eighth notes, end of phrases)
9. Practice and perform the new creation!

Conclusion

The listening models by Patricia Shehan Campbell creates a clear guide for educators to follow to create a lesson on any culture. The challenge is researching in a smart way so that the information presented for the Integration step is relevant and interesting. Finding books on Shoshone's music culture with recordings was a powerful resource and tool. Historical

⁴⁹ Johnny Ray, "Native American Instrument Lesson," August 27, 2020, video, 8:00, <https://www.youtube.com/watch?v=XkgoYNjgiao>.

information provides background for students, but current events and resources such as Wyoming PBS yield lasting impact on students. When the research is finished, it is distributed to students throughout the lessons taught by the teacher. It takes time before, during, and after the lesson to accurately portray the culture to students. During research, time is taken to discover worthy sources to present to learners through music which results in students interacting with another culture as global citizens.

Pia Isan Nahupia 'Wolf Song'
Listening Guide



Pi - a I - sam pee - n - tsi
 Pen-nan kwa - sin kat - sun - ka U
 Pi - ya - tehki Pi - ya - tehki
 Pi - ya - tehki Piyaa - ttu - a noo - te
 Pi - ya - tehki Piyaa - ttu - a noo - te
 Haiya wainna.

Translation:

Furry Wolf

On his tail

Carries him away, Carries him away
 Carries him away, Carries the child away.
 Carries him away, Carries the child away.

Haiya Wainna

Figure 2.1 Eastern Shoshone Listening Guide

Chapter 3: Methodology

Research Tools

The main supplies I needed to conduct my research were a notebook, computer, and a video recording device. The notebook was to quickly write thoughts or quotes that students or myself said while teaching these lessons. The computer acts as the place to store the videos as well as my thoughts transcribed in a polished form. Finally, the video recording device is my iPad to capture the lessons and look for how students react to the information as well as any discussions that I did not have a chance to record in my notebook. The iPad is also used to record interview responses.

Fieldwork Procedures

I separated my timeline into three distinct sections of preparation, lessons, and data review. Preparation was three weeks long, the lessons spanned two weeks, and the data review took a minimum of two weeks. Though I had these periods of time blocked out for specific parts of the study, I recognize that an extra day or two may be added due to unforeseen circumstances such as a disruption during the school day like an assembly or field trip.

Preparation for the study started with drafting a consent form, a discussion with the principal of Clark Elementary School in Evanston, Wyoming, and sending the packet home for parents to read. Creating a draft of the consent form began with an overview of the study, what information I will use from the students, and what the potential risks would be for students in the study. After finalizing the draft, I met with Clark Elementary's Principal, Kimber Fessler. Together we went over the packet and made slight adjustments for clarity. The draft and meeting took a week to complete. Then, I shared the packets with the students and described the study for

them to take home to their parents. I told students they had two weeks to get the opt out form back to the school. To guarantee parents knew about the opt out form, the school sent out reminders through text and email.

The next section was teaching the lessons from Listening Models to the fourth and fifth grade students. This required two weeks to complete, considering it takes two days to complete the same lesson to both grades. The first two days were the pre-test to understand where student knowledge was on the Eastern Shoshone. Once the students took the pre-test, I immediately recorded the results. In each class, I chose a random student to interview after the lesson was taught. Then each lesson proceeded in the same steps. First, I set up the iPad for recording purposes and mark which students are absent. Then the lesson is taught, observations written down quickly, and the student is interviewed at the end of the lesson. Finally, I downloaded the video on my computer, watched the recording, and typed up observations as well as the interview. The posttest is the same as the pretest. I marked students who were absent and graded the test right after.

Finally, I took two weeks to look over the data collected. This was accomplished by comparing the two tests, comparing the progression of knowledge in the interviews, and assessing the observations of the classes. During this time, I analyzed my field notes and looked back at the recorded lessons when needed.

The project itself took one month in total from start to finish. The classroom size allowed the classes to engage in the Listening Models with enough space for movement, instruments for playing along and creating world music, and to allow for a camera to record the class periods. With the classroom as the setting for my fieldwork, the study only occurred in the morning during the fourth and fifth grade music classes. After the morning classes was my planning

period which allowed me to pull students for interviews, download the video from the lessons, and watch the lessons and type up observations.

Participants in the Study

Studying the effects of Campbell's Listening Models on elementary students means finding a population of elementary aged students. Then I had to decide which grade level would be best for the task. The younger sections of kindergarten and first grade would be able to participate in the Listening Models, but do not have the reading and writing skills to answer open-ended questions. The middle two sections of second and third grade contain students that can write short sentences but cannot fully capture their ideas. Though these grade levels can verbalize their thinking, it would require asking questions to each student and recording their answers digitally or in a hard copy. The final grade band is fourth and fifth grade students. Students in these grade levels can read questions on their own, verbalize their thinking, and accurately write down their thoughts.

The study will be a typical case selection, meaning the participants in fourth and fifth grade will be what is typical in Evanston, Wyoming. Clark Elementary had two sections of fourth and fifth grade with thirty-nine fourth graders and thirty-five fifth graders for a total of seventy-four students enrolled. Thirty-eight of the students are male and thirty-six are female. The youngest age of the students is nine while the oldest is twelve. Sixty-six students identify as white while three identify Hispanic, two as black, two as American Indian, and one Asian.

The fourth and fifth graders attend music on a rotating schedule of A Day and B Day. On A Day, one group of the fifth graders goes to music while the other is in their media class. After thirty-five minutes, the groups switch so they receive the same information. This is the same for

the fourth-grade classes except on B Days. Schools on Mondays in Evanston start late to allow for teacher professional development, meaning when an A or B Day lands on Monday, the classes are thirty minutes instead of thirty-five.

Methods for Data Collection

Multiple data collection tools were utilized to accurately gauge student retention of cultural and musical information on the Eastern Shoshone. Fourth and fifth grade students have the capacity to read questions, select from multiple options, write their thinking with an explanation, vocalize their thinking, and continue class without distraction from a recording device. Taking the capacities of the students into consideration, the data was collected through observation, repeated measures, ethnographic interview, and audiovisual methods.

I recorded each lesson so I could rewatch the video and confirm the observations I made throughout teaching. During the lessons I made several types of observations including students' engagement level, understanding, and their ideas. Engagement can be measured in numerous ways, but in the case of the Listening Models, I based engagement on their movement, singing, and playing instruments. Understanding was shown through conversations or questions they asked. Finally, I observed what their ideas are when it comes to creating their own version as well as how they perceive the Eastern Shoshone. I kept a small notebook to jot down observations, so I did not forget.

To accurately represent the learning of each participant, a pretest and a posttest were administered. The pre-test occurred in the class period before the Listening Models were introduced. After the class period in which the participants created their own world music was the post-test. The questions are the same on both tests and include only written questions.

Next, individual interviews were at the end of each lesson by pulling one student from each class to record their learning progress through a quick interview. The questions are the same after each lesson for each student. The students from each class were randomly selected with a random selection tool through the online school gradebook system PowerSchool. Once the student came up, I asked to make sure the student would consent to answering my interview questions. If they said no, I would reselect with the random tool again. Finally, the lessons and interviews are recorded with an iPad to easily transfer the data to the computer.

Chapter 4: Research Findings

Data Presentation

Considering the pre and posttests are the biggest data points, I present those results first. Then my research data is displayed in the same order as the lessons were taught starting with whole class observations then the individual student responses. Finally, I analyze the data and describe potential improvements.

Pre and Post Test Results

Seventy-four students participated in the study with seventy-two present during the pretest and seventy for the post test. The absentees are included as an “Absent” in figures 4.1-4.3 because students gave consent to be a part of the study but were absent on the day of one of the tests. The results recorded are the number of answers correct from a five-question test. The test form as well as a list of accepted answers is in the appendix. In traditional grading, seventy percent on a quiz shows satisfactory knowledge of a subject area. With a five-question test, missing one answer results in an eighty percent while missing two is a sixty percent. With this discrepancy in scoring, I decided three correct answers or higher shows a satisfactory understanding of the Eastern Shoshone lessons.

The pretest data in figure 4.1 was taken by seventy-two students with two absent showed 35.1% with zero correct answers, 36.5% with one correct answer, 23% with two correct answers, 2.7% with three correct answers, and 0% with four or five correct answers. Students that recorded correct answers on the pretest either answered questions one, four, or five correctly. These questions included information on who the Eastern Shoshone are, what is a round dance, and what instruments in the music room would work best for Eastern Shoshone music.

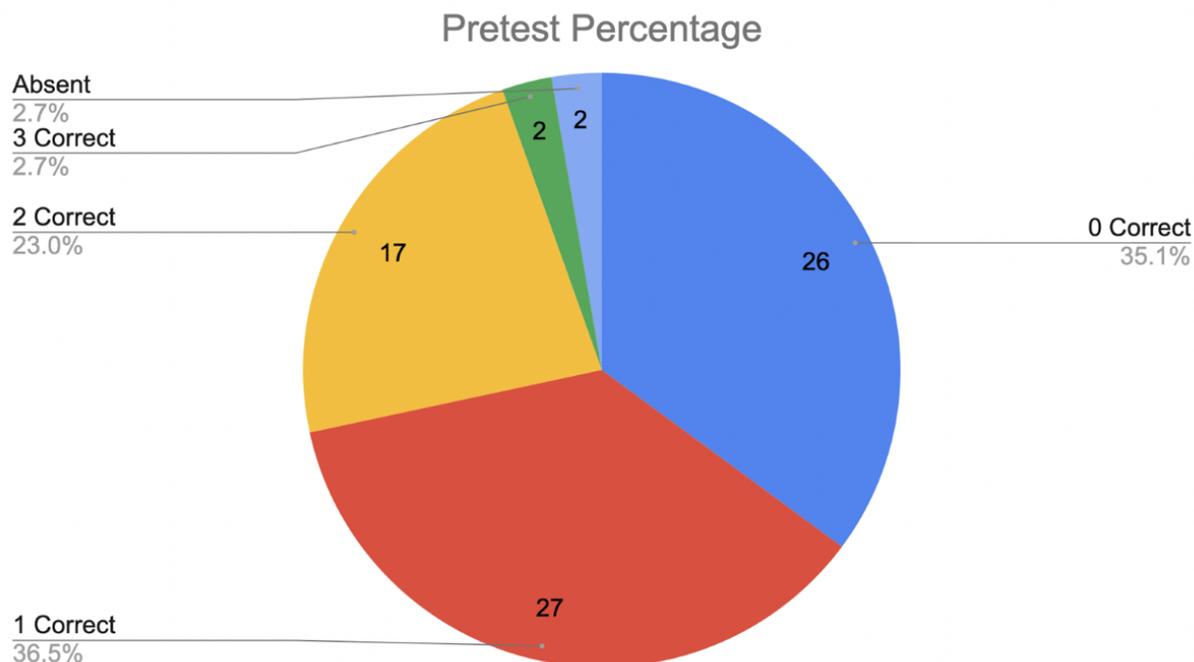


Figure 4.1 Pretest Results

The posttest data in figure 4.2 is from seventy students with four absent, 0% with zero correct answers, 1.4% with one correct answer, 8.1% with two correct answers, 12.2% with three correct answers, 29.7% with four correct answers, and 43.2% with five correct answers. During the posttest students frequently missed number one about who are the Eastern Shoshone as well as number three, the translation of the song title. With a satisfactory score being three correct answers or higher, sixty-three students answered three or more questions correctly.

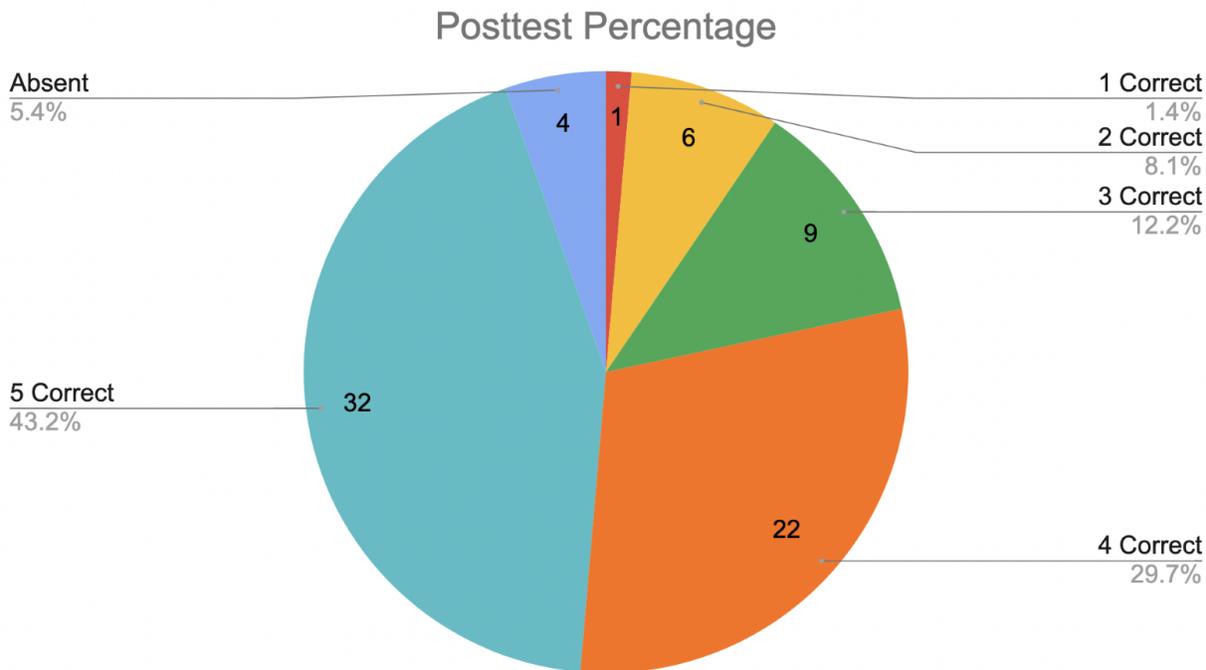


Figure 4.2 Posttest Results

Comparing the data from figure 4.1 and figure 4.2 shows an increase in correct answers. One student decreased their correct answers from pretest to posttest while one student stayed the same with two correct answers each test. The two students absent from the pretest scored a three and a four on the posttest, but because of their missing pretest, I cannot assess their growth. The four absent from the posttest do not have data to show growth.

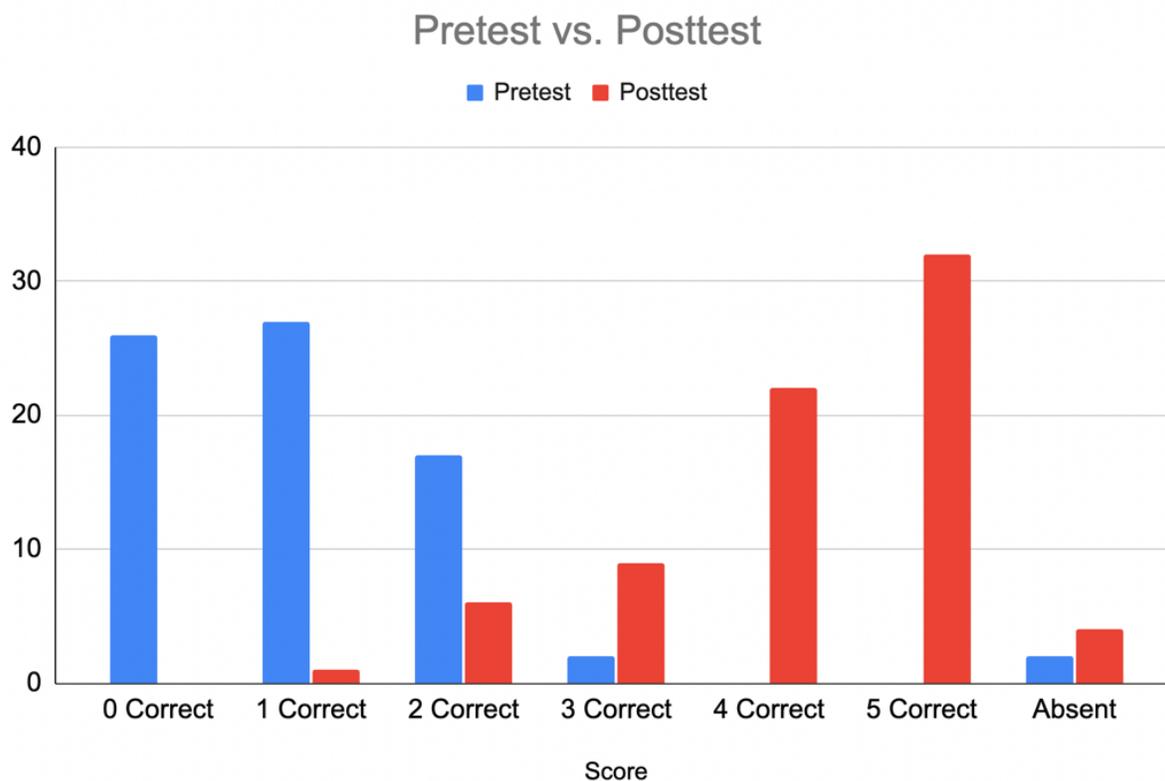


Figure 4.3 Pretest and Posttest Results Compared

Lesson One Observations: Attentive Listening

The first listening model is Attentive Listening. The students were led by me to listen to the song as a whole, as well as specific parts. As students first heard the song, their bodies started moving to find the steady beat while they were sitting. Most notable was nodding their heads, swaying back and forth, and clapping. Each class identified the drum and voice in the recording with one student saying, “It’s someone who doesn’t speak like us and a girl.” When shown a picture of the singer Beverly Crum and her husband Earl, some students wondered if Earl was playing the drum in the recording. After the third listening, each class would join in on the phrase, “*Haiya wainna*,” at the end of the song.

Students' individual observations on the song were abundant, but when it came to trying to follow the melodic contour with their finger, every class was unsuccessful. Introducing the Figure 2.1 offered support for them to follow along successfully. In two of the four classes, students were attempting to mouth the words of the song when it was put in front of them. The Eastern Shoshone drum video provided context for the students, and they remained engaged throughout the video. Their observations of the video included the physical attributes of the drum such as color, material, and painted pictures. One student noted the "Spiritual belief about the drum and when someone dies, they take the song with them."

The individual student responses show an overview of their learning of lesson one. The responses follow the questions found in appendix.

Student One

- "They play with the drums for the songs of their culture."
- "It always ends with I forgot what it says, but it ends with a saying."
- "More of their music."

Student Two

- "That the Eastern Shoshone are located in Wyoming."
- "That it has eight beats in a measure."
- "What other songs do they have."

Student Three

- "Uh it was a uh a song."
- "Uh it was about a child and a wolf."
- "I don't know."

Student Four

- "That they have these special Eastern Shoshone drums."
- "That it, it's like Native American."
- "Like, I know where they live. Like how... what words mean what."

Lesson Two Observations: Engaged Listening

The second lesson is Engaged Listening. The goal is for students to interact with the recording such as singing and playing an instrument. Each lesson began with a review of "Pia

Issan Nahupia” as well as the information gathered from the lesson before. All classes accurately described the meaning of the song and the song title in English - Wolf Song. Students did not attempt to label the song in Shoshone. All four classes were able to keep the steady beat when prompted while one class did so without being prompted. With each repeat of the listening, students continued to move their bodies as well as hum or attempt to sing the song.

Students interacted with the recording by taking turns playing a hand drum with a mallet and singing or humming with the listening guide. In every class the first and second attempt with the recording resulted in rushing the steady beat and not being able to hear the melody by the students or the recording. One student who was taking their turn singing exclaimed, “I couldn’t hear the recording last time!” To which I responded, “So, what should we do next time?” and the student suggested, “Play quieter.” That class was more successful the second time because of their awareness. In the other classes, I helped the drummers by playing a drum with them.

Integration of Eastern Shoshone culture was done through discussions of Round Dance and the Wind River Reservation video. When asked what they thought a Round Dance was, most students guessed correctly by saying, “A dance you do in a circle.” The video was not working so each class did a stepping motion in a circle. The video was shown in the next lesson.

Before the Wind River Reservation video, the students were asked what they knew about the reservation in Wyoming. Class One recollected there was a display about the reservation in the school before. Class Two could not remember the reservation but recognized the name Shoshone. Class Three went into more detail by saying, “The reservation near Riverton has a casino hotel,” and “Natives were the first people who founded America.” Class Four had a student make a connection to their own family saying, “One in New Mexico; my family can’t

prove it, but they think my grandma is Native American.” The whole class also made a connection to a class project they researched on the counties in Wyoming.

After the video, students made comments on what they heard during the video. Each class commented on how the Eastern Shoshone have been in the United States for thousands of years covering sixteen states. Class One and two ran out of time so the video was finished during the next lesson. Students in Class One notes, “The two people were great and great great granddaughters of Chief Washakie,” and Class Two said, “The government wanted more land and put a trail through Shoshone land.”

Student One

“That they had reservations so that they could live have a freely live.”

“That there is a drum in the background and that is a steady beat.”

“More of their music.”

Student Two

“That they traveled all over the Western Americas.”

“The song is called the Wolf Song.”

“What places did they camp first.”

Student Three

“The Indian Reservation, there was a bunch of Native Americans, they had a bunch of land before the other people came.”

“I don’t know.”

“I don’t know.”

Student Four

“The Eastern Shoshone have a Wind River reservation in Wyoming.”

“They used hand drums with a mallet.”

“Learn more about their culture.”

Lesson Three Observations: Engaged to Enactive Listening

The third lesson moves from Engaged Listening to Enactive Listening. The students continue to make music with the recording but move to performing the song without the recording. The first listening of “Pia Issan Nahupia” resulted in students moving their body,

clapping or patting the steady beat, and small groups of students trying to sing along without the listening guide. The four classes were able to recall the name of the song in English, the singer Beverly Crum, and described a round dance. The video of the round dance was shown.

The goal of lesson three was to have students sing the song without the recording. First the students sang the words with the recording, and each of the classes were comfortable singing. Classes three and four were the loudest out of the four. Upon taking away the recording, students were quieter, sang in a Western style, and only sang the repeating parts confidently. I shifted the students' focus from getting the words exactly right to trying to copy the singing voice in the recording. With the new objective, students sang louder and experimented with their voices while singing. Students observed, "Mouth in the right shape; raise my volume; I was changing with my tongue and like in between a head and chest voice; I changed the shape of my mouth." After the students made their observations, we tried one more time with the recording and then one more time without. Each class sang more confidently, and the singing style matched the recording better.

The integrating piece in this lesson aimed to find similarities between the students and the kids who live on the Wind River Reservation. Class One noted they were "dressed like us; just normal people." Class Two noticed, "they are carrying on their traditions; they learn." Class Three observed, "The kids were chanting something; They are essentially us, you know, just black." The last comment provided an opportunity to discuss the difference between Black Americans and Native Americans. Class Four discussed the physical attributes of the school, "tables, whiteboard; filing cabinet; multiple classrooms; students; pencils and papers."

Student One

"That the children are kinda like us but their family takes care of them and tries to have the best future."

“There’s always a drum in the background.”
 “The kids.”

Student Two

“They have their own religious practices.”
 “That they aren’t using their head voice.”
 “What other songs do they sing.”

Student Three

“That they were making schools.”
 “I don’t know.”
 “I don’t know.”

Student Four

“That they have schools.”
 “That they wear feathers when the dance and dance to the music.”
 “Hmmm... Why they wear feather clothes.”

Lesson Four Observations: Creating World Music

Lesson four is Creating music, which challenges students to create their own piece based upon what they have learned about the Eastern Shoshone thus far. Their creations are not authentic pieces of Eastern Shoshone music, but an attempt with the tools and knowledge they currently have. The final review of “Pia Issan Nahupia” resulted in each class recalling the name of the song in English, the meaning, and the Wind River Reservation. Classes three and four attempted to say the name of the song in Shoshone. I asked students if they believed the song we have been listening to is the only Shoshone song to which every class responded, “No!” The integration portion was playing other Shoshone songs by Beverly and Earl Crum as well as a fancy dance video from the Eastern Shoshone website. Students nodded their heads to the beat and had smiles on their faces while listening.

I told students that as a class they were going to create their own version of “Pia Issan Nahupia.” I explained that it will not be perfect, and it will not be entirely Shoshone, but we will try our best to honor the song with the knowledge we have. A video on Native American

instruments was shown to help students brainstorm and recognize similar instruments in the music room. When it was over, students were already starting to point out potential instruments. The next step was to sing along to the song and think of ideas. Considering each class had their own interpretations, I will describe the steps they took in the following paragraphs.

Class One talked about changing the lyrics, adding instruments, rhythm sticks, drums, and recorder. They did not change the lyrics because of time but added the percussion instruments before the recorder. The class did not feel like the rhythm sticks were being heard so they chose cowhide drums with mallets in the classroom. The recorder players wanted to play the melody on the recorder. To make it work, I transposed the song so it would be accessible on B, A, and G. Their song order was four beats of drums, sing with the drums, four beats of drums, sing with all the instruments, four beats of drums, sing with the drum, and end with *haiya wainna*.

Class Two wanted to use a hand drum, maraca, recorder, and I reminded them of needing singers. They decided the hand drums would keep the steady beat, the maracas would play the eighth notes, and the recorder would play a low drone. The class tried their creation and the students determined there were too many recorders, so four were changed to singers. After different tries their final order was drum four times, sing with drums, drum four times, sing with all instruments, and end with *haiya wainna*.

Class Three wanted to use many different instruments but decided on rain sticks, egg shakers, recorder, drum, and singers. The drums oversaw the steady beat, the rain sticks played the second time, the egg shakers would play with the drums, and the recorders would drone on G. After trying this iteration, the recorder players wanted to play a lower note so they changed their note to E. The class also noticed they were unable to hear the rain sticks so decided to

feature them in their final draft of rain stick, drum four times, sing with all instruments but rain stick, drum two times, sing with everyone, end with rain stick, and *haiya wainna* afterwards.

Class Four wanted to use recorders, drums, maracas, and singers. The students wanted the recorders to play an ostinato of D and E back and forth on the steady beat. The drums would play the steady beat while the maracas did a decrescendo on each phrase of the song. The final order of Class Four's song was drums for four, maracas do their decrescendo over four beats with drum, sing with recorder, end with a single strike on every instrument, and *haiya wainna*.

Student One

"That their culture, when they have the dance they go in a line and pick a new queen."

"That there is like different kinds of beats and its usually with a drum."

"Their songs."

Student Two

"That you can use many different instruments to almost replicate their music."

"That different people sing and their voices can be different."

"What is the first song they wrote."

Student Three

"I don't know."

"I don't know."

"Music."

Student Four

"That they have different songs and have like different like different I don't know songs."

"That there can be many different songs."

"I'm not sure, that's pretty much it."

Analysis of Lessons

Students during the Attentive Listening lesson interacted with the music immediately with their bodies. Although there were only two sounds present, the students were able to listen and identify distinct aspects of the sounds. The classes did struggle identifying the melodic

contour by moving their finger up and down in the air compared to when they had the listening guide as an aid. When it was in front of them, they were able to follow along. I think the close intervals of the song proved difficult for them to discern the notes that are higher or lower. Considering it was the first lesson, the students were giving a baseline of what they thought of the song and what they knew.

The Engaged Listening lesson allowed students to participate in music making with the recording to their comfort level. When split into their two groups, students could either sing or hum the melody or play the hand drum with a mallet without singing or trying to sing. I noticed more students participating in music making with the recording. Normally songs are taught by rote from the music teacher with segmented call and response. This works well for some students who can sing the melody right away, but those who are not confident will just pretend. The recording provides an aid for students who are not secure in the song, and they flourished.

Engaged to Enactive showed the strength of utilizing a recording for teaching world music. After three lessons of listening to “Pia Issan Nahupia” multiple times a lesson, students were able to pronounce the lyrics with and without the listening guide. Another observation was how their singing changed from a Western style to one mimicking the recording. By bringing their attention to how Beverly Crum sang, it gave them permission to sing in a non-Western style. Although I am a professional music educator, I would not be able to teach the song, pronunciation, and vocal timbre as effectively as the experience of multiple listenings of a culture bearer. It is important to note that the Listening Models helped facilitate student learning of the singing style of Beverly Crum.

Creating world music is not a tool I have previously used as a music educator. My experience with world music lessons is trying to mimic the sound correctly while the teacher

oversees making it accurate. Allowing the students to be in charge of synthesizing their learning of the Eastern Shoshone proved to be educational for all the classes. Although they had free range of the music room instruments, they chose instruments based upon their knowledge gained throughout the lessons. The instrumentation of each class was similar, but their performance differed in how many times it was performed, how they layered in instruments, and the utilization of introduction, interlude, or a coda. It was important to allow students the opportunity to create, but it was not without mistakes. I noticed their vocal timbre drifted back towards a Western style during this lesson, but it was the introduction of new instruments and singing without the recording that proved difficult for students.

Integration of Eastern Shoshone culture was present in every lesson through videos and a review at the beginning of each lesson. The reviews strengthened their knowledge of the song “Pia Issan Nahupia” and provided multiple opportunities to show what they know or fill in the gaps of what they had forgotten from one lesson to the next. I did notice the students were wary of trying to pronounce the song incorrectly and would only say “Wolf Song” until the last lesson where one student would try in each class. By showing videos that depict the life and experience of Eastern Shoshone, the students were able to build upon their knowledge of Native Americans. Occasionally students would include information they learned in a previous lesson and connect it to another.

Improvements

With any lesson or study, there is always an opportunity to reflect and think about how one can improve their effectiveness. This examination of Campbell’s Listening Models proves their effectiveness as a guide for educators to follow so my improvements focus on the decisions

I made. The first change I would make is to the listening guide. When it was introduced in the first lesson, students were wondering why no repeat sign was present. I assumed the students would hear the repeat and sing the song again, but they wanted the visual representation as well. It would also be helpful to include the introduction of the drum and the number of beats as the interlude.

Looking at the lesson plans, I think more detail can be added. Being an educator, I naturally asked students for their observations or thoughts after watching the videos provided in the lesson. I would add instructions for the teacher to ask for student input after the videos. If I conducted the lessons without asking students what they noticed, I would not know their thoughts on the videos. Another improvement to the lessons would be to have students perform a Round Dance while singing the song. Although the students had the opportunity to try a round dance, this happened because of a technological failure and I believe it should be added to the lesson.

Finally, I would improve the interview questions for the four students. By asking the students for one thing they learned about the Eastern Shoshone and their music, their responses were short and did not have as much detail. If I could change it, I would ask one question about what they learned today. I also recognize the time constraint of one thirty-five-minute class period and a transition period to another class meant shorter questions were best.

Chapter Five: Summary

The journey to teach world music to elementary students began after my first year of teaching as I taught music curriculum that did not provide extra cultural information with the song being taught. I attempted to supplement student learning by creating my own lessons in music cultures monthly but recognized I essentialized the culture as I only taught a limited view of the people group. After reading the work of Patricia Shehan Campbell the question that drove my study was whether Campbell's Listening Models help students retain cultural and musical information on a music culture, specifically the Eastern Shoshone.

The question works twofold throughout the study: testing the effectiveness of Campbell's models and the effectiveness of my own implementation of the models. First, I want to recognize that measuring Campbell's method could be achieved by following one of her already created lesson plans. Educators follow lesson plans written by someone else often, but it does not provide me with the scope and sequence of creating my own set of lessons or information on the specific culture I envisioned teaching to my students. Researching the Listening Models and creating my own lessons with them as my guide were able to answer the effectiveness of the models and my implementation.

Conclusion

The results from the pretest to the posttest show substantial growth in student knowledge from before the lessons and after. Looking at the posttest, sixty-three students received a passing grade out of seventy-four. Represented as a percent means 85.1% of students understood the Eastern Shoshone information at a satisfactory level after the lessons were taught. Reviewing the posttest results shows only two students out of seventy-two who took the test answered three

questions correctly. As a percentage, only 2.7% had a satisfactory knowledge of the Eastern Shoshone before the lessons. Overall, the growth from the pretest to posttest was 82.4%.

The student interview responses were a way to gauge student understanding of the material as it was being taught. As the students heard the same questions each lesson, it became easier for them to answer. Although each class was taught the same lesson, the students interviewed focused on distinct aspects of the material. Another example of student learning that is not quantifiable was how the students began to match their singing to the recording. During the Enactive Listening portion of the lessons, each class noticed how the singer sang in a unique way. The students tried to change their voices to match the singing and I do not think it would be possible for me to teach the singing style so well.

Another result from the study was the engagement and enjoyment of the students throughout the lessons. When students are engaged in a lesson, the retention of the material is higher. Along the same lines, when students are enjoying a lesson, they are more likely to remember the material. I have been instructing these students for five years so I have built up a relationship with them and can tell when they like a lesson. Their engagement and enjoyment were noticeable while reviewing the videos as they would nod their heads or move their bodies while smiling and listening to the song. With multiple ways to interact with the recording available to them, every student could be successful while learning the song.

The results of the study answer my question of whether Patricia Shehan Campbell's listening Models help students retain cultural and musical information on a music culture, specifically the Eastern Shoshone, with a yes. Her framework for World Music Pedagogy enabled my students to learn "Pia Issan Nahupia" through multiple listenings and create their own informed version. I think the part that shows the effectiveness of her model is how my

students tried to mimic the singing style of the recording. The usage of the recording loosely reminds me of bi-musicality, learning from a culture bearer to be fluent in another musical language. In no way would I consider my students to be bi-musical, but these are the steps they can take in the classroom to learn from a culture bearer, albeit in a more sterile environment.

One could argue that having a teacher to perform the music live would be best rather than a recording. I recognize the importance of having the leader demonstrate the song to break it down by section or phrase, or to slow down words and pronunciation. I know I would not have achieved the outcome of students singing in the style if I taught them the song by rote. Teachers listen to songs over and over to learn pronunciation, singing style, and rhythm. Then they teach their own version of the song to the students. Although their goal is not to change it, variation will occur, so a recording from the culture bearer can eliminate the discrepancies.

As mentioned previously, this study also looks at the effectiveness of how I implemented Campbell's listening models. Looking at the results of the interviews and student engagement, I put them into practice beneficially for the classes. Of the four students interviewed, three of them answered the questions with relevant information from the lesson given that day. Student Three answered, "I don't know," multiple times was not able to express their learning, but I did notice their engagement during the song and the cultural videos. Many students may have answered the questions like student three but were still engaged in the lesson.

I noticed engagement from all students through their body language, eye contact, and participation. The first time I played the recording students took an interest in the song by showing the steady beat with their body by patting, clapping, nodding, or swaying. I thought this would diminish as we continued listening, but the students continued their body movement with more students joining each time. In the videos I noticed students' eyes following me around the

room as I taught, but more importantly watching the videos on the Eastern Shoshone. After the videos, multiple hands would raise to explain what they learned. Finally, the students participated in “Pia Issan Nahupia” the entire time. I followed the framework from Campbell, but I chose the sequence of patting, following the melodic contour, utilizing a listening guide, and then adding instruments.

Recommendations

After progressing through the process of creating and implementing a well-researched world music lesson, I would recommend teachers take their time, make the work meaningful, and contact a culture bearer. To gather research on the Eastern Shoshone, I read multiple articles and books as well as watched videos and listened to recordings from reliable sources. The research portion took a month to complete with trusted sources. But once I had a solid idea of the culture, writing the lessons with Campbell’s work as a guide was simple. I would recommend taking a month for the research, especially if it is during the school year or while one is working. If it is summer for a teacher or one has a break, a week dedicated to research could work.

Considering the nature of finding information on a particular culture takes multiple days, I suggest researching a culture that sparks personal interest. Potential starting points include geographical location, school population, teaching standards, or family connections. By creating a set of lessons on the Eastern Shoshone, these lessons are relevant to my geographical area and can be taught to different students every year. An additional adjustment to utilize this lesson each year would be to include recent events from the Wind River Reservation. Now that I understand the Listening Models better, I plan to create another that moves further from a geographical connection to one of exploration of the world. I believe starting with an area of familiarity and

moving outwards with students starts to build a relationship with where they live and then move out to learning about other locations and finding connections to those people.

Although the effectiveness of the Listening Models is evident utilizing research and lessons, including a culture bearer is ideal. During the study, I did not have the opportunity to bring in a member of the Eastern Shoshone. If a member of the culture can visit the classroom, zoom, or record a video, it would create another connection to the culture. The individual does not need to be an expert in the music of their culture. Whether they are a community member, artist, or dancer, the information gained from a person from that community is easily merged into the Integrating portion of the Listening Models. Whatever their background, including their worldview and experiences can change a lesson for the better. If the person were a trained musician, it would be beneficial to perform a song they suggest or record. A dancer could teach traditional movements, while an artist could share their work and provide tips for the students to create their own. If the person is not involved in the arts, having their life experience to share allows students to make connections to their lives. Inviting a culture bearer to be a part of the lesson provides expertise to your teaching which is one of the main goals of the Listening Models.

Appendices

Appendix A. Pretest and Posttest Form

Eastern Shoshone Pre and Post Test

Name:_____ Class:_____

1. Who are the Eastern Shoshone?
2. Where do they live?
3. What does *Pia Issan Nahupia* mean?
4. What is a Round Dance?
5. What instruments in the music room would work best for the music of the Eastern Shoshone?

Appendix B. Pretest and Posttest answers**Eastern Shoshone Pre and Post Test Answers**

Name: _____ Class: _____

***Anything extra will be considered above and beyond,

1. Who are the Eastern Shoshone?

- Native American/Indian tribe

2. Where do they live?

- Wind River Reservation
- Wyoming
- All over

3. What does *Pia Issan Nahupia* mean?

- Wolf Song

4. What is a Round Dance?

- A dance in a circle

5. What instruments in the music room would work best for the music of the Eastern Shoshone?

- Drum (drum type instrument), Maraca (shaker type instrument), Recorder (flute type instrument)

Appendix C. Interview Questions

1. What is one thing you learned about the Eastern Shoshone today?
2. What is one thing you noticed about their music today?
3. What is one thing you want to know more about the Eastern Shoshone?

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