A CASE STUDY OF MIDDLE SCHOOL GENERAL MUSIC CURRICULUM: A

CRITICAL INQUIRY

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Table of Contents

Abstract

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Over the last decade, there has been an influx of research and policies around critical pedagogy, care, SEL, and gender in K-12 settings and the music classroom. However, less explored are the ways in which music teachers use these components to drive their planning and instruction, namely, their curriculum. This collective case study focused on the instruction and documentation of general music teachers' values of the self-identity and moral development of their middle school students. Using Gilligan's framework of self-identity and moral development, coupled with Critical Pedagogy, this study analyzed the ways in which three middle school general music teachers describe, document, and implement their teaching values of student self-identity and moral development. Findings in this study suggest that teachers might be able to help their students' moral development through teaching and curricular strategies based in critical pedagogy. While the teachers in this study expressed values in their students' moral development, their curricular documentations were inconsistent with their descriptions and therefore did not promote their values to administrators, parents, or community members.

A Case Study of Middle School General Music Curriculum: A Critical Inquiry

Chapter 1

Introduction

In my final year as an undergraduate music education student, I stumbled upon a

YouTube video of a talk by psychologist Carol Gilligan at an education conference.

Gilligan spoke about an emotional, psychological, and physical transition adolescent girls

go through around age 11. During this transition, Gilligan described that girls begin to

locate their senses of morality and self. She wrote about her exploration of morality and

self-identity in people's responses to:

> … actual situations of moral conflict and choice, times when the sense of self, the
>
> I, comes to the fore in the question 'What am I going to do?' and moral language
>
> (should, ought, right, wrong, good, bad) comes into play in the questions 'What
>
> should I do?' or 'What is the right or good thing to do?' (Gilligan, 1991, p. 20)

In other words, morality, as Gilligan names in terms of psychological development, is

about choice; self-identity is about assurance in that choice.

These two qualities, morality and self, are loaded terms; yet throughout Gilligan's

talk, I found myself shaking my head in affirmation. I felt both seen and understood as a

young female who had been through adolescence and did not have the words for what I

experienced. With this validation, I started down the rabbit hole of Gilligan's works and

found that with every question her writings answered about my own experiences, three

more questions popped up about adolescence. Nevertheless, the recurring question that

would not leave the back of my mind was, *what role does education play in this*

transition and development of self? And, further, *can music play a part in this transition as well?*

Throughout my time as a preservice music teacher, student development and responsiveness—for not only the profession itself but also new and progressive teaching—seemed to be a recurring topic of conversation I heard from music educators with whom I observed or co-taught. I attended conferences such as NAfME and NJMEA, where music teachers from around the nation would attend presentations and discuss the progressive, 21st-century teaching needs. However, while almost everyone I spoke with had a different answer for *how* to attend to these needs, the *what* was always the same: music educators need to be cognizant of their students' development amidst the musical aims and outcomes.

As I spent time in schools talking with music teachers, they talked a lot about how they addressed their values such as development, Social-Emotional Learning (SEL), and student-centered activities in small ways. However, when they talked about their "curriculum," or even shared their curriculum documents with me, there was no mention of these critical components of teaching that seemed to be prevalent in the teachers' reported daily interactions with students. Instead, these documents emphasized music literacy and building musical skill, essentially with concern for state and national standards centered around performing. This mirrored my own experiences as a pre-service music educator. I found that even in my own pre-service music teacher training, I was encouraged to create a curriculum and lesson plans that would reach multiple musical ends, appease administrators, that focused primarily on musical skills and building notation and ensemble literacy; but, so much of this documentation was

disconnected from what we implemented in our "real" lessons behind closed doors, which addressed critical components of SEL and care, and student development of self-validation. As I observed this dilemma in music education, I looked to Gilligan (1991) for grounding in understanding the need to attend to self-identity and moral development in the music curriculum. By codifying this understanding through musical experiences, not as something separate from the musical processes, music education can serve as a pipeline to student self-identity.

Over the last decade, there has been an influx of research and policies around critical pedagogy (Edgar, 2017; Hess, 2019), care, SEL, and gender in K-12 settings and the music classroom (Hendricks, 2018; McBride & Palkki, 2020). While this research has explored components of how they are implemented in the music classroom, less explored are the ways in which music teachers use these components to drive their planning and instruction, namely, their curriculum. Even less explored are the ways in which music teachers implement these components in the general music classroom. In addition to how music educators might achieve these teaching components, how are music educators documenting these values and prevalent issues in their written curriculum for planning and using the documentation to drive larger curricular changes? And, in what ways are the teachers' documentations aligning with their instruction, and vice versa?

Purpose

The purpose of this study is to investigate the ways in which current middle school general music teachers develop and implement curricula to support and respond to their students' moral development and self-identity.

Research Questions

The following research questions guided this study:

1. How do middle school general music educators describe their teaching values of student self-identity and moral development?

2. In what ways do middle school general music educators address the values of student self-identity and moral development in their music curriculum?

3. In what ways do middle school general music educators implement curricular strategies of student self-identity and moral development in their classrooms?

Chapter 2

Literature Review

Prior to data collection, I conducted a literature review on topics surrounding systemic patriarchal structures, critical pedagogy, and curriculum, components that contribute to the overall notion of self-identity and moral development. I begin by charting a timeline of implementations in curriculum creation and policy as they relate to education, and how they can be used to enact structural change within the system of education. I then discuss the use of critical pedagogy as a lens through which to write curriculum and policy. In my final section I describe gendered approaches to psychological development as they relate to the aforementioned concepts of critical pedagogy and education. Lastly, I employ Gilligan's concept of self-identity and moral development as a theoretical framework that guided this research.

Curriculum and Policy

In the United States, there is an intimate relationship between policy and curriculum. Educational policy trends influence curriculum (what content is taught) thus, directly impacting instruction (how the content is taught) (Marsh & Willis, 2007). According to Macdonald and Leeper (1965), curriculum activity is the production of plans for further action and instruction is the putting of plans into action. The initial approach to curriculum began with John Franklin Bobbitt (1918) and the inspiration he derived from Frederick Winslow Taylor's 1911 book, *The Principles of Scientific Management*. Bobbitt's book, *The Curriculum*, published in 1918, took Taylor's initial suggestions for plant managers to get the most out of their workers and applied them to education. This application of strategies was the first curricular suggestion that education

was a business—a notion that is still used in the education system today. In the late 1970s, Fenwick English began advocating for the use of business techniques in the curriculum. He mainly wrote his books for school administrators who view themselves as businessmen of the education system. This type of advocacy kept the curricular conversation on-trend with treating school like a business. All three of these men influenced the path for the systematic curriculum that is used in schools today.

In 2002 Former President Bush signed into law No Child Left Behind (NCLB). This law had a tremendous impact on curricular discussion and shaping nationwide in the 21st century. NCLB emphasized a scientific research approach to creating a curriculum— much like the works of Bobbitt, Charters, and English. The makers of the NCLB law sought to find the most effective ways to teach using scientific research methods such as random sampling, controlled factors, and focusing on methods and techniques. This broad, generalizable, score-driven system of evaluation has been at the forefront of most decision-making in the educational realm for nearly two decades by law and over a century in writing (Apple 2006; Murphy, 2006). Of course, music is not immune to such decision-making, as seen by the influx of policy implementations including generalized standards, benchmarks, and evaluations confronting music educators on a daily basis (Benedict 2004; Bernard & Abramo, 2019; Shaw, 2020).

Generalizability is not conducive to educational objectives, however. There are too many factors that come into play within each school that make it way too complex to generalize. Additionally, education is an ever-changing, ever-growing field that progresses too quickly to be generalized in relatively simplistic terms. Null (2011) cautioned,

The 'cause and effect' thinking that prevails in the world of system building leads

those who think in this way to assume that teachers cause learning. This

overemphasis on the role of teachers forgets the fact that teachers do not control

their students. (p. 17)

The systematic curriculum does not consider that teachers are facilitators, and that

inevitably it is the navigation and conversation between the students and their teachers

which enables learning.

Many scholars have advocated for curricula that go beyond the systematic

approach encouraged today. In 1994, Eisner wrote his book *The Educational*

*Imagination: On the Design and Evaluation of School Program*s, aimed at helping

readers understand the major approaches to curriculum planning and the formation of

educational goals. Eisner provides a conceptual framework that shows learners the

different ways in which the aims of education can be regarded, and describes their

implications for curriculum planning and teaching practices. Eisner asserted that the

foundation of any given educational practice depends on the characteristics and context

of the school program along with the values of the community that program serves

(Eisner, 1994). He also defined three essential forms of the curriculum: explicit, hidden,

and null. The explicit curriculum concerns learning opportunities overtly taught and

stated or printed in documents typically drawn from standards, policies, and related

guidelines. The implicit curriculum may be intended or unintended but is not stated or

written down and can also be considered a hidden curriculum. These are messages that

students receive about stereotypes, biases, and societal norms. The null curriculum refers

to what students do not have the opportunity to learn because it is neither included in the

written documentation nor the instruction.

Noddings (2007) questioned traditional educational disciplines and provided

alternatives for educating children in the 21st century. She suggested that the disciplines

be stretched from

within, that we push back the boundaries between disciplines and ask how each of the

expanded subjects can be designed to promote new aims for the 21st century.

Greene (2013) encouraged educators to think about curricula in new ways based

on how learners perceive knowledge.

> Curriculum, from the learner's standpoint, ordinarily represents little more than an
>
> arrangement of subjects, a structure of socially prescribed knowledge, or a
>
> complex system of meanings which may or may not fall within his grasp. Rarely
>
> does it signify possibility for him as an existing person, mainly concerned with
>
> making sense of his own life-world. (p. 127)

One can easily assume knowledge is something one has to find somehow or that this way

is the only way to acquire knowledge. But this does not allow humans to acknowledge

their internal knowledge. The way that is often taught to conceive of knowledge is that

knowledge is comprised of ideas, facts and information that come from outside of our

"life-world" (Freire, 1970; Greene, 2013). Or, that knowledge is a system of abstract

concepts that we learn and then apply to our life. However, humans also have their own

internal knowledge that comes from the experiences they accumulate, the things that they

themselves come to know and understand. From Greene's perspective, she suggested

people might gain knowledge through living their lives and then applying it outwards:

"We are still too prone to dichotomize: to think of 'disciplines' or 'public traditions' or 'accumulated wisdom' or 'common culture' (individualization despite) as objectively existent, external to the knower—there to be discovered, mastered, learned" (p. 127).

Some scholars (Abrahams, 2005; Apple, 2006; Giroux, 2018) find it vital to look at the structure of school itself, which is why its ideology fits into an existentialist view of curriculum. Critical theory is one route to achieve an existential-like curriculum: "One of the important questions that children are taught to ask of practices and policies of schooling and elsewhere is, 'Whose interests are being served?'" (Eisner, 1994, p. 74). And, it is through this questioning of authority that critical issues of care, self-awareness, development, and other facets of social justice can be faced head-on.

Critical Pedagogy

Critical theory, according to Eisner (1994), is the "approach to the study of schools and society that has as its main function the revelation of the tacit values that underlie the enterprise" (p. 73). Critical theorists concern themselves with societal underlyings that influence unjust social order—something which often presents itself in schools. In other words, critical theory raises the need for a critical consciousness. Freire (1970), who is most closely associated with critical pedagogy, was the first person to see the value of this critical consciousness in the context of education and its ties with oppression.

Within music education, critical pedagogues such as Abrahams (2005a, 2005b), Hess (2019), and Schmidt (2005), suggest that we can enact activist music education from critical pedagogy by integrating thoughtful reflection and action (praxis), honoring students' lived experiences, using problem-posing education to achieve conscientization

(Freire 1970), or a conscious awareness that one knows that they know, and engaging in dialogue. Abrahams (2005a) asks important, central questions: Who am I? Who are my students? What might they become? And what might we become together? These are questions meant to be the starting point for music teachers, for if they do not ask these questions, they will not be able to honor the students' lived experiences and achieve conscientization from both them and their students.

Abrahams (2005) named basic tenets of Critical Pedagogy: Music education is a conversation, Music education broadens the student's view of reality, Music education is empowering, Music education is Transformative, and Music education is political (p. 64). These tenets—especially empowerment and transformation—might link to how Gilligan (1991) discussed the developmental process in children and adolescents. Gilligan (1991) spoke of pressures to bury an honest voice, which, she wrote:

> in our post-modern culture is said not to exist. In such a context, it becomes hard for girls… to know what they know without feeling crazy. And saying what they know, especially what they know about the people around them, can make trouble for others and for themselves. (p. 67)

Here, Gilligan refers to the experience of adolescent girls whose voices are being buried by patriarchal structures. Through this burial, young people are given neither permission nor space to be able to discern they know what they know— a crucial skill in achieving critical consciousness— and as a consequence they are rendered relatively powerless.

Through a critical teaching approach, the teacher helps one to achieve critical consciousness and take action upon it. This attribute is a central component of teaching, and one rooted in care. "The primary aim [of education] is, rather, caring and being cared

for in the human domain and full receptivity and engagement in the nonhuman world"
(Noddings, 2013, p. 174). Gilligan (1991) renders the value of "care" within a political
and structural context beyond gender alone. "Within a patriarchal framework, care is a
feminine ethic. Within a democratic framework, care is a human ethic" (p. 22).

Music Education is Empowering and Political

Music education, as curriculum and instruction, is political (Hess, 2018; Schmidt,
2005); yet, it is also empowering. Empowerment entails many different qualities. It is a
process that fosters power in people in their own lives, communities, and society by
legitimizing actions that stem from their own lived experiences. Conscientization is a
term coined by Paulo Freire (1970) to describe a type of understanding that is so deep;
one actively—or, consciously—knows that they know. This depth of knowledge goes
beyond the basic "knowledge" domain (Marzano, 2001) and implies the ability to apply
that knowledge to affect change (Abrahams, 2005). Such affirmation of knowledge
allows one to act upon their realities, thus bringing about transformation.

Stemming from the roots of *Pedagogy of the Oppressed* (Freire, 1970), education
is about power: Who has power? Who is without power? What can the one with power do
to empower the powerless? These questions are crucial in understanding that despite
policies rooted in research that aim to destructure the music classroom, a patriarchy and
concomitant hierarchy of power remains prevalent in schools and their classrooms.

Schmidt (2005) drew upon Freirian concepts to develop frameworks that define
the philosophy of a Critical Pedagogy for Music Education. These concepts borrow from
Freire's texts and delineate practices to ensure transformation by believing real learning
takes place only if students and teachers alike are changed both in and by the process of

education. By looking at music education through the lens of critical pedagogy, music educators are provided with answers regarding how to encourage the self-actualization of students' experiences along with their moral development in order to foster a sense of self.

Theoretical Framework: Self Identity and Moral Development

For my case study analysis, I drew upon a theoretical framework rooted in feminist psychology for moral development. Researchers in music education have studied music's influence on identity, though many have been ensemble based or particularly focused on musical identity rather than self-identity as a whole. Parker (2014) conducted a study on the process of social identity development in adolescent high school choral singers. She noted an importance of belongingness, or community, within the adolescents. She found that the "choral classroom is identity-defining and assists adolescent social development through the music-making experience" (Parker, 2014). Hourigan (2009) addressed social identity of students in his article The Invisible Student: Understanding Social Identity Construction within Performing Ensembles. While he spoke through the lens of special needs, his findings are applicable to all students. Hourigan included research such as group dynamics and social identity theory and found lasting impact through positive atmospheres and lasting relationships. Sweet & Parker (2019) wrote about vocal identity in the female voice. They found that their participants' vocal identities grew stronger in group music making and with encouragement from teachers. They also noted power imbalances throughout their study between participants and their teachers.

> We speculate transactions between participants and teachers in this study were
>
> difficult in part because in public schools, teachers hold the power (O'Toole,

2005) and act as agents of parents (Bates, 2004). Particularly in large ensemble settings focused on polished performance, conductor-to-ensemble communication may have translated to a lack of power sharing and dialogical student-teacher relationships. (Sweet & Parker, 2019).

I look to Gilligan's 1991 text, *Joining the Resistance,* for a basis in child development and its role in an equitable and critical music education approach. Psychologists such as Kohlberg and Piaget have studied the moral development of young children for decades. However, Carol Gilligan, a student of Kohlberg, noticed that his studies had been conducted on boys only (Kohlberg, 1958, 1984), perhaps assuming that girls were just like boys, or that they didn't matter as much. Regardless of his reasoning, Kohlberg's studies left out fifty percent of the population. Gilligan (1982) also critiqued the earlier work of Piaget (1932), whose data, he claimed, showed that girls, on average, reach a lower level of moral development than boys do.

> In the theories of Freud, Erikson, Piaget, Kohlberg, and their contemporary
> offshoots in psychoanalysis and cognitive psychology, the separation of the self
> from relationships and the elevation of mind over body, reason over emotion,
> appear as milestones along a developmental path, markers of progress toward
> maturity. The splits themselves have become naturalized and mistaken for
> development, or seen as a requisite of civilization. (Gilligan, 1991, p. 28)

The splits Gilligan referred to here are those of separation between reason (deemed masculine) and emotion/relationships (deemed feminine). Gilligan found in her studies of girls that this separation seemed unnatural to them and went against their honest voices in their development to an "Ethic of Care." Male psychologists and their counterparts deem

this separation as proper moral development as it provided boys a path toward an "Ethic of Truth" (Gilligan, 1982).

> The loss of relationship suffered along the way is deemed necessary, part of the price we pay for growing up. The hand of patriarchy remains hidden in these accounts of development until suddenly it appears unmistakably: morality and development itself are premised on the internalization of the voice or law of the father. (Gilligan, 1991, p. 28)

Gilligan critiques this separation as it takes a binary (masculine vs feminine) and creates a hierarchy (masculine over feminine). "Psychologists had assumed a culture in which men were the measure of humanity, and autonomy and rationality ('masculine' qualities) were the markers of maturity. It was a culture that counted on women not speaking for themselves" (Gilligan 1991, pp. 16-17). Through her own studies, Gilligan instead revealed that girls develop differently than boys and have different moral experiences. Gilligan (1991) spoke to this development in *Joining the Resistance*, where she coined the term "initiation."

> Initiation, Gilligan (1991) wrote, is a phenomenon experienced by adolescent girls in which they are initiated into the patriarchal system:

> The initiation into patriarchy is driven by gender and enforced by shaming and exclusion. Its telltale signs are a loss of voice and memory, an inability to tell one's story accurately. Thus, the initiation of children into a patriarchal order leaves a legacy of loss and some of the scars we have come to associate with trauma. (p. 26)

However, Gilligan also found that girls with healthy psyches actually resist this initiation: "In coming of age, the girls were aware of but also resisting pressures to disengage themselves from their honest voices. Exploring their resistance, I saw how it challenged an initiation that was both culturally sanctioned and socially enforced" (p. 7). Though Gilligan suggested that boys and girls develop differently, she disputes that it is not an issue of essentialism or socialization but one of development and initiation.

> It is not that women are essentially different from men or are all the same, or that men and women are socialized to play different roles, which is often the case. Instead, like a healthy body, a healthy psyche resists disease. There is an inherent tension between our human nature and the structures of patriarchy, leading the healthy psyche to resist an initiation that mandates a loss of voice and a sacrifice of relationship. (p. 32)

If conscientization, as Freire (1970) describes, is the way in which individuals and communities develop a critical understanding of their social reality through reflection and action, then conscientization is achievement of the resistance of initiation. This resistance involves examining and acting on the root causes of oppression as experienced in the here and now. Freire (1970) might argue that this active resistance can be achieved through conscientization. Gilligan (1991) interviewed an eighth-grade student who spoke directly to the concept of conscientization within the education system—and perhaps how she can achieve conscientization only by working against the system itself:

> She contends with a voice that carries the force of moral authority and would lead her to forget her mind, a voice she experiences as intrusive and controlling. You can forget your mind, she says, but the "deeper sort of knowing," the knowing she

associates with her heart and her soul and her real thoughts and feelings, can't be changed by someone saying, "No, this is wrong, this is right" (p. 66).

She unknowingly speaks to the concept of conscientization with the language of an 8th-grader. This "deeper sort of knowing" is the type of knowing that Freire might encourage— a voice which contests the patriarchal morality. Gilligan continued, "however forceful the initiation, however linked with smartness, intelligence, and education and all they imply, the "feeling is just with you," a gut knowing, buried perhaps but not lost" (p. 66). Institutions of hierarchy and patriarchy (in this case schools) force students to choose between having a voice and having relationships (a value seen as inherently feminine). A resistance to making this choice "leads them to be described as having a problem with separation" (p. 75). Which they do. And while society constructs the binary, and therefore hierarchy, of masculine and feminine, the discussion is not one of gender, but of voice and relationships— humans finding their true voice. Gilligan furthers that young adolescents:

> ...are having a problem separating their minds from their bodies, their thoughts from their emotions, their honest voices from their relationships: separations that entail a sacrifice of both voice and relationship and lead them to lose touch with what they know and who they are. (Gilligan, 1991, pp. 75-76).

This loss of touch with what the students know and who they are is not only aggravated by the education system itself, but also by society once students leave the classroom. If we look to Freire for a lens through which we approach education, then the school's purpose should be to liberate students by acknowledging their voices and affirming they know what they know—a direct resistance to the initiation.

Returning to Greene (2013), once more, she spoke of the dichotomization of learned versus experienced knowledge. While Gilligan problematized that learned knowledge is privileged over deciphered knowledge and, in the process of initiation, effectively gaslights adolescent girls, then creating a curriculum through a critical theory, existential, inward knowledge lens could act as an advocate for the marginalized students.

Using Gilligan's notion of initiation when examining the music curriculum in middle school may help teachers support their students' development and achieve conscientization. Furthermore, using a Critical Pedagogy approach to curriculum development can address this initiation through analysis of structures of power for a more equitable approach to teaching and learning. While Gilligan's framework guides this study, I used the term "social emotional learning," or SEL, when speaking with participants. The choice to use this term over moral development is because SEL is a common term used in K-12 schools at present. In an attempt to honor the teachers' world, I substitute with SEL.

Chapter 3

Methodology

This study focused on the instruction and documentation of general music teachers' values of the self-identity and moral development of their middle school students. Three questions drove the research for this study:

1. How do middle school general music educators describe their teaching values of student self-identity and moral development?

2. In what ways do middle school general music educators address the values of student self-identity and moral development in their music curriculum?

3. In what ways do middle school general music educators implement curricular strategies of student self-identity and moral development in their classrooms?

Research Design

In order to examine the research questions, I chose to do an instrumental case study to understand a general phenomenon of music teachers. Case studies are often used in exploratory research and can help generate new ideas. They are an important way of illustrating theories and can help show how different aspects of analysis can be related to each other. Case studies seek to answer questions such as "how," "why," or "to what extent" (Yin, 2009). Denzin & Lincoln (2005) describe case study as research that "…concentrates on experiential knowledge of the case and close attention to the influence of social, political, and other contexts" (p. 444). Thus, case study design provided a lens to examine the critical teaching components, values, and curricula in the middle school general music classroom. This instrumental case study included

observations of music classes, interviews with music teacher participants, and curricular document review. Analyzing data concurrently with collection, I identified themes and sought to refine for further nuance. These sources of data—classroom observation, teacher interviews, curricular document review, and field notes taken during observations—served to triangulate one another for trustworthiness (Denzin, 2006).

Participants/Setting

I chose participants for this study using convenience sampling through snowballing (Daniel, 2012). Drawing from a list of contacts from professional acquaintances and suggestions from professors, I contacted local general music teachers in the NJ, NY, and CT area in hopes of finding one early-career teacher, one mid-career teacher, and one veteran teacher. I chose to analyze curricular implementations of general music teachers because of the conduciveness to general music has to offer for dismantling structures of power in a classroom setting. Additionally, general music classes include a wide variety of students beyond those who elect to take ensemble classes. Three participants who fit the needed description and showed interest and availability were chosen. All participants are given pseudonyms to maintain confidentiality. All three participants teach in middle class districts and while there is some racial diversity, social class is consistent among students.

Zach is a fourth year music teacher at Sherman Middle School in CT. He teaches half general music and half choral music for 6th, 7th, and 8th grade. As a self-proclaimed "choir geek," going into music education was very natural for him. He completed a 5-year masters program for music education and while looking for choral music positions,

decided to apply to one middle school general/choral job. He has a deep love for music that he shares with his students as he teaches.

Beth is in her tenth year of teaching exclusively middle school general music. She is currently teaching at Palmer Middle School in CT. She graduated with her Master's in Music Education and has since gone back to school for her Administrators degree. Most recently, Beth graduated with an additional degree in special education. On average, she teaches around 500 students a year, about 150 to 200 per grade level. She has a spunk to her and an excitement about middle school that is contagious.

Kelly has been teaching music for 15 years. Her first eight years of teaching were with elementary music and then she moved to Roberts Middle School to teach general music and has been there ever since. Kelly teaches 6th, 7th, and 8th grades choruses in addition to her general music classes. She has two sections of 8th grade General Music per semester (4 total for the year— ranging from 15-22 students each) and two sections of 7th grade General Music per semester (same numbers as above).

Data Collection

The data collection occurred in the spring semester of 2021. Using convenience sampling (Daniel, 2012), I first selected three current middle school general music teachers and contacted them by email, inviting them to participate in this study. I asked for permission to interview them and analyze their curricula. I delimited the sample to middle school because, as Gilligan (1991) wrote, these changes begin around age 11, when a student is typically entering middle school. Interviews and document review served as the main forms of data. Marshall and Rossman (1995) wrote of four main types of data collections for case study, which include participation, observation, in-depth

interviewing, and review of documents. I used three out of four data sources (interviews, observations, and curricular documents) to triangulate my data (Glesne, 2015). I have given all participants pseudonyms to ensure trustworthiness and anonymity. Records and research materials for this study have also remained secured and no information with defining characteristics has been released. The data were approved by the Institutional Review Board at Westminster Choir College of Rider University.

Interviews

Following IRB approval from Rider University, I interviewed each participant over Zoom and recorded the interviews in order to transcribe and code for analysis. Each interview lasted approximately 45 minutes during which time I asked each teacher a mixture of open-ended and specific questions (Rubin & Rubin, 2012) around their musical/professional background, curricular planning, and self-identity/development to gauge their personal values and goals for their students and their instruction in the music classroom. Interviews aimed toward a conversational tone by inviting participants to speak freely about their teaching experiences and curriculum, and to provide opportunity for both participants and I as the researcher to refine statements and probe for additional information, in order to capture the participants' perspectives of their current situations as related to their pedagogy and practice (Creswell, 2007; Denzin & Lincoln, 2008a, 2008b; Marshall & Rossman, 2011). Appendix A lists the interview questions.

Observations

I also observed two of the three participants teach a lesson virtually. I observed one lesson taught by Kelly and one by Zach. Each class lasted 45 minutes. Due to Covid-19 restrictions, I was not allowed to visit in person, and the classrooms were set up

slightly differently because of safety precautions. They both invited me to observe

virtually via Google Classroom. Zach's class was composed entirely of in-person

students while Kelly's class was half in-person half remote. I took field notes

(Emmerson, Fretz, & Shaw, 2011) on observations such as classroom environment,

teacher and student interactions and dialogue, sequencing, and musical content.

I was not able to observe any of Beth's music classes due to the restrictions

surrounding Covid-19 and privacy policies within the district concerning virtual learning.

Curricular Document Review

Lastly, following interviews and observations, I reviewed each teacher's

classroom, school, and/or district-based curricular documents. Both Kelly and Zach

emailed me documents they share with their department. Beth had no curricular

documents to share. I read each document three times, highlighting important content

linked to what I observed in the observations and interviews. In a different color

highlight, I highlighted content within the documents that either compared or contrasted

to my observations and interviews. Among the two teachers' documents, I also sought

out similarities and differences between these documents and what I observed in

interviews and observations and made a chart to visually represent. Then, I coded each

document for content analysis looking for themes among the settings/participants.

Data Analysis

Data analysis occurred simultaneously to collection (Merriam, 2009). Following

each interview, I transcribed the recording and then I looked for intersections between the

interviews and the curriculum documents for each participant through the lenses of

initiation and critical pedagogy. I followed Saldaña's (2021) open coding system, coding

each interview and then going back through them a second time in order to refine themes that surfaced from the initial coding. Throughout this analysis, I looked for trends of teachers' values for their students' self-identity and development, as well as the alignment and representation of these values within their respective curriculum documents.

No ethical issues arose during the study. The study was minimal risk and the participants were not put in any harm (Glesne, 2016).

Chapter 4

Findings

Analysis of the interviews and documents revealed a wide variety of factors that reflect the participants' values of teaching. The findings are organized into three parts: social-emotional learning, values of self-identity and moral development, and meaningfulness.

Social-Emotional Learning

All three teachers spoke at great length about how they incorporated aspects of social-emotional learning in their teaching. While not all participants were aware their methods were beyond simply good teaching, many of their long-term and day-to-day routines demonstrated care toward their students and created situations in which social and emotional learning could not only take place, but was actively promoted. By building rapport with students, incorporating classroom rules beyond compliance, and listening and responding to their students, all three teachers demonstrated excellence in caring for their middle school students' social and emotional needs.

Modeling and Building Rapport with Students

All three teachers stressed the importance of building rapport with their students. Middle school is an incredibly challenging transitional time for students, both physically and emotionally. Middle school teachers must be mindful and considerate of these difficulties as they approach their lessons. Kelly described this phenomenon to me, saying,

> It's middle school, you know, they're coming into themselves, they're figuring out
> who they are. They're constantly concerned about what others think of them and

how they're perceived. But they also love to talk about themselves. And I think

being able to express themselves and show their uniqueness and their

individuality is really important. So, I like to center my lessons around letting

them have a choice in what they sort of get to do in their lessons.

As always with teaching, the first step to a successful relationship with the students is to

build a rapport. While Zach did not speak directly to this in his interview, I observed his

rapport with his students while teaching first hand. Zach's high energy as a young teacher

was reflected back by the enthusiasm and high energy of his students. Both Kelly and

Beth emphasized the importance of modeling the attitudes they wish to see in their

students. Kelly told me, "so no matter what you approach, I think if you approach it in a

way that you're excited about it, they'll be excited about it." Beth reiterated this statement

when she said, "kids sense when you're genuine and if you're not genuine. So, they'll

know if that's something that's really a cornerstone of what you believe in. And I think

they'll be more apt to share if they know that you are genuine in that regard and they

know you better and you have their best interests in mind." Beth shows her students that

she has their best interests in mind which allows them to be more comfortable in the

classroom where comfortability might be hard to achieve. Beth realized the vulnerability

many middle school students experience in a music setting:

I think where a lot of the apprehension comes with middle school general music is

students assume when they come in[to] the class, they're going to feel like they

are going to be put on the spot or asked to do something that they're not

comfortable with doing. So, I'm very open and honest with everything and I do

ask for student opinion a lot. So I would ask, "is this something you're

comfortable with doing? Who can give me a suggestion that would make this

something that we're more apt to do?" I find usually large group activities are

something that students feel most comfortable in.

Because of this finding, Beth structures a lot of large group activities where students

aren't working alone or sharing their work alone. Beth continued to tell a story of a

particularly inviting activity she did with her eighth-grade class. Every year they do a

history of modern American music and play guitar. And sometimes Beth's class will have

a class band where they get to name the band, design their band, or the class logo. She

said, "and it's always something like middle school-y, like The Claw Machines I think we

were one year." She explains how she buys into the idea and models by being over the

top about it so the students buy into it as well. The whole beginning of the year is

establishing the class band: "And then when we perform as a band, we do like, 'OK,

who's doing the electric guitars today and who's the background vocals?' So like it's a

whole community thing. So I think everyone has that piece of investment in it, they are

more apt to try something."

Put simply, the teachers described that the relationship between teacher and

student is essential to the engagement of students. Beth stated this precisely as she said,

"so I think a lot of [SEL] comes from the teacher in regards to classroom setting. If you

have a teacher who puts that at the forefront and is consistent with it, I think it kind of

sets the tone."

Rules Beyond Behavior and Compliance

When asked about classroom rules, each teacher expressed a commitment to

expectations beyond behavior and compliance. As opposed to expecting students to have

their pencils and belongings in class, more attention was focused toward how to listen

and respond to others, how to be a participant in class, etc. "[My rules in the class] are

probably all very similar around my goals and beliefs, or my teaching philosophy," Beth

told me when I asked her how she structured her class around rules and expectations. She

continued,

> But I think my rules are very much grounded in respect. Our school's philosophy
>
> are respect, responsibility, and pride and therefore respect for yourself, respect for
>
> your peers, respect for your teachers, responsibility for yourself, responsibility for
>
> your actions…

Beth feels that implementing the school philosophy in her classroom in a way that is

central to music is important for consistency.

> My rules are more social and emotional than 'have a pencil for class.' Because for
>
> me I'm like, 'OK, if you don't have a pencil you don't have a pencil, you know?
>
> So it's responsibility in a sense of like ownership and the pride of your work and
>
> like ownership and investment of trying your best. So it's more like your
>
> philosophical goals than like and rules than like tangible ones.

Kelly echoed Beth's sentiment when she said, "for general music, I really don't have

many rules, and I tell them that, too. I said the first rule is that we're respectful towards

everybody's opinions and tastes and that we're respectful toward the instruments."

Zach's rules and expectations for his students focused more on the social,

emotional, physical, and academic transition that his students are going through in middle

school. Having responsibility for oneself and being able to hold oneself accountable

when it comes to school work is a new thing once the students enter middle school:

A lot of it is just getting used to how middle school works, right? Can I give you an assignment and have it in on time, are we able to have checkpoints along the way that you could ask for help and know what your goals need to be? So setting your own goals.

This goal of responsibility demonstrates to his students his high expectations while also providing scaffolding for those who ask. Zach also described the chaos that is middle school general music and how he has to prioritize which behavior rules he needs to enforce and which ones he can be okay looking past.

Some of it is having to ask myself, "OK, is this really a behavior problem I'm willing to have happen?" Like, when you're a teacher, things just happen all around you. Water is spilling, people are slipping, alarms are going off— it's just the way it is. So part of it is being able to say, "OK, Jack, I saw the kid spilled his water. I'm just going to take my towel and put it there and we're going to move on with our lives."

The ability to prioritize teacher expectations and know when behaviors reach a point of concern is one that all three participants emphasized as essential in teaching middle school general music. Above, Zach conveys the notion that he is able to prioritize which classroom behaviors need to be addressed and which ones can be let go. However, as I observed Zach's teaching, I took notes that he reminded students many times to either raise their hands or to be quiet.

Listening and Responding to Others

This value of expectations beyond behaviorist rules was expanded by the participants as they elaborated on their personal values of listening and responding to

students as well as encouraging students to listen and respond to each other. When asked about any nonmusical goals she had for her students, Beth responded, "I guess my nonmusical [goal] is collaboration and teamwork and community." She continued, "I also allow students to choose their groups because I feel that is some sort of comfort. I mean, I'm all about fostering new friendships as well. But at least in the beginning, it allows them to feel more comfortable."

Kelly spoke directly about her value of empathy. "Having empathy is something that I teach in all my classes. I mean, for each other in the classroom, for other cultures." This is reflected in her curricular document (see appendix B) in two of her essential questions listed as: *How does music help us understand the lives of people of different times, places and cultures?* And, *Does the exposure to the art, music, and dance have an affect [sic] on our unique world-view or perception?* Kelly gave me an example of a lesson she has taught about a piece of music from Ghana. She explained the importance of students' abilities to feel comfortable listening to music that is new to them. "Just understanding that everybody's different and we all come from different places and exposure to stuff that they might not get exposed to otherwise."

Kelly also spoke to the importance of the teacher listening and responding to her students, and how this can happen more naturally in a music class, particularly general music since there is no performance outcome: "I think music is kind of unique in that because it is such an emotional thing, a lot of what you might need to force into like a math class or science class just naturally happens in music." She gave me the example of assigning her students to choose a song that represents their seventh-grade year so far and tell her why:

I mean that right there can have so many emotions, right? I chose this piece

because it's about feeling alone and right now I'm having a hard time because my

friends are meeting other people. And, you know, that can be like a really simple

project that can open up so many doors and open up what's actually going on in

the student's mind.

By understanding the adolescent experience, both Beth and Kelly could respond to their

students and implement tenets of social-emotional learning into their teaching and

curriculum.

Values of Self-Identity and Moral Development

Each teacher identified values related to student self-identity and moral

development in their teaching. Teachers achieve these principles by ensuring their

students feel welcomed, that they see themselves in the content and process of learning,

and that they feel successful in their musical efforts. While the word "moral" was not

used specifically in the context of these interviews, teachers embodied the notion of

moral development through building relationships.

Students Feel Welcomed and See Themselves in the Content and Processes

By ensuring their students feel welcomed and are honored, these teachers are able

to encourage students' exploration of self-identity and moral development. All three

teachers mentioned how important it was that their students felt comfortable in their

classes, especially as they are entering the school for the first time. "In sixth grade, I want

them to get more comfortable because it is a new school," Beth remarked.

It's so hard because in middle school when I do singing in my general music

classes, it's got to be a big showboat. Like, I got a microphone and I'm like, "all

right, we're going to sing!" And it's like strength in a group.

Making the activity of singing more welcoming to the young adolescents by being silly

and dramatic as well as encouraging them to sing in a group rather than solo, Beth is able

to ensure her students grow comfortably and don't feel put on the spot.

Zach also touched on the topic of welcoming students when he talked about the

importance of inclusivity in his class:

Zach: So you have to find ways to make it more inclusive to everybody. So it's

hard, right? But I think it's necessary to be inclusive in that way even if it leads

you down like a rabbit hole of conversation."

Nichola: And how do you have those conversations with your students?"

Zach: Like I'm having it with you, except a lot more organized and planned out.

This response resonated with me as a way in which Zach could demonstrate his care for

dialogue in the classroom through musical activities. As an advocate for the inclusivity of

his students, Zach can make his students feel welcomed and honored in his music class.

Kelly demonstrated a welcoming environment in her lesson I observed with her

7th grade class, a lesson within a drumming unit. She began her lesson by drumming and

chanting the question "how will you spend your weekend?" Each student then responded

one at a time by drumming and chanting their answer. Even though some of the students'

answers were typical "adolescent-moody," Kelly took the time to respond to each of them

in a positive way. For example, one student responded "I am going to sleep." Kelly rolled

with it, laughed, and responded, "that sounds like a restful weekend!"

In addition to this welcomed feeling, teachers spoke to the importance of their students being honored in the content and process of music class. "What I do and this is kind of maybe not traditional," Kelly shared. "I don't teach out of the lesson book where we learn 'Ode to Joy' and we learn melodies. We strictly learn chords." She explained the reason for learning chords on guitar is the students can choose a pop song that they like and are interested in learning to play. "So it's a nice way for them to feel like the songs that we're doing are relevant." She also explained how sometimes students will choose songs that might be more advanced. In those instances, Kelly will either suggest a similar, easier piece or she will provide an opportunity for extra credit:

> And a lot of them choose to do that because they really want to play that song.
> But I think my whole mindset on the general music classes is that you know,
> they're not going to be choir all-stars [and] are not going to be playing in a
> symphony orchestra. How is music relevant to them now and how will it be
> relevant to them when they're in high school or in college?

This sentiment is reflected in her curricular document in her essential question: *How does participation in a performing ensemble prepare you for life outside of school?* This question is asked of the students as a reminder to them that what they are learning is valuable to them in their own lives.

Incorporating Moments for Community Building and Having Students Feel Successful

In addition to sending me their curricula, these teachers spoke about curricular implementations they use in order to build community and create a feeling of success among their students. Beth connected the ideas of feeling welcomed and feeling successful when she said "music should be a place where all students should be

welcomed and should be able to feel successful because it's so easy to do so in our subject area because everyone can play a role—an equally important role—in whatever we're actually doing." She continued, "and I think in sixth grade, it's kind of just building a community through music is my premise for my curriculum there." Beth identified the importance of non-traditional music teaching beyond music literacy as she said,

> I feel like music is an area where people can feel most successful and, you know, gain experiences beyond 'can you identify this quarter note on a written exam,' because as important as a quarter note is, we'll work with it if you can't remember that it's called a quarter note because it's OK.

For Beth, the process of becoming aware of one's learning is secondary to the rote memorization of the content. Zach echoed this sentiment:

> I think it's important that the students care about what's going on, and I don't mean that in the sense of like 'do your work.' I really want them to have some ownership of what's happening in the classroom, have some say in what we do to take pride in working together as a group. And I think particularly when we're sitting here playing together, it is kind of magical to watch that come together and watch and feel that sense of community and there's a shared purpose and that we have opinions about what we're doing and we can share those opinions and have discussions about that.

Both Zach and Beth demonstrated that a sense of community and feelings of success for their students are a priority for them in spaces where traditionally, music literacy takes precedence. Of course, this is not to say that these teachers do not value musical skills

and goals. However, they shared with me a wish for students to create a stronger sense of self-identity, group-identity, and peer relationships through music.

In Kelly's curricular document, three of her essential questions are: *Why/how is music literacy valuable? What is the advantage of being musically literate?* And *What is the advantage of being able to interpret musical notation?* However, when interviewing Kelly, she also spoke in great detail about the priority of community building in her music class. "Another [goal] that well, I guess this is nonmusical, but I teach it through the music, is realizing that you're important to the ensemble," she said.

> So if we are doing a drumming ensemble and you're not playing your correct part, that affects everybody. So that's something that through music, we are learning that you have to get along with the people that you work with. That's something that will translate into every job that you have.

She continued by connecting musical importance to self-importance. "Your role is important. You can't just, you know, shake it off, shrug it off. You are valued in the classroom and what you do is valued and what you do matters." This, again, relates to her essential question of *How does participation in a performing ensemble prepare you for life outside of school?*

Respecting and Encouraging the Students' Voice

While all three participants spoke about ways in which they encourage their students' voices in music class, Kelly and Beth both delved deeper into how they help their students to grow as people and to essentially resist initiation by lifting up their student's voices and promoting risk-taking within safe spaces in their classes. Zach,

Kelly, and Beth all were able to give examples of how they incorporate activities of self-expression in their general music classes for the purpose of lifting student voices.

Creating Moments for Risk-Taking in Safe Spaces

Both Beth and Kelly expanded on their values of community, feeling welcomed, and inclusivity as they explained how they use their classes as safe spaces to encourage risk-taking. When asked what types of behaviors in her general music class she promotes, Kelly responded, "Something that I promote, I would say, would be risk-taking." She talked about presenting the students with opportunities for solos in her class.

> That is really scary, especially for general music students who are not used to performing, that's a really big deal. So I do try to make it feel like a welcome, safe place to take those risks and congratulate and cheer on the person who chose to do it.

While singing solo is a challenging endeavor for anyone, let alone an early adolescent, Kelly acknowledges that something as simple as raising one's hand in class can be just as risky for a middle schooler.

> I think any time somebody raises their hand to say something that's taking a risk, especially in middle school. "What are they going to think if I say this or if I ask this question and they think I'm stupid?" So any time somebody raises their hand, I welcome that. And I, in some way, shape, or form, thank them for saying, even if it's the most ridiculous comment, I'll find something about that comment. You know, "it's a really interesting point. Thanks for bringing that up. Let's explore that."

Kelly went on to explain the implications of how the encouragement of her students'

voice can give them learning opportunities.

> If they need help, they can ask a question. If they don't understand something,
> they can ask a question. And I think it makes them feel like their opinions are
> important—again, it all comes back to them feeling like they belong and that their
> thoughts or their contributions matter… Acknowledging what they have to say
> and really hearing it will get it through to them that I hear them. I see what they're
> saying because it is scary to raise your hand.

From encouraging the simple act of raising one's hand to praising when a student sings a

solo, Kelly is able to lay the foundation for a more meaningful opportunity to grow in

music class. Because of this foundation, students are able to be more comfortable with

their curiosity and, in turn, expand their experiences in music.

Beth also spoke about how encouraging risk-taking is important to her as a

teacher. "What would be like one important thing, you want your students to get out of

class, out of your class when they leave?" I asked. "I think it's the ability to take risks in a

safe environment. Like, I think if they learn anything from me, my hope is for them to

take a risk and not be afraid in doing so," she answered immediately. She continued to

describe how she celebrates the successes of different students because each student's

capacity for risk is different. "They're taking a risk, they're taking a risk by singing even

in a group because it's something they've never done before." She said when mentioning

a shy student in her class. "So it's always a challenge, like to challenge yourself and take

a risk, but knowing that you're in a supportive environment that will allow you to do so."

I asked Beth, "How do you kind of show that support or make sure that that scaffolding is there for them?" She responded, "I think that's a big I think teacher plays a huge role in that in regards to consistency with your ideas and your thoughts and implementing it in the classroom." She explained how middle school general music teachers cannot have any shame or trepidation. "So I'm always like 'I'll sing in front of you, I'll dance in front of you.'" She continued to explain how the teacher must be mindful of the line between silliness and teasing.

> So, like, it's also bringing awareness for students to kind of understand what things can be interpreted as, because sometimes middle schoolers have really no idea. So it's really like teachable moments, but not like highlighting anyone's malady like something that they did wrong, like "Joey did this, why is this messed up?" It's just kind of like, OK, look, it's a teachable moment and, you know, because everyone has to be respected as well.

She spoke later in the interview about the importance of being an advocate for her adolescent students. "Middle school is where they need someone. Like you need an advocate in middle school. And like, I would be your advocate. You need someone in your corner when you're in a school because everyone's going through their own thing." This positive, affirming teacher-student relationship is essential for Beth in creating a safe space in her class.

Zach also spoke to a priority of safe space in his general music classes.

> I try to have a sort of vibe in the room that is not too, you know—where people know that they can call out and say things that will be interesting or we will stop

and just tell some stories about things that have happened, showing interest in

each other's lives, even if you have to be, like, ridiculously silly.

I was able to observe this safe and open space for conversation in Zach's teaching. As

soon as I joined at the beginning of his class, I heard students enthusiastically shouting

out types of candy. As it was the week before Easter, Zach turned to me and said "we are

discussing our favorite Easter candy." The moment was brief, maybe a minute or two at

most. But, for a 7th-grade general music class at 8:15 AM, it centered the students into

the environment and seemed to get them excited for class.

In her interview, Beth gave me examples of times she created safe spaces for her

students when incorporating activities of discussion. Beth has been able to incorporate

technology into her lessons for a variety of purposes, one of which is student anonymity.

She walked me through a lesson she gave using Peardeck, an educational web-based

application. She explained how she can pose a question to her students and receive

answers in real-time. She sees who wrote what and can then choose specific answers to

put on the board in view of all students. However, when she makes the comments public

to her students, they are unable to see who wrote what. So, a recent unit her general

music class has been working on is protest music including songs such as "A Change is

Gonna Come" by Sam Cooke and "What's Going On" by Marvin Gaye. "So we ask the

question," Beth said.

And for more sensitive questions, I have them write it in and I'm like, 'I won't

show these. But how do you think this relates to something that you're feeling in

your life or a cause that you really fight for? If you're an advocate for something

and you really feel strongly, how would this be an advocate for something you

believe in?'"

So, as a class, they go through the answers and use them as a starting point for discussion.

Anonymously gauging the room and feeling safe to do so allows the students to feel

comfortable sharing their thoughts without the social pressures of being singled out.

So it's a fine line between soliciting the social-emotional. But you also want to

protect them as well, just in case…. So you want to be open and inviting but I

think really the root of it comes from developing that safe, comfortable classroom

environment.

Incorporating Activities of Self Expression

In addition to setting up the relationship and space, participants noted practical

ways in which they incorporated activities that allowed for their students to open up

about their experiences. As expressed in Kelly's curriculum, her essential question: *How

does one cultivate and realize their potential to express themselves through music?* is an

important aspect of musical learning for her. Kelly appreciates the conductivity music has

to offer the ability to express one's self not only through composing but also through

song analysis. "We talk a lot about lyrics," Kelly told me when I asked her about specific

implementations of social-emotional learning in her class. "Why do you think this song—

why do you think she wrote this lyric? What do you think that means?" Kelly explained

to me how many of her students often don't even interpret the lyrics as part of the music.

"But I think analyzing the lyrics is really a good tool," she continued.

A lot of composer friends of mine or teacher friends of mine do songwriting

workshops with their students. I haven't done that yet, but I think that's a really

powerful tool as well. Almost like poetry workshops and sort of navigating how

to write a song.

Kelly then told me how eye-opening it could be for both her and her students to analyze

the musical and lyrical content of student compositions. She then briefly paused and

contemplated the innate social and emotional aspects of music. "But I think music, in

general, is just such an emotional thing. And it is social, too, right? Music is every social

event, and we all have similar artists that we like and we can share those experiences."

Zach explained how he also incorporates composition as well as other activities

for self-expression in his general music classes. As a self-proclaimed "piano guy," Zach

includes a keyboard unit in his general music classes. His school has a piano lab that

allows his students to each have hands-on piano experience. In addition to learning

simple melodies and 5-finger songs, Zach will have his students compose something to

do a unit on program music. "So we'll look at something like 'Carnival of the Animals' or

something that's programmatic, and then I have them take a piece of music that I've

taught them and they have to change up the song to show a story." Zach continued by

dramatically exemplifying a silly story for me.

So it could be like, OK, I'm going up the stairs. And then I fell down and all my

groceries fell down the stairs, and now I'm going to try again a little slower. And

this time I almost made it, but I dropped my stuff again.

Each part of his story being told related to the direction and speed of his air piano in front

of him. "So being able to use music to tell a story right there, specific purpose to what the

music is showing, even if it's silly. And we decorate a whole program for it and we go

over the top."

Meaningfulness

As exemplified by Kelly above, the participants also expressed a priority of meaningfulness in their music classes. They did this by both speaking of an intention of making their general music classes meaningful to their students, as well as knowing what's important to students and using that as a foundation for teaching. I observed this effort to incorporate students' personal lives in her teaching of the drum unit to 7th grade as Kelly incorporated many moments for student input. An ongoing assignment she had given to her students was to, while they listen to their personal music at home, simply pat on their legs to find some cool ways to incorporate percussion into the songs. They were encouraged to share their findings with Kelly in order to add to a class repertoire. In the class I observed, the class was able to vote on which song they wanted to drum to that day: one by Taylor Swift or Post Malone. The majority of students voted for Taylor Swift so that became the lesson for the day. Next, Kelly engaged the students in a conversation about form asking them to identify vocabulary such as verse, chorus, and bridge. The students were then given the opportunity to listen to the song once and make up their own drumming patterns. Once they finished listening to the song, students were asked if they wished to share their patterns. The students were reserved at first so Kelly pointed out that she saw a few very interesting patterns. She noticed that two boys next to each other had discovered something interesting. One student had a good, solid rhythm while the other had begun to play on the side of the drum as opposed to the top. She took those two ideas and combined them for the whole class to perform together.

In her curriculum, Kelly asks the essential question: *How do musicians make meaningful connections to creating, performing, and responding?* However, when I

asked her about musical goals, she answered with regard to meaningfulness to the students themselves. "I don't expect everybody here to become a professional musician," she said. "If you do, great. But I would hope that you would exit the class with a little more knowledge so that when somebody says to you, why do you like this song, you can explain it in a musical way." Kelly acknowledges the importance of connecting students' own goals to her curricular ones. Zach echoed this sentiment of meaningfulness in his answer to the same question;

> So basically the whole point of 6th grade, I think, is to show that we all engage in music on a daily basis, whether that's as a performer or as a person consuming music in contemporary culture or somewhere in between. Playing an instrument and listening to the radio, scrolling through whatever, there's music there. And my whole goal is that the skills that you learn in music class will help you use your platform—whether you're an athlete, whether you're an actor, whether you're whatever—to communicate confidently and with poise. I'll show you how to do that through music. And hopefully, those are skills you can carry to whatever it is that you like to do in your life.

Through the effort of finding meaningful ways to teach their students, the participants have allowed for deeper learning to occur.

Kelly described a lesson she called "All About Me." This lesson entailed her students making an album of songs that describe them and allow them about two or three sentences of reflection to describe why they chose each song.

> I was really surprised that they were willing to open up to me so much… You know, some of the songs that they chose were telling me about how their family

emigrated here or their older brother struggle [sic] with addiction and I mean

really intricate personal stuff that I was surprised that they felt comfortable

sharing… And I think giving them an outlet to do that is really important because

they might not do that in other classes. They might not do that in their math

class… I think it's a nice way for them to have a say in what the curriculum is and

sort of make it unique and mold it to them, I think is really, really important.

Chapter 5

Discussion

The driving question for this study asked of the role education plays in adolescent transition and development of self. And, further, can music play a part in this transition as well? The findings demonstrated a teaching style rooted in critical pedagogy may be helpful in aiding this transition. The findings may provide insight into how middle school general music teachers can implement teaching strategies based in a democratic approach as well as document their values as a means to advocate for their values in students' self-identity.

How do middle school general music educators describe their teaching values of student self-identity and moral development?

The first research question in this study asked how middle school general music educators describe their teaching values of student self-identity and moral development. While the participants did not use these words "self-identity" and "moral development" explicitly, they used words such as empathy, SEL, and self-expression which are critical components of such constructs. The findings demonstrated how the teachers in this study exemplified various points of view in their descriptions of what they valued in their students' development. In their interviews, all three teachers expressed the importance of building rapport with their students which allows students to gain comfortability in the classroom in order to express themselves. The teachers expressed values such as engaging in dialogue with their students about their interests as well as spending ample time at the beginning of the year creating a class identity. This connects to the literature on critical pedagogy in music education. As Abrahams (2005a) described, one of the five

tenets of critical pedagogy in music education is *Music education is a conversation*. By approaching education as a dialogue between student and teacher, all involved are able to learn from each other. The use of dialogue, built through rapport, effectively disrupts the hierarchy of teacher over student that is traditionally accepted in schools by taking as Gilligan (1991) would describe the traditionally horizontal relationship between student and teacher and turning it vertical. She wrote;

> The establishment of hierarchy relies on dissociation to sever connections that stand in its way. Mutual understanding is horizontal in structure, inherently democratic. To turn the horizontal into a vertical with higher and lower, good and bad, a series of splits are essential. (Gilligan 1991, p. 67)

These splits that Gilligan addressed are splits of mind from body, conscientization from compliance, and they inhibit the moral development of students.

Kelly and Beth both gave examples of how they go beyond behavior and compliance rules in their classroom. However, through his interview, curricular documentation, and observation, I noticed Zach was the only teacher whose rules seemed divorced from the pedagogical strategies of which he spoke. Zach demonstrated inconsistencies in how he spoke toward development/rules. This may be because he is a new teacher and he, too, is developing his own style. In his interview, Zach spoke to an importance of thinking critically about his expectations of his students' behavior. However, he also spoke about preparing his middle schoolers for getting used to how middle school works which is an issue of compliance. In his teaching he also demonstrated an emphasis on traditional rules such as hand raising and remaining silent. Rules like these are often enforced in schools even though they do not correlate with how

one normally acts in society. For example, rules such as asking to go to the bathroom, remaining seated, and walking in lines, are often common practices in schools. Rules, as a whole, are a part of the hidden curriculum of which Eisner (1994) wrote. Rules are messages students receive about societal norms and, while rules are not typically documented, are typically enforced consistently and can have a great impact on student development. While many traditional school rules were created in order to ensure safety and reduce chaos, if enforced too strongly or without consideration of the students themselves, these rules can act as another form of oppression. Seemingly little instructional differences such as rules centered around compliance can have a large impact on the power structure of a classroom. Returning to Eisner's (1994) question about curriculum, "Whose interests are being served?" (p. 74), rules centered around behaviorist values signal to students that the interests of the institution are being served. By focusing on rules centered around respect and relationships, Beth and Kelly demonstrate to their students a de-emphasis on hierarchical structures and an emphasis on mutuality and democracy. Gilligan (1991) wrote about the importance of undoing emphases of hierarchical structures when she wrote:

> The different voice, then, is identified not by gender but by theme. Its difference arises from joining reason with emotion, self with relationships. Undoing patriarchal splits and hierarchies, it articulates democratic norms and values: the importance of everyone having a voice, being listened to carefully, and heard with respect. (p. 24)

This different voice Gilligan referred to above is the voice of someone who resists the systemic norms. In other words, they have challenged the initiation stage which Gilligan

talks about, where a person succumbs to the hand of the patriarchy and separates their reason from emotions. Listening to their students and encouraging students to listen deeply to each other was another teaching value articulated by the teachers in this study. Rules around listening and responding to one another were central in Beth and Kelly's classrooms which begins to break down hierarchical structures between student and teacher and amongst gendered ideals, Gilligan would argue. Beth and Kelly's encouragement of respectful listening pushes beyond how Gilligan would define self-identity and moral development, as *what should I do?* into a more critical notion of *who am I and who can I become in response to other people?* (Abrahams, 2005a).

Beyond music, the teachers spoke to their values in listening to their students in their class. All three teachers expressed attention to their students' voices by creating activities tailored to their interests as well as creating safe spaces for students to take risks and speak their truths. Through these actions, the teachers are building a culture of listening and responding, and "socially enforcing" it in their classroom as less a rule but a driving means to an end (Gilligan, 1991, p. 7). Just as the 8th-grader Gilligan (1991) interviewed felt she had to reconcile what she knows with what is considered to be knowledge, students must be given spaces to speak what they know without fear of condemnation from authority.

In what ways do middle school general music educators address the values of student self-identity and moral development in their music curriculum?

While the first research question addressed the ways in which music educators speak about students' self-identity and moral development, question two focused more on how the participants document their thoughts through curricular and unit planning. The

second research question in this study asks in what ways do middle school general music

educators address the values of student self-identity and moral development in their

music curriculum? Each teacher I interviewed addressed their values in their curricula

differently from one another. While Kelly's curricular documents were fleshed out and

addressed many of her teaching values, Zach's documentation focused solely on

musicianship, engagement, and routine. Finally, Beth did not have any form of curricular

documentation. Looking to Eisner's (1994) explicit, implicit, and null curricula as a form

of analysis, each teacher had drastically different learning opportunities in each of those

categories.

　　　　While Beth did not have any explicit curriculum in the form of documentation,

she explained ways she drew from standards, policies, and related guidelines in her

lessons. Her district required piano and keyboarding for 7th and 8th grade, however she

received more liberty with her 6th-grade class to develop her own curriculum. Typically,

sixth grade curriculum consists of foundational music such as music composition and

foundations of music theory. Seventh and eighth grade seventh is piano and keyboarding

and eighth grade is history of American music and guitar. Within these units, Beth

explained how she was able to use her personal philosophy of teaching to inform her

general music classes. For example, when teaching American music, she included a unit

on protest songs. Researchers in CPME argue that music education is political

(Abrahams, 2005a). By including a curricular approach to discussions of social justice

through music, Beth demonstrated a curriculum rooted in ideals of the 21st century

(Benedict et al., 2015; Hess, 2019). While *music education is political* and can be

addressed through issues of social justice, music education is also political in the ways it

can combat structures of power. Beth includes many teaching strategies in her hidden curriculum that combat these power structures, but, since she has no written documentation, her explicit curriculum cannot and does not address these issues.

Zach's explicit curriculum addressed in his documents closely aligned with what I observed in his teaching. With an emphasis on musicianship, Zach's curriculum prioritizes participation, technique, and music appreciation. Zach's implicit curriculum more so perpetuates societal norms of patriarchal standards as he expects students to follow more commonly accepted institutional rules. While it is unclear why Zach's curriculum was the outlier here, it may be because he is a teacher early in his career and therefore has not had a chance to settle into his teaching style yet. Or, it could be that he was the only male-identifying participant and, as a man, is less likely to be aware of the patriarchal institutions as one who has not directly experienced the injustices first-hand.

Kelly's curricular documents also aligned closely with her values she expressed. She includes essential questions that address values of empathy and relationships such as *How does music help us understand the lives of people of different times, places and cultures?* And, *Does the exposure to the art, music, and dance have an affect [sic] on our unique world-view or perception?* These questions offer a pragmatic approach to curriculum. Opposed to the standard systematic approach (Bobbitt, 1918; NCLB, 2001; Taylor, 1911;), a curriculum with pragmatic efficacy focuses on ideals of personal experience, subjective knowledge, and application instead of theory (Null, 2011).

Boon (2009) and Goble (2013) viewed that pragmatism has not been directly applied to music education (Boon, 2009, p. 15; Goble, 2013, p. 13). Goble argued from a place of pragmatic efficacy that takes into account different cultural communities "—that

is, taking into account their personal, social, and political effects and the way they are conceptualized by those who engage with them" (Goble, 2013, p. 13).

However, both Beth Kelly went further to address the social conditions of the students themselves. Kelly asks essential questions: *How does participation in a performing ensemble prepare you for life outside of school?* And *How do musicians make meaningful connections to creating, performing, and responding?* Kelly shows values of relevancy to her students' lives and meaningfulness through music. Researchers in meaningfulness, such as Cape (2013), Greene, (2013), Silverman (2013), and Wolf (2010), would agree that awareness of real-world problems and meaningful learning are a main priority in education. Wolf (2010) explained, "when people get deeply interested in something and come to care about it, they focus their attention on it, build activities around it, exercise and sharpen their skills in advancing, protecting, and celebrating it" (p. 128). Cape advocated for student choice as a means to enable meaningful learning. She wrote, "Feeling a sense of competence and personal agency, finding a place, connecting with others, expressing one's self—these issues are of key importance to adolescents and are central to human experience" (p. 20). This relevancy would be supported by critical pedagogues (Abrahams, 2005; Hess, 2019) as a means to honor the students' worlds. The context of the students' lived experience is important here. The acknowledgement of the lived experiences each student brings into music class is not only important to answer questions of self-identity but also questions of the five tenets of critical pedagogy for music education. The questions of power—who has it and who is without—are crucial in understanding that students walk into a classroom with prior knowledge from the outside world. They are individuals with lives, families, opinions,

and stories. Educators must honor their world if they are to truly facilitate these students' ability to learn. All three participants demonstrated efforts to find meaningful ways to incorporate music teaching. However, only Kelly's curricular documents explicitly stated this effort.

In addition to values of meaningfulness, Kelly's essential question: *How does one cultivate and realize their potential to express themselves through music?* directly relates to values all three participants spoke to of self-expression. This ability to use music to express oneself, is one way that middle school general music educators can raise their students' voices.

In what ways do middle school general music educators implement curricular strategies of student self-identity and moral development in their classrooms?

As discerned from Gilligan, adolescents' honest voices are being buried by the patriarchal structures in place in society and those same structures are paralleled in schools. By incorporating activities of composition and self-expression, general music teachers are able to lift the voices of their students and allow them space to speak their truth, and hopefully speak truth to power (Gilligan, 1991). All three teachers included composition in their general music classes as a n outlet of self-expression for their students. Compositional activities also bridge the gap between the rational and emotional by expressing one's emotions or opinions through a rational, musical product. When composing, musicians must use the music itself as a medium for expression and be able to defend their choices. Self-identity and moral development are about choices (Gilligan, 1991), and musical choices reflect students' identity. Implementation of compositional curricular strategies encourages students to develop their identity further.

Other instances where participants allowed students to speak their truths were in class discussions. For example, students may be asked to analyze a piece of music. Through this analysis, students can discern meaning and intention behind the piece. The teachers in this study expressed the importance of allowing students to participate in discussions on their own terms which implements a hidden curriculum of mutual respect and dialogue. It also conveys to the students that their opinions are valued and commended. Teachers are able to engage students in musical discussions that hopefully allow a transformation to take place (Abrahams, 2005a).

While the patriarchy relies on gendered approaches to society, I argue that this not an issue of girls versus boys, but rather an issue of power. The teachers did not speak directly about gender, nor did they address SEL, care, or other critical components of teaching based on gender, but more based on the personalities, backgrounds, and interests of the students in their classrooms. Music education is about power (Abrahams, 2005a) and teachers must be conscious of the power dynamics in their classrooms, schools, districts, and communities. By not only being conscious of these power dynamics but also speaking openly about them with students allows for a critical consciousness to be achieved which, in turn, actively resists initiation. The teachers addressed these things not separately from music making or content but through teaching strategies such as questioning techniques, transitions, and classroom management.

Conclusion and Implications

Documentation—in the form of worksheets, social media, email, and written units and curricula—is a form of communication to admin, parents, and the community. It signals what is important to teach, and also why it is worthwhile to teach. It also serves as

a form of advocacy to solidify why such tenets, values, and skills are important.

Documentation keeps the teachers accountable. For example, if a teacher writes they

value components of moral development and self-identity, they must stick to their word.

If documentation leaves these components out then the music education domain is at the

will of a cyclical nature and will be left behind in traditions rooted in hierarchy

unconducive to 21st century learning (Apple, 2006; Eisner, 1994; Greene, 2013).

Documenting not only shows that this is something of value, but it shows a commitment

to sustainable practices around development, identity, and achieving a critical

consciousness. Out of the three teachers in this study, only one, Kelly, documented her

curriculum in this way. The other two teachers in this study either did not document their

values of student moral development or did not have documentation.

Are values of self-identity, critical theory, etc. that teachers believe in divorced

from the musical process or are they signaled through policy documents—i.e.

curriculum—for others to see why they are important? This distinction is pertinent to the

application of curriculum to music education. As shown by teachers in this study, music

can act as a medium through which students learn about themselves and others. However,

if values of musical literacy, notation, and other traditional musical skills are the only

values addressed in the explicit curriculum, then teachers are demonstrating a disconnect

between policy and practice.

General Music and Ensemble Music

As exemplified through participants, general music lends itself to an environment

of a democratic classroom more than an ensemble. Typically ensemble music classes are

much more rooted in power structures as one person (conductor) makes musical decisions

that are obeyed by the musician (students). Little discussion is tolerated and little self-identity can be explored in an environment where a student is one of many, complying to the will of a conductor (O'Toole, 2005). Of course, ensemble directors who take particular care in creating music learning in a non-traditional way do exist, however they can learn a lot from general music practices even in a performance-based class. Perhaps ensembles might be able to shift away from a performance mandatory curriculum and explore other ways of integrating musical expression in an ensembled fashion. This discrepancy between general and ensemble music classes might also suggest a stronger need for general music to exist in secondary schools as an alternative to ensembles all the way through 12th grade.

Suggestions for Practicing Teachers

Current teachers have much to balance when it comes to curricular and lesson planning, teaching, grading, professional development, and more. Teachers in this study exemplified the importance of being responsive while also tending to the musical skills. For new teachers, particularly when building a program, an emphasis establishing oneself in a new community arises. Teachers must respond to the needs and values of the community and reflect so in the curriculum. This might mean moving away from a curriculum built on a scope and sequence that favors notation literacy. National music standards created by the National Association for Music Education put forth an emphasis on the categories Create, Perform, Respond, and Connect. Many of these standards show values of musical skills over values of self. However, music teachers may be able to interpret standards with their own judgement and make the standards fit their values. This ability to work within a systematic environment while imposing personal values of

pragmatic, radical, or existential (Null, 2011) curricula is the plight of the music educator.

Music educators can create a less systematic based class environment that allows students to make choices and centers the learner as someone with knowledge (Freire, 1970; Greene, 2013). By letting students voice their opinions, concerns, feelings, and questions, teachers not only allow for students to develop their morality and self-identity, but they also create a critical space where transformation can occur. Teachers can achieve this by giving students choices and freedom in their class, including students in the process of designing rules and expectations, and creating student centered lessons and curricula through a critical theory, existential, inward knowledge lens.

Suggestions for Music Teacher Educators

Looking at theories and methods often taught in music teacher education programs, many resources are simply outdated and based in patriarchal structures. Undergraduate students are still learning fundamentally inaccurate theories of child development as a basis for methods in education (e.g., Piaget, Kohlberg, Freud, and Erikson) which are being used to further the invisible hand of the hierarchy patriarchy. These theories were rendered unreliable and invalid based on the fact that these psychologists only studied boys and applied their findings to all children. Even though Gilligan (1982) wrote about this inconsistency nearly 20 years ago, educators still look to these theories of development and apply them to their teachings, effectively disregarding 50% of their population. Furthermore, the studies conducted by these men only included white boys from similar backgrounds, therefore leaving out an even bigger sample of the population.

Music teacher educators can combat this silent oppression by teaching developmental concepts based in feminist psychology and creating music based strategies for their students so that ideals of identity and moral development are not divorced from musical experiences. They can look to use repertoire, games, and other musical resources to aid in the matrimony of those ideas. Music teacher educators might also begin a methods or other curriculum course by encouraging the use of overarching or guiding questions like Kelly included in her curriculum.

Suggestions for Future Research

This study was delimited to the three cases I observed with relatively similar demographics. A larger sample size outside of the Northeast might render expanded findings. Likewise, focusing on mid-career teachers—those who have taught for five or more years—and have established their professional identity in the field could yield useful findings. Alternatively, future research could focus on early career teachers such as Zach to see the ways their ideas and actions overlap.

Of course, this study took place over the course of a few months. Given the nature of development and that it occurs over time, a longitudinal study would be helpful, to follow the three participants and their students in their middle schools. Consistently observing students beginning in 6th grade and following them through their middle school experience would be helpful to better describe and identify the ways in which curricular implementations help self-identity and moral development. Additionally, including student perspectives in research could speak more to the students' voice and opinions that are the most important definer of development.

Research on the teacher-administrator relationship would be useful to see how they work to create and uphold curriculum. By speaking with administrators about overarching school policies and observing how they are implemented in the music classroom, researchers can determine the degree of separation between policy and practice. Alternatively, they could look for practical ways teachers and administrators can work together to create student centered policy that supports critical curricular and lesson planning.

This study only focused on general music because of its larger demographic size and conduciveness to a critical approach. However, a case study of teachers who teach ensembles or both general and ensemble music, interviewing and reviewing their curricular documents coupled with observation, could provide more accessible findings for a larger range of music teachers.

Many methodologies music teachers use in their classrooms, such as Orff, Dalcroze, and Kodaly, were created a long time ago. Observing teacher strategies, and namely, methodologies, could analyze the ways in which they might (or might not) serve self-identity and moral development. Conversely, looking at classrooms that do not subscribe to a methodology and comparing them would be equally as fruitful, and might highlight some implications for the field in terms of curriculum and scope and sequence of musical concepts and how they are taught.

Finally, the participants in this study spoke to rules and compliance and how these expectations of behaviors play a role in perpetuating structures of power. Further research into the ways teachers create and enforce rules in their classrooms could inform how students develop a sense of identity and moral development.

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Appendices

Appendix A

Interview Questions

Objectives	Questions
Introduction	Thank you for having me here today. My name is Nichola Lampe. The purpose of this project is to investigate the ways in which current middle school general music teachers develop and implement curriculum and instruction to support and advocate for their students' moral development and self identity. Do you have any questions before we start?
Musical/Professional Background	I'd like to start with you and your background. How many years have you been teaching? *Follow ups*: What did you do before this position? Tell me a bit about your professional training (music: kodaly, orff backgrounds? Methods classes? Conducting?) What led you to middle school? And to general music? How many years have you been teaching at this school? How many classes do you teach? What are they? Do you teach any classes outside of music? How many students are in each class?

Curricular planning:	Tell me a bit about how you create your curriculum for your general music classes.
	  Are there any district documents that you follow to create your curriculum?
	  What types of units do you include in your general music class?
	  How do you choose the music of inquiry? What do you look for in repertoire?
	
	  How often do you update your curriculum? On your own? Your district?

Goals	I'd like to return to your planning—your curriculum. What are some goals you set for your curriculum and instruction? Musical? Non-musical? How do you go about writing your curriculum? What does it look like? Do you have non-musical goals for your students? How do you work toward those goals? Musical or non-musical ways? Do you think your students are aware of your goals?
SEL and care	Do you feel there's an overall goal of music in the school setting? I know recently there's been a recent push to incorporate care, what might be phrased as SEL, into our teaching. And, in particular, middle school is a wild time for students, for adolescents, since so much is changing developmentally and they may not have the words or knowledge to name what's going on in their world. Is your school/district adopting anything with SEL this year? What are some ideas or strategies they are advocating for? A lot of SEL strategies are geared toward general education. Explain how you have been able or unable to incorporate these strategies in a musical setting. What are some ways you've begun to address SEL in your classroom?

	How have students responded to these strategies? What have you noticed?
Self Identity and Development	What's one important thing you want students to get out of your class when they leave? How do you encourage your students to express their feelings and opinions in your class? Tell me about how you work to validate your students' experiences? In what ways do you structure your class in order to refrain from marginalizing subsets of students? How is your classroom structured around rules? Describe your style of classroom management. What methods do you use? What kinds of behaviors do you promote in your classroom? What kinds of behaviors do you discourage in your classroom? Describe your ideal program. What's in it?

	If you could make your current program even more ideal or better, what would you do?

Appendix B

Kelly's Curricular Documents

YEAR AT A GLANCE: Performance Ensembles - MIDDLE SCHOOL General Music - GRADE 7

	UNIT 1	**UNIT 2**	**UNIT 3**	**UNIT 4**
Title	Popular Music	Guitar	Keyboards	Drumming
Unit Length	5	5	5	5
Performance Task	● Create cover song using Soundation and YouTube	● Learn chords and **I, vi, IV, V7** progression. ● Perform pop song of their choice for the class in small groups.	● Learn basic piano skills. ● Use keyboards to compose original song using pop song format. ● Inclusion of rap for the bridge of the song; review of poetry and rhyme scheme.	● Will Schmid "World Drumming" curriculum. ● Application of WS curriculum to pop music.
Enduring	● 1.1 The creative ideas,	● 1.1 The creative ideas,	● 1.1 The creative ideas,	● 1.1 The creative ideas,

Understanding	concepts, and feelings that influence musicians' work emerge from a variety of sources. ● 2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent. ● 3.1 Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. ● 3.2 Musicians' presentation of creative work is the culmination of a process of creation and communication. ● 4.1 Performers' interest in and knowledge of musical works, understanding of their	concepts, and feelings that influence musicians' work emerge from a variety of sources. ● 2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent. ● 3.1 Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. ● 3.2 Musicians' presentation of creative work is the culmination of a process of creation and communication. ● 4.1 Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the	concepts, and feelings that influence musicians' work emerge from a variety of sources. ● 2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent. ● 3.1 Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. ● 3.2 Musicians' presentation of creative work is the culmination of a process of creation and communication. ● 4.1 Performers' interest in and knowledge of musical works, understanding of their	concepts, and feelings that influence musicians' work emerge from a variety of sources. ● 2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent. ● 3.1 Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. ● 3.2 Musicians' presentation of creative work is the culmination of a process of creation and communication. ● 4.1 Performers' interest in and knowledge of musical works, understanding of their

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YEAR AT A GLANCE: Performance Ensembles - MIDDLE SCHOOL General Music - GRADE 8

	UNIT 1	UNIT 2	UNIT 3	UNIT 4
Title	Digital Music and Film	Guitar	Keyboards	Drumming
Unit Length	5	5	5	5
Performance Task	• Create music for a movie trailer • Screening of trailer for class.	• Learn chords and **I, vi, IV, V7** progression. • Perform pop song of their choice for the class in pairs.	• Learn basic piano skills. • Use keyboards to compose original advertisement/jingle/commercial.	• Will Schmid "World Drumming" curriculum. • Application of WS curriculum to pop music.
Enduring Understanding	• 1.1 The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • 2.1 Musicians' creative choices are influenced by their expertise,	• 1.1 The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • 2.1 Musicians' creative choices are influenced by their expertise,	• 1.1 The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • 2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent.	• 1.1 The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • 2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent.

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		music provides insight into their intent and informs performance.	music provides insight into their intent and informs performance.	informs performance.	informs performance.
		● 4.3 Performers make interpretive decisions based on their understanding of context and expressive intent.	● 4.3 Performers make interpretive decisions based on their understanding of context and expressive intent.	● 4.3 Performers make interpretive decisions based on their understanding of context and expressive intent.	● 4.3 Performers make interpretive decisions based on their understanding of context and expressive intent.
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		● 6.1 Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and	● 6.1 Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and	● 6.1 Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response	● 6.1 Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response
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Essential Questions	- Does music reflect culture or shape it? - What criteria would you use to (assess, define, explore) a culture through its music? - Does the exposure to the art, music and dance have an affect on our unique world-view or perception? - How does one cultivate and realize their potential to express themselves through music? - How does participation	- Does music reflect culture or shape it? - What criteria would you use to (assess, define, explore) a culture through its music? - Does the exposure to the art, music and dance have an affect on our unique world-view or perception? - How does one cultivate and realize their potential to express themselves through music? - How does participation	- Does music reflect culture or shape it? - What criteria would you use to (assess, define, explore) a culture through its music? - Does the exposure to the art, music and dance have an affect on our unique world-view or perception? - How does one cultivate and realize their potential to express themselves through music? - How does participation in a performing ensemble prepare you for	- Does music reflect culture or shape it? - What criteria would you use to (assess, define, explore) a culture through its music? - Does the exposure to the art, music and dance have an affect on our unique world-view or perception? - How does one cultivate and realize their potential to express themselves through music? - How does participation in a performing ensemble prepare you for life

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	cultures? ● How does music help preserve personal and cultural insight and values? ● How do we judge the quality of musical work(s) and performance(s)? ● How do musicians make meaningful connections to creating, performing, and responding? ● How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?	cultures? ● How does music help preserve personal and cultural insight and values? ● How do we judge the quality of musical work(s) and performance(s)? ● How do musicians make meaningful connections to creating, performing, and responding? ● How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?	contexts and daily life inform creating, performing, and responding to music?	contexts and daily life inform creating, performing, and responding to music?

Appendix C

MUSIC6

Welcome to Music6 at [redacted] Middle School! We have a fantastic year in store and we are happy to have you join us. This syllabus outlines our goals, expectations, and Music Department policies.

Mission

Everyone engages with music on a daily basis. Whether you are playing an instrument or listening to the radio, music gives us insight into the lives of those who create it. The skills that you learn in this class will help you use your own platform – be it music or otherwise – to communicate your ideas with confidence and poise. In Music6, we will explore a variety of strategies to create, perform, and respond to music:

- **CHORAL SINGING:** Being part of a choir strengthens our individual voices and our collaborative skills. Students will learn about singing with healthy vocal technique as they prepare for a concert.

- **PIANO FUNDAMENTALS:** Students will work in the Piano Studio to learn piano techniques and music fundamentals. In the process, we will learn to arrange and perform a piece of program music.

- **MUSIC TECHNOLOGY:** We will work with the MusicFirst suite of software to explore the ways that digital media is produced and shared. Students will also receive a premium subscription to Sound Trap, a cloud-based music sequencing software tool that works on computers and mobile devices.

- **MUSIC APPRECIATION:** Students will learn about a variety of instruments, with a particular focus on rhythm reading through the lens of Latin American music.

Materials

All students will need to bring a pair of headphones or earbuds with a traditional 3.5 mm

connector every day. Please note that all work in done in the Piano Studio must be completed in pencil. Students should also have a safe place to store any handouts, such as a folder or section of a binder. We ask that everyone please treat the materials with respect so they can continue serving our school community for many years to come.

Grading
The grading breakdown for all music classes at Swift is as follows:

50% Formative 25% Classwork 20% Summative 5% Homework

Participation
All students are expected to put forth their best effort in class and to show respect and courtesy to all. It's normal to have reservations about sharing your singing voice with others, but our classroom is a safe space where everyone can feel comfortable trying new things. Continued practice and positive contributions make us better musicians and thinkers! So help your class be successful: The effort that you put in will make a <u>huge</u> difference for everybody.

As such, we do not have time for disruptive behavior during class. Please raise your hand if you have a question and show respect to others when they are working. Having side conversations while everyone is practicing is not acceptable. Repeated or extreme class disruptions will not be tolerated, will result in a lower grade, and could lead to a detention or office referral.

Students will regularly earn formative grades in PowerSchool based on the attached Participation Rubric. Please note that students who miss class for any reason won't earn a participation grade for that day, and will be expected to make up work as needed.

Concert
We will have one evening concert this year
_____. All students are required to participate so that we can share our hard work with the community. We encourage you to invite your family and friends! Our community always looks forward to seeing the sixth graders perform!

An unexcused concert absence will result in a summative grade of zero. An excused absence might be a major family event such as a wedding, a family emergency, or a legitimate personal illness. For an excused absence, a make-up assignment might be assigned at the directors' discretion. Please save the concert date when it is announced, and make sure right away that you will have transportation. Practices and rehearsals are not excused, so please let us know of a conflict as soon as possible and we will try our best to help you solve it.

Media
Mrs. [redacted] and Mr. [redacted] are professional musicians and use a variety of media

outlets to reach audiences. Families are invited to follow @[redacted] on Twitter for updates on all things [redacted]!

Please feel free to contact us by via email or phone at any time. Here's to an exciting school year filled with music!

Music Participation Rubric

for Hybrid Learning

IN-PERSON		95+	85	75	60–	REMOTE	
Classroom Routine	Comes prepared and on time to class. Gathers and returns materials safely and efficiently.	**Always**	**Usually**	**Sometimes**	**Rarely**	Comes prepared and on time to class. Camera is turned on and full face is visible on screen.	**Classroom Routine**
Engagement	Listens respectfully and contributes positively to class conversations. Shows evidence of work completion in class.	**Always**	**Usually**	**Sometimes**	**Rarely**	Listens respectfully and responds to group and individual questions. Shows evidence of work completion in class.	**Engagement**
Musicianship	Utilizes work time effectively, using resources to solve problems. Respects others during practice and performance. Maintains appropriate volume.	**Always**	**Usually**	**Sometimes**	**Rarely**	Utilizes work time effectively, using resources to solve problems. Asks for help when needed.	**Musicianship**