

**Community and the choral program: nurturing lifelong,  
independent musicians in vocal ensembles**

by

Christopher Brown

B.A., Harding University, 2013

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance  
College of Arts and Sciences

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2021

Approved by:  
Major Professor  
Dr. Julie Yu-Oppenheim

# **Copyright**

© Christopher Brown 2021

## **Abstract**

In this report, I will describe my journey towards providing my students with more autonomy in the choral rehearsal. I provide evidence of student autonomy as they improvise, select literature, and travel on the path to independence. Because of the specific restrictions put on music classes during the 2020-2021 school year, I discovered that my singers needed an opportunity to take back control in one way or another. In doing this, it is my personal goal to allow freer conversations and experimentations to be the norm, not the exception, in my ensembles. Much of this change in my thought process has come from examining my own teaching philosophy and the expectations of a singer that has graduated through my program.

By attending Kansas State University, I have been privileged to broaden my sense of what it means to be a music educator. Although having previously thought of myself as a well-rounded educator, my experiences in this program have shaped me into finally realizing that goal. Entering this program with the desire to be a better music educator now sees me leaving the program as a better human for all students and teachers that I encounter. The connection that I found in my professors and colleagues is one that I now hope to instill into my program and subsequent students. The absence of these experiences during the COVID-19 pandemic has shifted the way that I view my role in music education. The past year has taught me, if nothing else, that music is a communal activity desired by all. Whether performing, attending, or working behind the scenes, all aspects of the musical experience seek to tighten the bond between its participants.

## Table of Contents

List of Figures .....	vi
List of Tables .....	vii
Acknowledgements .....	viii
Chapter 1 - Teaching Philosophy.....	1
How My Philosophy Informs My Teaching .....	1
Chapter 2 - Lesson Plan(s) .....	7
Lesson Plan 1 .....	7
2014 Music National Standards (NAfME, 2014) .....	7
2020 Arkansas Music Frameworks (ADE, 2020) .....	7
Prior Knowledge/Skills .....	7
Lesson Objective.....	7
Assessment of the Lesson .....	7
Relevant Contextual Factors and Modifications/Accommodations Needed .....	8
Instructional Materials, Resources and Technologies.....	8
Lesson Plan .....	8
Reflection .....	9
Lesson Plan 2 .....	12
2020 Arkansas Music Frameworks (ADE, 2020) .....	12
Prior Knowledge/Skills .....	12
Lesson Objective(s).....	13
Assessment of the Lesson .....	13
Relevant Contextual Factors and Needed Modifications/Accommodations .....	13
Instructional Resources, Materials and Technologies.....	13
Lesson Plan .....	13
Reflection .....	14
Lesson Plan 3 .....	14
Prior Knowledge/Skills .....	14
Lesson Objective(s).....	14

Assessment of the Lesson .....	14
Relevant Contextual Factors and Needed Modifications/Accommodations .....	14
Instructional Resources, Materials and Technologies.....	15
Lesson Plan .....	15
Reflection .....	15
Lesson Plan 4 .....	16
Prior Knowledge/Skills .....	16
Lesson Objective(s).....	16
Assessment of the Lesson .....	17
Relevant Contextual Factors and Needed Modifications/Accommodations .....	17
Instructional Resources, Materials and Technologies.....	17
Lesson Plan .....	17
Reflection .....	17
Chapter 3 - Reflections .....	21
Bibliography .....	24

## List of Figures

Figure 1, Jeopardy Game Board .....	16
Figure 2, Daily Health Screening.....	19
Figure 3, Daily Health Screening Sample Responses.....	20

## **List of Tables**

Table 1, Harmonic Solfege Matrix .....	10
Table 2, Harmonic Solfege Matrix of "Amazing Grace" .....	11
Table 3, Harmonic Solfege Matrix (modified) of "Wrecking Ball" .....	12

## **Acknowledgements**

Thank you to my professors, colleagues, friends, and family that have allowed me this incredible opportunity to better myself.



# **Chapter 1 - Teaching Philosophy**

## **How My Philosophy Informs My Teaching**

With the abundance of environments available, it is at times difficult to examine the totality of not only music education but education itself. To continue discussing the subject, a somewhat narrow definition of education must be used in this context. Educational experiences vary wildly not only across the country but in neighboring cities and even schools in the same district. For this discussion, I will be making statements about general and music education in an ideal world and setting. Although this is not always the most authentic environment, it will be used to discuss the idyllic examples of PK-12 public education in American society. This education is assumed to include all necessary fundamentals as well as providing opportunities for a well-rounded course offering. It is through this specific lens that I am discussing music education and its role in today's society.

Although schooling has been part of major societies through history, it has not always been freely available to all. American colonial schools started in the 17th century, beginning with the Boston Latin School in 1635. The school still exists today as a 6-year college preparatory school with an “economically and culturally diverse population of students in grades 7 to 12” (BLS, 2020). It is interesting to note that as part of its rigorous curriculum is a music performance credit for grades 9-12. The first State Board of Education in the United States was founded in Massachusetts but not until 200 years after the creation of its first public school. Inching us even closer to the present is the realization that compulsory public education was not thought of as a mainstream idea until the 1920s. The Smith-Towner Bill, one that granted federal funds to schools, started the snowball of public American education as we know it. This notion

of an education for all, at least in its American roots, also carried with it the idea of separating church and state in education. In fact, one of the early proponents of this radical idea was the Ku Klux Klan (Slawson, 2005). By Americanizing education and rejecting the idea of the parochial school model and its explicit Catholic foundation, nationalists thought that they could influence the minds of the future away from encouraging the ideas of foreigners. The creation of federally funded public schools severed the tie between religious instruction and American students. However, its actual success was in establishing a mode for all Americans to receive an education at no cost (beyond that of taxes). No matter its origin, the American education system has outgrown some of its dated and narrow-minded beginnings.

In short, the American public education system is meant to be one that levels the playing field for all that are involved. This equality is meant to extend beyond the student themselves and on to their family. However, this is not the case at all times because it is a system designed by flawed people that will exclude or underrepresent students for different reasons. With that, I am looking at the goal of this system in its purest form. By being free and public, our current system allows for all people to receive the same basic instruction. It is understood that a student's experience can vary wildly even within the same school building. The job of the educator is to minimize these gaps and differences as much as possible. With equal education, the intent is to create equal citizens. Citizens that contribute to and actively become a positive member of their society is the end goal. How can a society hope to mature if its individual components are stunted?

The implementation of compulsory education exists to further the community. Educated students become educated leaders, active leaders become agents of change, and a changed society furthers itself. The education levels of citizens directly relate to the rate of violent crimes

in a community (JPI, 2007). When examining my own state Arkansas with only 81.4% percent of the population having a high school diploma or above, I see that we are above the national average of violent crime rate. The top ten states in the same category were well below the national average, with the exception of Alaska. Giving to our students gives to our future community. Taking away the resources needed by our schools depletes our own resources.

If the case for national public education has been made, where does music fit into that? What additive value does music education have in a student's life? To answer that, the question itself must be changed. Music education should not be thought of as an addition to a normal part of a student's life. Instead, it should be thought of as integral. There are certainly situations where music directly sets up a student's future especially when that future is thought to be one in the music industry. Without a formal education in music, how can a musician move towards their career goals? Of course there are exceptions to this. Many mainstream musicians do not have what can be considered a traditional or formal music training. If one's goal is to become a musician by career, a large portion of their training should be specifically in the field of music.

What about the student that has no interest in a career in music? How does music have value for them? The short answer is that music is inherently human. When we think of music in the animal kingdom, the idea of birds singing is probably the first thought that comes to mind. It should be noted that primates are understood to have developed some form of beat perception millions of years ago (MIT, 2020). If musicality or the capability to perceive music is possible in other species, why is music thought to be human? Perhaps the best explanation is the way that music permeates almost every aspect of humanity. Music is used for enjoyment, advertising purposes, learning devices, and more. Although it has different purposes in different parts of

life, the interwovenness of music in everyday life cannot be denied. If music is all around us, should we not educate ourselves so that we are equipped to create and understand this stimulus?

Robbing our students of a music education denies them an aspect of themselves. In the United States, English instruction is a mandatory part of any school's curriculum. This is obviously because, although other languages are prevalent, we use English as a way to understand our surroundings. What if I proposed a course structure that excluded English once a certain grade was reached? It would not be seriously considered. A school without an English curriculum would quickly lose accreditation and fail to prepare its students for the real world. It is in the same way that we produce students incapable of fully experiencing their everyday life. Generally, we use English to describe anything that we encounter. We should also use music as a way to describe not only the world but our inner world as well. The world uses music to convey meaning. By failing to give a comprehensive music education, we are preparing our students to misunderstand the world they live in.

Music brings people together. This can be in the more traditional ideas of musical ensembles such as band, choir, and orchestra. These formal settings are often seen as exclusive to many. However, the introduction of these structures in the early stages makes the idea of communal music less intimidating when one graduates from the PK-12 system. Informal settings are often just as common or more common than the classically prescribed ensemble. Who doesn't like to be embarrassed by singing karaoke? When you are at a restaurant and hear clapping, you know what happens next. During the seventh inning stretch, everyone stands and sings about Cracker Jacks. In protests, we chant until someone hears our calls for justice. It is in these everyday, normal moments that we flex that certain bit of humanity found only in music.

Neglecting music as a part of necessary education denies our students the right to be fully human. It is then, as less than humans, that we lose ourselves.

Defining my own philosophy in regards to music education has taken time. In fact, I know my thoughts are only beginning to form. For now, reading the works of others has helped me to find a good starting point. When I read Reimer and Elliott, I am excited at the idea of music education for all. As a musician, it is good to hear from others who so clearly want to push universal music education. Their value, though, comes in explaining the necessity of its inclusion in school. Although differing in aspects, both Reimer and Elliott maintain that music is an intrinsic part of humanity (Reimer, 2003; Elliott, 2014). Jorgensen expands music to a vehicle for social reflection and change (Jorgensen, 1997). Having participated in two protests recently, I can attest to the importance that music had in those settings. Without a prescribed rhythm, my voice would have literally been lost in the crowd. By performing in sync with others, my voice only resonated further. It is here that I would bring up, and most closely align myself with, the work of Small. Beyond the boundaries set by others, sits the music of life (Small, 1998). Music is not just found in the concert hall, the classroom, or the radio. It is found in the tapping of the rain on the tin roof, the rhythms of the baseball field, and the thumps of the rumble strip on the highway. It is certain that transcribed notation is music, but so also is the improvised humming when I try to match the sounds of the road beneath me. Nowhere in my schooling was I taught to perform a solo while the vacuum droned on, and yet I do. I think it is in these unforeseen moments that we can see the true humanity found in music education. Its value is in awakening the musician inside ourselves, whether that stage is Carnegie for a full house or my kitchen with just my dog present.

It is possible that formal education started, in part, as a way to distance ourselves from others and beliefs we disagreed with. Taught with certain curricula, it becomes somewhat easy to shape a generation. If that is our power, let us use it to the fullest. Music informs me of myself yet simultaneously connects me to a world beyond myself. What began as separation can now be used to tear down the walls and boundaries of otherness.

My most recent self-discovery is that I believe music is for all. In my lessons, I attempt to provide opportunities for all of my students to engage with music on an appropriate level. Although my previous thoughts were not that music was exclusive, I have a clearer understanding of how to make music applicable for all.

## **Chapter 2 - Lesson Plan(s)**

### **Lesson Plan 1**

#### **2014 Music National Standards (NAfME, 2014)**

MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

#### **2020 Arkansas Music Frameworks (ADE, 2020)**

CR.1 Creating: Students will organize and develop artistic ideas and work.

#### **Prior Knowledge/Skills**

Students must have a fundamental understanding of the diatonic Solfege scale and be able to vocalize the different scale degrees.

#### **Lesson Objective**

Students will be able to create their own (structured) harmonies to existing, well-known tunes. By doing this sequence successfully, singers will feel comfortable improvising their harmonies without chord (harmonic) guides.

#### **Assessment of the Lesson**

Students will be independently harmonizing to a familiar tune. Wrong notes (those outside of the harmonic guide) will be heard. It is important to note that although other harmonies exist beyond the provided guide, they are not specifically referenced at this time.

## **Relevant Contextual Factors and Modifications/Accommodations Needed**

A baseline for “familiar tunes” must first be acknowledged. Prior to this lesson, I polled students about their familiarity with a list of popular songs. If students are nervous about this task, I outlined a “safe route” for them to take. This usually involved remaining on Do with occasional movement to Ti or Re.

## **Instructional Materials, Resources and Technologies**

Solfege charts on wall, harmonic guides projected on SmartBoard

## **Lesson Plan**

### Activity 1: Performing a melody

- Teacher sings and plays “Amazing Grace”
- Students start by singing the melody of “Amazing Grace”

### Activity 2: Harmonizing “Amazing Grace”

- Students sing melody while teacher selects harmony from provided guide
- Teacher/students swap roles
  - Teacher plays and sings melody
  - Students self-select a harmony and sing on Solfege
- After first attempt, a second attempt is made
  - Ask students if clarification is necessary
  - First verse is repeated

### Activity 3: Harmonizing “Wrecking Ball”

- Students sing melody while teacher selects harmony from provided guide
- Teacher/students swap roles
  - Teacher plays and sings melody
  - Students self-select a harmony and sing on Solfege
    - Harmonic guide is simplified because of repetition of chords
- After first attempt, a second attempt is made
  - Ask students if clarification is necessary
  - First verse is repeated



## **Reflection**

The overall goal of this lesson was to make students more comfortable with structured improvisation on a melody they know. I have found that my students are often ill-equipped to make music outside of the structured rehearsal, and this is something I have been trying to change by giving them the skills necessary to do so. During this lesson, students were able to utilize a “safe” way to practice independence and improvisation with harmonic structures. I taught this lesson using a gradual release of responsibility model. This allowed us to start together and then gradually grow more independent. The success of this lesson is evidenced by the created harmonies. Upon listening, you can discern that most students stayed within a small boundary of harmonic options. I very much liked this lesson and will implement and its iterations in the future in order to create more improvisatory musicians. This also showed me the importance of allowing students to have more input in the creation process.

<b>I</b>	<b>ii</b>	<b>iii</b>	<b>IV</b>	<b>V</b>	<b>V<sup>7</sup></b>	<b>vi</b>	<b>vii<sup>o</sup></b>
Do			Do			Do	
		Ti		Ti	Ti		Ti
	La		La			La	
Sol		Sol		Sol	Sol		
	Fa		Fa				Fa
Mi		Mi			F	Mi	
	Re			Re	Re		Re
Do			Do			Do	
		Ti		Ti	Ti		Ti
	La		La			La	
Sol		Sol		Sol	Sol		
	Fa		Fa				Fa
Mi		Mi			Fa	Mi	
	Re			Re	Re		Re
Do			Do			Do	

**Table 1, Harmonic Solfege Matrix**

Amazing	Sweet	Sound	Me	Once	Now	Found	Now	See
I	IV	I	V <sup>7</sup>	I	IV	I	V <sup>7</sup>	I
<b>Do</b>	<b>Do</b>	<b>Do</b>		<b>Do</b>	<b>Do</b>	<b>Do</b>		<b>Do</b>
			<b>Ti</b>				<b>Ti</b>	
	<b>La</b>				<b>La</b>			
<b>Sol</b>		<b>Sol</b>	<b>Sol</b>	<b>Sol</b>		<b>Sol</b>	<b>Sol</b>	<b>Sol</b>
	<b>Fa</b>		<b>Fa</b>		<b>Fa</b>		<b>Fa</b>	
<b>Mi</b>		<b>Mi</b>		<b>Mi</b>		<b>Mi</b>		<b>Mi</b>
			<b>Re</b>				<b>Re</b>	
<b>Do</b>	<b>Do</b>	<b>Do</b>		<b>Do</b>	<b>Do</b>	<b>Do</b>		<b>Do</b>
			<b>Ti</b>				<b>Ti</b>	
	<b>La</b>				<b>La</b>			
<b>Sol</b>		<b>Sol</b>	<b>Sol</b>	<b>Sol</b>		<b>Sol</b>	<b>Sol</b>	<b>Sol</b>
	<b>Fa</b>		<b>Fa</b>		<b>Fa</b>		<b>Fa</b>	
<b>Mi</b>		<b>Mi</b>		<b>Mi</b>		<b>Mi</b>		<b>Mi</b>
			<b>Re</b>				<b>Re</b>	
<b>Do</b>	<b>Do</b>	<b>Do</b>		<b>Do</b>	<b>Do</b>	<b>Do</b>		<b>Do</b>

**Table 2, Harmonic Solfege Matrix of "Amazing Grace"**

VERSE					CHORUS			
vi	I	V	IV		I	V	vi	IV
Do	Do		Do		Do		Do	Do
		Ti				Ti		
La			La				La	La
	Sol	Sol			Sol	Sol		
			Fa					Fa
Mi	Mi				Mi		Mi	
		Re				Re		
Do	Do		Do		Do		Do	Do
		Ti				Ti		
La			La				La	La
	Sol	Sol			Sol	Sol		
			Fa					Fa
Mi	Mi				Mi		Mi	
		Re				Re		
Do	Do		Do		Do		Do	Do

**Table 3, Harmonic Solfege Matrix (modified) of "Wrecking Ball"**

## **Lesson Plan 2**

### **2020 Arkansas Music Frameworks (ADE, 2020)**

PR.5 Performing: Students will develop and refine artistic work for presentation.

### **Prior Knowledge/Skills**

Students have basic understanding of rhythmic values and patterns as well as visual representation/notation.

## **Lesson Objective(s)**

Students will be able to dictate four measure phrases of rhythmic patterns using quarter notes and eighth notes using dry erase boards.

## **Assessment of the Lesson**

Students will share their work with partners as well as the teacher.

## **Relevant Contextual Factors and Needed Modifications/Accommodations**

None

## **Instructional Resources, Materials and Technologies**

Personal dry erase boards, dry erase markers

## **Lesson Plan**

### **Activity 1: Rhythmic Memorization**

- Teacher will perform a short rhythmic exercise
- Students will clap back the pattern

### **Activity 2: Rhythmic Notation**

- Teacher will write rhythm on board
- Students will read and clap the pattern

### **Activity 3: Rhythmic Dictation**

- Teacher will perform rhythmic exercises of various lengths
- Students will memorize and then clap back the pattern
  - Checking for accuracy
- Students will break down pattern into measures (divided dry erase board) and dictate the pattern onto the board

## **Reflection**

My goal with this lesson was to informally assess my Varsity Treble choir's proficiency at rhythmic memorization and dictation, realizing that one leads to the other. Students practiced these skills in a non-threatening group setting as opposed to a typical exam. Students helped and checked each other with the assignment throughout the lesson. I tried to model my lesson in a Kodály-esque fashion by going from sound to sight. Assessment was made by having students repeat patterns as a group or write down patterns as individuals. Even though this was material that has been covered since the beginning of the year, some students still struggled. Some even had errors in their notation style, telling me that I need to reinforce basic notation and not assume that all students have mastery. Overall, I love this process with the dry erase boards, and the students do as well. There are many different ways to implement this resource.

## **Lesson Plan 3**

### **Prior Knowledge/Skills**

Knowledge of others in the room

### **Lesson Objective(s)**

Team-building/camaraderie

### **Assessment of the Lesson**

Success of lesson will be determined by students' buy-in

### **Relevant Contextual Factors and Needed Modifications/Accommodations**

Self-selected groups, option to respond

## **Instructional Resources, Materials and Technologies**

SmartBoard, online Jeopardy game template

## **Lesson Plan**

Activity 1: Students self-select small groups

- Providing choice in team-building can increase participation

Activity 2: Students play impossible game of Jeopardy!

- Game about “Dogs” was written to be confusing

## **Reflection**

The past three years have shown a fundamental shift in the way I holistically approach my classroom. I have discovered that musicking alone is not always enough to engage my students. Because of this, I began implementing weekly team-building activities dubbed “Team Tuesday”. Although initially thought to be a chore or childish by my students, it has become a core tenet of our choral program. Occasionally, students will even bring in friends to participate. Some even tell me that Team Tuesday is the reason they came to school that day. If there is ever a week where I do not have an activity prepared (or I forgot it was Tuesday), they cry foul and check to make sure the activity will happen the following class period. Although an outside perspective may reduce it to game time, I have seen an immense development in our ensembles’ community and cohesiveness. This Jeopardy! game was no different. Designed to be frustrating, this game about dogs was anything but simple. The frustration that arose led to laughter and connection between my students. It is activities like this and others that have brought a sense of community to the program beyond musicmaking. This connection often allows the vulnerability necessary for singing to grow.

<b>Dogs</b>	<b>Food</b>	<b>Habitat</b>	<b>Live</b>	<b>Puppies</b>
<b>100</b> what are one fun fact did you learn about dogs	<b>100</b> what do dogs eat when they're with their owners	<b>100</b> what habitat do dogs live	<b>100</b> where do dogs live	<b>100</b> are puppies small
Dogs sense out different. Senses	Dog food and water	The woods	Any where	Yes
<b>200</b> Why are your puppies so small	<b>200</b> Why do some dogs eat meat	<b>200</b> where do you some dogs live	<b>200</b> Where does Dog live with you	<b>200</b> What does a puppies mom do if the puppies whining
Because the babies and they need to grow up to become A bigger dog	So they get protein	In a house	A house	Come to them
<b>300</b> Why do dogs even like meat	<b>300</b> Why do humans with dogs	<b>300</b> Why do dogs like your owner	<b>300</b> What happens if a puppy dies	<b>300</b> there's a bigger dog does the bigger dog protect the small dog
So they can get protein	Because a dog doesn't deserve to be in the woods or somewhere else they deserve to be with her owner	Because the owners feed them take them outside for walks and they are nice	Your mom will get sad	sometimes not and sometimes
<b>400</b> What is another fun facts about dogs	<b>400</b> Why do police use dogs	<b>400</b> What is my favorite dog	<b>400</b> why do dogs live in the woods	<b>400</b> Why do puppies live
The puppies always sleep	So they sniff out the sense	A golden doodle a mini Golden doodle	So they go in a pack	To get bigger and stronger
<b>500</b> What did you learn about this Jeopardy quiz	<b>500</b> Some dogs even eat meat better off the ground	<b>500</b> What is another fun fact did you learn about habitats for dogs	<b>500</b> What is a fun fact that you learned about dogs	<b>500</b> Why does a big dog have to take the responsibility of a pup
That dogs are important to human		Some dogs live other places other than the house	Dogs can be nice and sometimes mean	So they can live a good life and feed them and take care

**Figure 1, Jeopardy Game Board**

## Lesson Plan 4

### Prior Knowledge/Skills

Knowledge of humor of those in the room

### Lesson Objective(s)

By allowing students freedom in a state-mandated daily document, this otherwise mundane task allows for class to begin with laughter and togetherness.



## **Assessment of the Lesson**

None

## **Relevant Contextual Factors and Needed Modifications/Accommodations**

Guidelines for submissions throughout the year have been clearly established

## **Instructional Resources, Materials and Technologies**

Laptop/phone, Google Forms, SmartBoard

## **Lesson Plan**

While reviewing students' daily health screening forms (state-mandated), students choose to submit their names or memes/videos in order to humor the class.

Activity 1: Students fill out state-mandated health forms on their own before class begins.

- Providing choice in team-building can increase participation
  - students choose their level of engagement

Activity 2: Health forms are checked for safety and then individual answers are shown

- Answers (memes, YouTube videos, jokes, etc.) are shown on SmartBoard and read by teacher
- This allows for all students' voices to be heard without putting them on the spot
- Students find connections between themselves

## **Reflection**

Because of the COVID-19 pandemic, the state of Arkansas required music classes and its participants to complete a health screening before the start of every class. Although short, it quickly became a monotonous task that I automated by creating smart spreadsheets. At some point, the reference spreadsheet also became a place for student birthdays to live so the class

would be aware of upcoming important days. Halfway through the year, I realized that students no longer needed to put their first and last name as their response was tied to their school-provided email. What started as an experiment in fun quickly developed into a daily dose of laughter. Instead of their name, students could make a snarky pseudonym, a joke, or link to a meme/video. This became part of our daily routine in every class. It provided a sense of interaction and humor that had often been missing this year. Even students that would never publicly present could submit their jokes for all to see. Although daily health screenings will be a thing of the past this coming fall (I presume), I am thinking of ways to incorporate some of the more jovial aspects into our future routine. The short amount of time taken to provide all students with a voice paid dividends in buy-in and appreciation for one another.

## Heritage HS Choirs Health Screening

Varsity Tenor/Bass Choir

Your email will be recorded when you submit this form

Not [chris.brown@rps30.k12.ar.us](#)? [Switch account](#)

\* Required

First Name \*

Your answer

Last Name \*

Your answer

Have you had a fever of 100.4 or more in the past 48 hours? \*

☐ Yes

☐ No

Check all the following that you are experiencing: \*

☐ Cough

☐ Difficulty breathing

☐ Chills

☐ Muscle aches

☐ Sore throat

☐ Headache

☐ Recent loss of smell, nausea, vomiting, or diarrhea

☐ Had contact with a person known to be infected with COVID-19 in the past 14 days

☐ NONE OF THE ABOVE

Submit

Never submit passwords through Google Forms.

**Figure 2, Daily Health Screening**

Email Check	email	message	check	Birthdays	Timestamp	First Name	Last Name	have you had a fever of 100.4 or more in the past 48 hours?	Check all the following that you are experiencing:
		Please let me know if you ne		July 06	5/18/2021	<a href="https://youtu.be/call">https://youtu.be/call</a>	<a href="https://youtu.be/Ze-D">https://youtu.be/Ze-D</a>	No	NONE OF THE ABOVE
		Please let me know if you ne		April 13	5/18/2021	Spung	Bob	No	NONE OF THE ABOVE
		Please let me know if you ne		March 17	5/18/2021	<a href="https://m.youtube.c">https://m.youtube.c</a>		No	NONE OF THE ABOVE
		Please let me know if you ne		April 25	5/18/2021	Lucifer	Morningstar	No	NONE OF THE ABOVE
		Please let me know if you ne		May 31	5/18/2021	Ooga booga ooga	Ooga booga ooga bo	No	NONE OF THE ABOVE
		Please let me know if you ne		October 10	5/18/2021	<a href="https://www.youtube">https://www.youtube</a>	<a href="https://www.youtube">https://www.youtube</a>	No	NONE OF THE ABOVE
		Please let me know if you ne		July 04	5/18/2021	<a href="https://ifunny.co/vid">https://ifunny.co/vid</a>	<a href="https://www.youtube">https://www.youtube</a>	No	NONE OF THE ABOVE
		Please let me know if you ne		September 28	5/18/2021	We all experience a	shine bright like a dia	No	NONE OF THE ABOVE
		Please let me know if you ne		October 30	5/18/2021	something that's	just not your name	No	NONE OF THE ABOVE
		Please let me know if you ne		March 01	5/18/2021			No	NONE OF THE ABOVE
		Please let me know if you ne			5/18/2021			No	NONE OF THE ABOVE
		Please let me know if you ne			5/18/2021			No	NONE OF THE ABOVE
		Please let me know if you ne			5/18/2021			No	NONE OF THE ABOVE
		Please let me know if you ne			5/18/2021	<a href="https://www.google">https://www.google</a>	<a href="https://www.google.c">https://www.google.c</a>	No	NONE OF THE ABOVE
		Please let me know if you ne			5/18/2021	<a href="https://www.youtube">https://www.youtube</a>	<a href="https://www.youtube">https://www.youtube</a>	No	NONE OF THE ABOVE
		Please let me know if you ne			5/18/2021	Jon	Altas	No	NONE OF THE ABOVE

**Figure 3, Daily Health Screening Sample Responses**

## Chapter 3 - Reflections

Before the summer of 2019, I could tell that I was at an important juncture. At that point, I had been teaching for six years, but I was not sure what was next for me. I realized that my fire for education was dwindling. I knew that I needed to do something to make me a better educator.

Unsure what to expect, I started my first summer of the program. Immediately, I felt overwhelmed. Classes began while my own school was still in session, and I was finding it difficult to juggle both. At the introduction conferences for each of my classes, I felt like I did not belong. I had heard about impostor syndrome, specifically as it related to academia, but this was my first real encounter with it personally. It seemed to me that everyone in my classes was better than me. They were older, experienced, well-spoken, and, I thought, overall better educators and myself. It was not until I arrived on campus that I felt fully comfortable with my cohort. This is to say that it was the fault of nobody but myself. I had built a narrative in my head that I was not good or mature enough to participate with my colleagues. My first summer in the program made me realize that I have value as an educator and that I needed to accept that.

After finishing my first year of the program, I went into the fall school year with an extensive network of resources available to me. Growing up in Arkansas, the majority of my musical mentors and colleagues were centered in my own state. By participating in this program, I now had access to educators from across the country. Their own experiences and programs helped me solidify what I thought was important in my own program. In addition to reaching out for advice from those that I have known for years, I now had a new network that was willing to mentor and inspire me.

It was as I was preparing for the summer of my second year that the world changed. The COVID-19 pandemic sent us home with a sense of uncertainty. Instead of feeling isolated, I

reached out to those in my cohort. I cannot stress the importance of the support system that these fellow educators gave me. We set up group messages, zoom calls, and random talks on the phone just to check in on each other and ensure that we were alright. I think it is very telling that, even in a short amount of time, Kansas State provided the frameworks for a close community.

My professors have been nothing but exactly what I needed during my time at Kansas State. At a time in my career when I felt unsure of my future, this tight-knit group of professionals changed my trajectory. Every class that I have taken has brought me to a new level of respect and awareness for the craft of music education. Although some classes initially seemed to be outside of the scope of what I considered to be relevant, every professor delivered material that constantly made me reevaluate my role as a music educator. Dr. Payne's classes have made me critically think about the data and research involved in being in education. Because of him I now consume more music education material than I ever have in my career. Dr. Yu has provided a real-world sounding board for me and my classmates. Any class with Dr. Yu seems to put everyone on equal footing, even when we should not be. She has provided opportunities for us to fail in a safe space so that we can succeed in the world.

Because of my education at Kansas State, I have found myself more comfortable in taking on larger roles within my profession. Within the past three years, I have organized honor choirs at the state and national levels. During the current school year, I was solely in charge of developing an online system that allowed for virtual auditions in place of the live region and state level auditions that we have been used to in the past. This initially was not asked of me, but instead I put forth a proposal to my state music association that showed the importance of having a well-organized system. Although initially intimidated, I realized that I have grown as an educator and I am fully capable of performing these roles.

As I go into my last summer, I must admit that I am overcome with a bittersweet feeling. My growth as a choral music educator can be clearly seen from the start to the end of this program. I trust myself more, and because of that I am treated as such in the professional community. If I could continue to take classes, I would do so because of the impact my professors and colleagues have left on me.

It is now my goal to share with other colleagues, students, and friends some of the lessons I have learned during my time at Kansas State University. I cannot begin to explain the shift and the transformation that is taken place in my life as an educator because of this program. I feel equipped to succeed in the ever-changing world of music education. Upon graduating from this program, I am confident that I will continue to grow and develop as not only a musician, but as an individual. The importance and availability of this program to students from across the country should not be overlooked. My new hope is that I represent myself, my professors, and Kansas State University with the same respect and confidence that has been shown to me.

## Bibliography

- Arkansas Department of Education. (2020). *Arkansas Fine Arts Academic Standards*. Division of Elementary and Secondary Education. <https://dese.ade.arkansas.gov/Offices/learning-services/curriculum-support/fine-arts-standards-and-courses/>
- Boston Latin School. *BLS-BLSA: Boston Latin School - Boston Latin School Association*. Accessed July 2020. [https://bls.org/apps/pages/index.jsp?uREC\\_ID=206067&type=d&pREC\\_ID=406776](https://bls.org/apps/pages/index.jsp?uREC_ID=206067&type=d&pREC_ID=406776)
- Elliott, D. (2014). *Music Matters: A Philosophy of Music Education*. Oxford University Press.
- Honing, H. (2020, January 30). *Are Humans the Only Musical Species?* The MIT Press Reader. <https://thereader.mitpress.mit.edu/are-humans-the-only-musical-species/>
- Jorgensen, E. (1997). *In Search of Music Education*. University of Illinois Press.
- Justice Policy Institute. (2007, August 30). *Education and Public Safety*. [http://www.justicepolicy.org/images/upload/07-08\\_rep\\_educationandpublicsafety\\_ps-ac.pdf](http://www.justicepolicy.org/images/upload/07-08_rep_educationandpublicsafety_ps-ac.pdf)
- National Association for Music Education. (2021, April 1). *2014 Music Standards*. <https://nafme.org/my-classroom/standards/core-music-standards/>
- Reimer, B. (2003). *A Philosophy of Music Education: Advancing the Vision* (3rd ed.). Prentice Hall.
- Slawson, D. (2005). *The Department of Education Battle, 1918-1932: Public Schools, Catholic Schools, and the Social Order*. University of Notre Dame Press.
- Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Wesleyan University Press.