

**Utilizing collaboration within elementary schools to build
advocacy for the elementary music classroom**

by

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Abstract

The lessons demonstrated within this report focus on building a collaborative learning community amongst other professional educators while integrating strategies and techniques inspired by Carl Orff and Zoltán Kodály in the elementary music classroom. I integrated strategies and techniques from the Kodály Method in the lessons as students utilized sequential learning when composing rhythmic phrases that included compound words taught by the Second-Grade team and solfege when reading onomatopoeias within a well-known children's storybook. I integrated strategies and techniques from the Orff Schulwerk approach in the lessons as students performed on kazoo-harmonicas that they created in their Art and STEM classes and improvised on xylophones. The lessons not only helped build advocacy for music education among the collaborative communities that were created, but they also helped students grow in their abilities to create music both inside and outside of the music classroom.

Throughout my time in the Master's Program at Kansas State University, I was exposed to various methods of teaching elementary music in the Symposium and Seminar courses. Within these courses, I learned about the Orff, Kodály, Gordon, and Dalcroze methodologies. After creating my own lesson plans and participating in peer lessons that support each methodology throughout these courses, I was able to integrate new ideas and strategies from each methodology into my classroom to further support my instruction. By having a better understanding of each methodology and how they function within the elementary music classroom, I can apply strategies and techniques in my classroom that are more appropriate for my students and their needs. Another course that was influential to my growth and development as a music educator was the Improvisation and Composition in Elementary Music course. This course challenged me as an educator to ensure that I am not limiting my students and their ability

to freely create music. By integrating improvisation and composition into my lessons, both my students and I have been challenged to think creatively about the music making process. Even though there were many challenges when integrating improvisation and composition into the classroom, we have also grown in our comfortability and ability to create music. Overall, the courses have helped me prepare lessons that enhance student-centered learning and allow musical creativity to blossom.

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Chapter 1 - Teaching Philosophy

What is education?

Education is vital to the growth and development of humans as they learn to function within society and everyday life. “Challenges exist in all socioeconomic settings, at all ages, and for all people; they may be different (i.e., finding that next meal vs. getting into Julliard), but they are all detrimental for students’ success” (Edgar, 2019, para. 2). While education may be viewed differently around the world, education plays a significant role amongst the world as it touches the lives of *everyone*. Everyone plays a role in ensuring that education runs effectively and efficiently, whether they are administrators, teachers, students, parents, community members, or stakeholders. Two of the most important roles within education are the roles of the teacher and the student.

The role of the teacher is to provide students with curriculum and instruction regarding specific content. Within the education system, there are a variety of different subjects that are taught. There are subjects that students are required to take to acquire skills that are considered essential such as language arts, math, science, and social studies. Then there are subjects that students elect to take based upon their interests such as music, art, physical education, and computers. Within each subject that is taught within schools, there are a variety of concepts and topics that teachers cover. The teacher provides students with curriculum and instruction that helps students build their own knowledge and understanding of the subject that is taught. Teachers have many ways in which they deliver their instruction and there are different factors that teachers consider when planning and executing lessons as they seek growth in their students. Teachers are role models as their mindset, attitude, and passion reflect in their instruction. They not only teach students about content, but they also teach students skills that create well-rounded

individuals. Teachers are influential figures within the school system as they have the power to inspire students as they lead them into the future.

The role of the student is to receive instruction and gain their own knowledge and understanding of information as it is presented to them and apply it to their lives as they become contributing members of society. Within education, students are provided instruction and it is up to the students on how they interpret that information and what they take away from the instruction. While they learn from the curriculum and instruction that is presented to them, they also learn from a variety of experiences as different opportunities present themselves throughout the school system. Through these experiences, students acquire skills that build upon their character and help them become well-rounded individuals. When employers go through their hiring process, they not only look for people with experience or education in their specific field, but they also look for skills that set them up for success as they execute the tasks at hand. By providing students with a well-rounded education, students are set up for success to apply what they have learned from the instruction and experiences within education to their lives as they become contributing members of society.

What is music?

Music is a natural human experience. Before we are born, we experience music as it exists outside of the mother's womb. As babies, we are surrounded by music as lullabies are used to lull us to sleep and nursery rhymes are used to teach us our first words. Before we learn how to speak, we learn how to sing. Even as our lifetime comes to an end, people find ways to remember us and keep our memories alive through music. If we are to truly be human, we experience music from the beginning of life and it exists even beyond our lifetime.

“The uses and functions of music represent one of the most important problems in ethnomusicology, for in the study of human behavior we search constantly ... for the meaning of music” (Merriam, 1964, p. 209). It should be noted that there is a difference in the “uses” and “functions” of music. When we discuss music as it is used amongst the world, we are referring to *how* music is employed. When we discuss music as it functions around the world, we are referring to *why* music is being employed. For example, music is used at baseball games and is played every time a new batter comes up to home plate. The function of music being played at baseball games every time a new batter comes up to the plate is to keep fans engaged in the game as the transition between batters is made. There are many ways in which we use music and how music functions throughout the world.

We use music for different occasions within our lifetime and for different purposes. Music is used to stimulate a specific purpose or need within us. We use love songs as we celebrate the love between two people. We use melancholy songs as we reminisce upon fond memories of the past. We use happy songs as we come together to celebrate. We use upbeat songs to motivate us as we try to accomplish a specific goal. The ways in which music functions varies upon many complex factors. Alan P. Merriam proposes that there are 10 ways in which music functions. “It is quite possible that this list of the functions of music may require condensation or expansion, but in general it summarizes the role of music in human culture” (Merriam, 1964, p. 227). In order of significance, the 10 functions of music are emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, enforcing conformity to social norms, validation of social institutions and religious rituals, contribution to the continuity and stability of culture.

Music is experienced by everyone and there are many ways in which music is used as it functions throughout the world. Naturally, we experience music from the second we are born and encounter it throughout our entire lifetime. “Music is clearly indispensable to the proper promulgation of the activities that constitute a society; it is a universal human behavior—without it, it is questionable that man could truly be man, with all that implies” (Merriam, 1964, p. 227).

Why music education?

Music is a natural human experience that has existed since the beginning of time, and it will continue to exist through time. The presence of music throughout history has proven that it is essential to human life. If the purpose of education is to help shape the minds of the future, education should involve content that will help serve the future and will always be relevant. Music will continue to exist among the world as it will always be relevant in everyday life.

Without music education, it would be impossible for each social group or society to sustain itself and replenish its supplies of composers, performers, and listeners who understand the significance of musical events and can participate meaningfully in the occasions of music making. (Jorgensen, 1997, p. 1)

Music education provides students with experiences and opportunities that develop well-rounded musicians as the natural process of creating music continues to evolve. It is for this reason among many others that music should be taught within schools.

Music should also be provided within education because it produces and provokes emotions inside us. As SEL (Social Emotional Learning) becomes more prominent in schools, it is important to acknowledge that music education provides a very similar outcome and effect for our students. Music provides students with an emotional outlet that feels both comfortable and natural. “Music can be the preventative mental health our students need so they have the skills to

confront the life challenges ahead of them” (Edgar, 2019, para. 10). Music therapy is another musical process that has become more accessible for helping regulate emotions and even improve health within individuals. “Music has long been recognized as an effective form of therapy to provide an outlet for emotions” (Novotney, 2013, para. 5). While music therapy may be different from music education, it is important to understand that music continues to show its importance within the world and how it serves a need amongst our society.

Within music education, students learn a variety of skills and tools that will help them become well-rounded individuals and help them find success outside of school. As Edgar (2019) shared, “We are in the perfect position to help them not only encounter the accidentals in music, but to confront the accidentals in their lives with strength and skill” (para. 4). By learning how music is used and the way that it functions among the world, students within music education gain skills that will help them engage and take part in music as it appears in their life. As students continue to grow as well-rounded musicians through courses such as band and choir, they also develop traits within themselves that build upon their character. The knowledge and skills that students take away from their experiences in the music classroom contribute to developing strong musicians as well as prosperous individuals.

Music education today

While music continues to evolve over time, music education must evolve alongside it. Technology has impacted all parts of the world including the ways that music is used. Technology has created new methods of producing music and has allowed music to become more accessible. Music is now at the touch of our fingertips and the trends of music are constantly changing. Music is not the same as it was even a year ago, let alone as it was centuries ago. As music educators continue to advocate for the profession, it is important that we

find ways to show administrators, parents, and stakeholders that music education is relevant to the growth and development within our students as they learn to become successful individuals inside and outside of school. Technology has been a turning point in music and plays a major role in how music functions within the world today. Therefore, technology should be incorporated into the music classroom as it provides relevancy and will promote student engagement as it is how they connect to music in their daily lives. I believe that music education should focus on music as a natural experience as it will always exist, and it will always be relevant.

My philosophy aligns with Estelle Jorgensen's as she uses an approach that suggests that music is a natural process and that we should be teaching music as it exists beyond the classroom. As music continues to progress, music educators should be ensuring that they are teaching music as it is relevant to the world and not focus too much on the history of music. Jorgensen is a firm believer that music taught within schools should focus on the culture of music. Jorgensen (1997) states the following:

Through socialization and enculturation, they (students) were prepared not just with musical information but to participate in a way of life as musicians. If music education were to be reconstrued to include socialization and enculturation, musical learning would have to be more contextualized than it is now, and students, like their apprentice counterparts, would be more motivated to learn. (p. 30)

If we are to focus on the use of music in different cultures and integrate them into the music classroom, we build a classroom that prioritizes music as it is relevant among the world and as it is a natural process.

While there are many things that I do not agree with regarding Bennett Riemer (2003) and his philosophy of music education, I do resonate with his focus on music as an experience and that music holds a deeper meaning as it utilizes expression. As music produces feeling and emotions within us, we have the ability to regulate and understand our emotions through music. Social Emotional Learning (SEL) has become more prevalent within schools because it has been recognized that learning how to regulate and understand our emotions produces skills such as self-awareness, social-awareness, and responsible decision making. With the belief that music has the influence to positively affect our emotions, music education provides individuals with a way to grow and develop skills that are prioritized within the education system today.

How My Philosophy Informs My Teaching

Education prioritizes the growth and development of humans as they learn to become contributing members of society. Music is a natural human experience that will continue to evolve as it is used around the world. Music education provides students with experiences and opportunities that develop both well-rounded musicians and prosperous individuals. It is critically important that music education is included within the education system as music is and will always be relevant to humankind. Within my music classroom, students will encounter music as it is used and as it functions throughout the world around them. They will be challenged, through music, to grow and develop in skills that help them become successful in all areas of life. This emerges in my classroom as I implement instruction that prioritizes student learning and focuses on music as a natural human experience. I will be diligent and purposeful in supplying my students with tools and resources that they can apply throughout their lifetime as music is relevant to them.

My philosophy appears within my teaching as I utilize collaboration to create lessons that are relevant to my students. The process of collaborating with other professional educators helps me understand what my students are experiencing outside of the music classroom, and it helps me find ways to connect with my students. As I build connections with my students through their interests and experiences outside of the music classroom, I can create lessons that tie in their experiences and interests with music. Providing my students with a variety of opportunities to connect music to what they are learning in other classrooms, allows my students to experience music as it is relevant to them and discover how music can be used in other areas of life. My philosophy also appears within my teaching as I utilize creative elements, such as composition and improvisation, to enhance our natural abilities in creating music. By having students immersed in the process of creating their own music, students can identify ways in which their natural abilities to create music can be applied throughout their lifetime.

Chapter 2 - Lesson Plans

The following lessons focused on incorporating collaboration amongst other professional educators while also implementing strategies and techniques from the Kodály and Orff methods of teaching through the process of composition and improvisation. The goal, when creating the following lesson plans, was to build advocacy for music education amongst other educators and to challenge students to express themselves creatively through music. Building advocacy for music education raises awareness amongst other professional educators of what their students are learning within the music classroom and how they too can support music education within their own classrooms. By challenging students to express themselves creatively, I can help students grow in their abilities to freely create music so that they can apply the music-making process in other areas of their lives.

In Lesson Plan 1, I collaborated with the Second-Grade team to create a lesson that connects a specific concept that students were learning within their own classrooms to music. When meeting with the Second-Grade team, I asked them what concepts they were going to be covering within the upcoming week. The teachers mentioned that they would be covering compound words within their upcoming lessons, and I expressed interest in having students compose their own rhythmic phrases using compound words. Students had just been introduced to half notes prior to this lesson and students would have the opportunity to apply half notes in the composition process.

I applied strategies and techniques from the Kodály Method within Lesson Plan 1, as I used sequential learning to help students through the composition process. More specifically, I used an approach that can be found in, *An American Methodology: An Exclusive Approach to Musical Literacy* (2010), which is: Prepare, Present, Practice. I began the lesson by having

students read rhythmic phrases that were in standard notation. This helped prepare my students as I introduced them to the composition process. I presented the students with the composition process as we worked together to create our own rhythmic phrase. Throughout the lesson, I had students identify compound words as they were used within the rhythmic phrases. Students then practiced this concept as they applied what they had just learned and created their own rhythmic phrases. Through written performance, I was able to assess students' ability to compose their own rhythmic phrases using standard notation.

Overall, I felt that this lesson exceeded my expectations. I was proud of my students for accomplishing the daunting yet rewarding task of composing. Going into the lesson, I was expecting my students to need lots of support and encouragement to get through each activity. I was pleasantly surprised with how engaged my students were and how successful they were with their compositions. If I were to adjust anything with this lesson, I would change how I executed the performances in the last activity. Next time, I would ensure that I provide students with a steady beat to read their rhythmic phrase as there were many students that struggled to read their rhythms accurately. To expand upon this lesson, I would add pitch into the compositions by using Mi, Sol, and La since that is a concept that appeared shortly after this lesson.

In Lesson Plan 2, I collaborated with the Art and STEM teachers as students created their own kazoo-harmonicas and performed on them in music class. The Second-Grade students decorated their kazoo-harmonicas in Art and built them in STEM. Once the kazoo-harmonicas were built, I then utilized them within the following lesson.

The following lesson integrates strategies and techniques from the Orff-Schulwerk approach as students utilize Orff instruments which are referenced throughout Carl Orff's book, *Orff-Schulwerk: Music for Children, I. Pentatonic* (1958). Students specifically utilize

xylophones to improvise their own 8-beat phrases in this lesson. The lesson begins with an activity where students read a well-known storybook, *The Wonky Donkey* by Craig Smith (2010), and play the pitches Sol and Mi on their kazoo-harmonicas every time the onomatopoeia, “Hee-Haw,” is read within the story. This is a strategy that hooks students and keeps them engaged throughout the rest of the lesson. After applying music to the book, students then learn a song that I created to go along with the book using the pitches Mi, Sol, and La. There are three parts to the song, and the teacher will teach the students each part of the song before combining it all together. Once students have learned how to perform the song together, each student gets the opportunity to improvise their own 8-beat phrase on xylophones. The improvisation occurs directly after the song each time it is performed. This process is repeated until every student has had the opportunity to improvise. Through performance assessment, I was able to assess that students knew how to improvise their own 8-beat phrase on xylophones.

Overall, I felt that this lesson was successful, but there was lots of room for improvement. The most challenging part of this lesson was the improvisation and getting students to feel comfortable when it was their turn to improvise. With each class that did this lesson, I noticed that the first few people that improvised were very unsure and hesitant. As more students went, there was more of an understanding on *when* and *how* to improvise. If I were to adjust anything with this lesson, I would find a better way to describe how we were going to integrate improvisation and take more time to model *when* and *how* the improvisation would work beforehand to ensure that students understand the process. I would also make the adjustment of having something to help students feel the 8-beat phrase. For example, I could have students that are not improvising counting to 8 so that the student who is improvising has more awareness of what beat they are on. Many students would play for 4 beats and then stop early because they

were too afraid of playing too long. To expand upon this lesson, I could create another song that is similar and have students continue growing in their abilities to improvise.

Lesson Plan 1

Music Standards (2014) Addressed

1. MU:Cr1.1.2a - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
2. MU:Cr2.1.2b - Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.
3. MU:Cr3.1.2a - Interpret and apply personal, peer, and teacher feedback to revise personal music.

Prior Knowledge/Skills

Prior to the lesson, students had knowledge or skills in the following concepts:

1. **Rhythm:** Half Note
2. **Instruments:** Non-pitched Percussion

Lesson Objectives

1. Students will read rhythmic phrases written in standard notation using pair of eighth notes, quarter notes, and half notes.
2. Students will work together to apply rhythms that include a pair of eighth notes, quarter notes, and half notes, to a sentence that is provided by the teacher.
3. Students will compose their own rhythmic phrases while including a half note and a compound word within their composition.
4. Students will perform their rhythmic phrase compositions on non-pitched instruments.

Assessment of the Lesson

1. Personal Communication
2. Observation
3. Written Performance
4. Performance Assessment

Relevant Contextual Factors and Needed Modifications/Accommodations

1. **Size of Class:** Varies from 20-45 students
2. **Class Times:** Two times a week for 30-minute sessions

Instructional Resources, Materials and Technologies

1. Paper
2. Pencil
3. Rhythm Flashcards for Second Grade
4. Non-pitched Instruments:
 - a. Rhythm Sticks
 - b. Tambourine
 - c. Hand Drums
 - d. Egg Shakers
 - e. Sand Blocks
5. Rhythmic Phrases

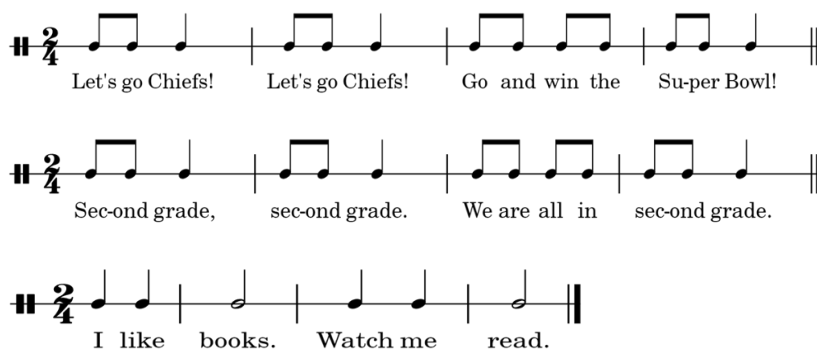


Figure 1: Rhythmic Phrases

Lesson Sequence

Warm-Up: Together, students will read through rhythm flashcards to review rhythm reading using pair of eighth notes, quarter notes, and half notes.

Activity #1 Objective: Students will read rhythmic phrases written in standard notation using pair of eighth notes, quarter notes, and half notes.

1. Teacher will have students read the rhythm in their head and call on individuals to read the rhythm aloud.
2. Teacher will have students apply words to the rhythm and call on individuals to read the words along with the rhythm out loud.
3. All students will then read the rhythmic phrase together.
4. Teacher will ask students to compare and contrast the first two phrases.
 - a. Students should be able to identify that the rhythm is the same, but the words are different.
5. Since the half note is a new concept for Second Grade, teacher will ask students to identify the half note and show with their fingers the number of beats a half note is worth.

Assessment:

1. **Personal Communication:** Teacher will call on individual students to do the following regarding the rhythmic phrases shown in **Figure 1**:
 - a. Clap and say the rhythm that is presented.
 - b. Read the sentence using the rhythm that goes along with it.
 - c. Answer: What do you notice about the first and second phrases?
 - d. Answer: Which note is new in phrase three that we have not seen before in the first two phrases?
 - e. Using your fingers, show the number of beats a half note is worth.
2. **Observation:** Teacher will observe students as they read and clap the rhythms together to assess their understanding of rhythms in standard notation.

Activity #2 Objective: Students will work together to apply rhythms that include a pair of eighth notes, quarter notes, and half notes, to a sentence that is provided by the teacher.

1. Teacher will have the following sentence that includes a compound word written on the board: “Tayvis Tuesday is my favorite day of Superbowl week.”
2. Students will count the number of sounds or syllables in each word and the teacher will label those sounds by placing a dot above each sound within the word.
3. Teacher will call on students one at a time to choose a music note and apply it to the given word. The rhythm must align with the words syllabically.
 - i. For example, a student may choose to use a pair of eighth notes for the word Tayvis and another student may choose two quarter notes for the word Tuesday.
4. Students will clap and say rhythm once all syllables have a music note assigned to it.
5. Students will apply the words to the rhythm and read the rhythmic phrase together.

Assessment:

1. **Personal Communication:** Teacher will call on individual students to do the following:
 - a. Using your fingers, show the number of sounds or syllables are in each word.
 - b. Answer: What do you notice about the word “Superbowl”?
 - c. Provide a music note or music notes that we can apply to each of the words within the sentence.
 - d. Clap and say the rhythm that was just created as a class.
2. **Observation:** Teacher will observe students as they read and clap the rhythms together to assess their understanding of rhythms in standard notation.

Activity #3 Objective: Students will compose their own rhythmic phrases while including a half note and a compound word in their composition.

1. Teacher will break down the process of the previous activity and walk the students through each step.

- a. Write a sentence using a compound word.
 - b. Count the number of sounds in each word and label them by placing a dot above the sounds in each word.
 - c. Choose music notes to go along with each sound within the sentence.
2. Student will create their own rhythmic phrase using process reflected above.
 - a. The following compound words will be provided for students to use in their composition: Football, Superbowl, Touchdown, Quarterback, Halftime, Kickoff, Fearless, and Songwriter.
3. Students will share their composition with a partner.
 - a. Students will work together to make sure that they do not need to make any adjustments.

Assessment:

1. **Written Performance:** Teacher will have students turn in their written compositions at the end of the lesson showing that they know how to align rhythms in standard notation to words.

Activity #4 Objective: Students will perform their rhythmic phrase compositions on non-pitched instruments.

1. Students will select a non-pitched instrument to play with their composition and be given time to practice their composition on their selected instrument.
2. Students will have the opportunity to perform their composition on their selected instrument for the class.

Assessment:

1. **Performance Assessment:** Teacher will use the following checklist to document that students know how to read rhythms in standard notation as they perform for the class.

Student Name	Accurately Reads Rhythms in Standard Notation
Student 1	X
Student 2	

Table 1: Checklist for Lesson Plan 1

2. **Observation:** Teacher will observe students as they practice their compositions to assess their understanding of rhythms in standard notation.

Summative Assessment: At the end of the lesson, the teacher will collect the written performance and assess if students understand how to align words to rhythms in standard notation.

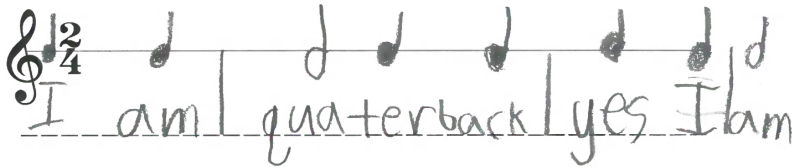


Figure 2: Student Assessment 1

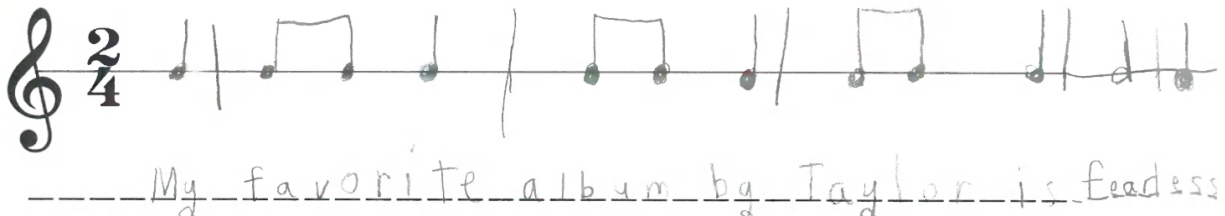


Figure 3: Student Assessment 3

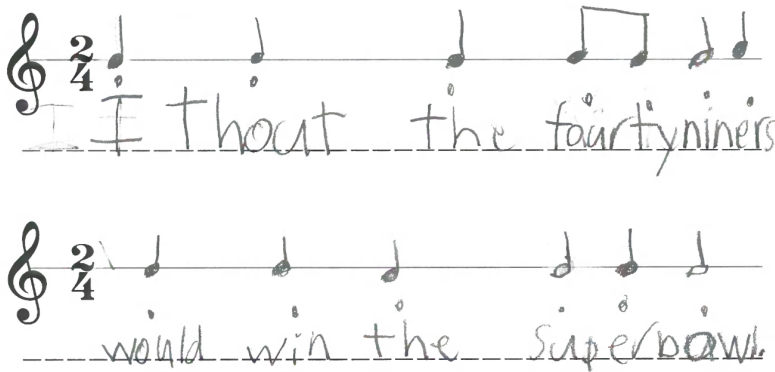


Figure 4: Student Assessment 3

Lesson Plan 2

Music Standards (2014) Addressed

1. MU:Cr1.1.2a - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

2. MU: Pr4.2.2b – When analyzing selected music, read and perform rhythmic and melodic patterns in iconic or standard notation.
3. MU:Cn11.0.2a – Demonstrate understanding of music and other arts, other disciplines, varied contexts, and daily life.

Prior Knowledge/Skills

Prior to the lesson, students had knowledge or skills in the following concepts:

1. **Rhythm:** Half Note
2. **Solfege:** Mi, Sol, and La
3. **Instruments:** Xylophones
4. **Harmony:** Two-Part Singing

Lesson Objectives

1. Students will perform the pitches Sol and Mi on their kazoo-harmonicas every time the word, “Hee-Haw,” appears when reading *The Wonky Donkey* by Craig Smith (2010).
2. Students will apply solfege to the song, *Wonky Donkey*, as seen in **Figure 6**, and learn how to play the song on xylophones.
3. Students will create an ensemble as the class is split into three sperate groups and each group performs different parts while singing, playing xylophones, and playing kazoo-harmonicas.
4. Students will improvise their own 8-beat pattern using the C-Pentatonic scale on xylophones to go with the song, *Wonky Donkey*, as seen in **Figure 6**.

Assessment of the Lesson

1. Personal Communication

2. Observation
3. Performance Assessment

Relevant Contextual Factors and Needed Modifications/Accommodations

1. **Size of Class:** Varies from 20-45 students
2. **Class Times:** Two times a week for 30-minute sessions

Instructional Resources, Materials and Technologies

1. Kazoo-Harmonicas created in Art and STEM as shown in **Figure 5**.
 - a. Popsicle Sticks
 - b. Markers
 - c. Rubber Bands
 - d. Straws
 - e. Ziplock Bags



Figure 5: Student Created Kazoo-Harmonicas

2. Xylophones
3. *The Wonky Donkey* by Craig Smith (2010)
4. *Wonky Donkey* song created by Rose Bentley



Figure 6: Wonky Donkey Song

Lesson Sequence

Warm-Up: Teacher will create sounds with students on kazoo-harmonicas using call and response.

Activity #1 Objective: Students will perform the pitches Sol and Mi on their kazoo-harmonicas every time the word, “Hee-Haw,” appears when reading *The Wonky Donkey* by Craig Smith (2010).

1. The teacher will have students respond to pitches on the piano by sing the following pitches on a “loo” syllable.
 - a. Mi, Sol, La
 - b. La, Sol, Mi
 - c. Mi, Sol, Sol
 - d. Sol, Mi, Mi
2. Students will identify that they were using the solfege syllables, Mi, Sol, and La and then repeat the last step except they will sing the solfege syllables when responding to the piano.
3. Students will repeat the process again, except they will respond by playing the pitches on the kazoo-harmonicas.
4. Teacher will read the book, *The Wonky Donkey* by Craig Smith (2010) and every time the words, “Hee-Haw,” appear, they will play Sol and Mi on their kazoo-harmonicas.

Assessment:

1. **Personal Communication:** Teacher will call on individual students to do the following:
 - a. Answer: What pitches were we singing on a “loo” syllable?
 - b. Answer: What is the following pattern using solfege syllables?
2. **Observation:** Teacher will observe students as they respond to the pitches being played to ensure that students are performing the correct pitches and using the correct solfege syllables.

Activity #2 Objective: Students will apply solfege to the song, *Wonky Donkey*, as seen in **Figure 6**, and learn how to play the song on xylophones.

1. Teacher will have the song, *Wonky Donkey*, as seen in **Figure 6**, projected on the board.

2. Students will begin by clapping and saying the rhythm in standard notation and then apply the words to the rhythm like they did in the previous lesson.
3. Teacher will sing the melody on a “loo” syllable and have students identify the solfege syllables used within the melody.
 - a. Sol, Mi, Sol, Mi
 - b. La, Sol, Sol, Sol, La, Sol, Sol, Sol
4. Teacher will replace the corresponding solfege with the pitch name:
 - a. G, E, G, E
 - b. A, G, G, G, A, G, G, G
5. Teacher will show students how to perform the melody on the xylophones.
 - a. Students will go up in groups to a xylophone where they will be given 30 seconds to practice the melody.
 - b. Students will perform the melody on xylophones together. Those who are not at a xylophone will sing the melody.

Assessment:

1. **Observation:** Teacher will observe students as they practice and perform the *Wonky Donkey* song, as seen in **Figure 6**, to ensure that they are using proper technique and playing the correct pitches.

Activity #3 Objective: Students will create an ensemble as the class is split into three separate groups and each group performs different parts while singing, playing xylophones, and playing kazoo-harmonicas.

1. Teacher will split class into three separate groups and each group will do the following:
 - a. **Group 1:** Melody on xylophones
 - b. **Group 2:** Melody while singing
 - c. **Group 3:** Repeated half note ostinato pattern on kazoo-harmonicas
2. Each group will rotate until they have all had a turn performing each idea.

Assessment:

1. **Personal Communication:** Teacher will call on individual students to do the following:

- a. Answer: What note is repeated in the pattern being played by the kazoo-harmonicas?
- b. Answer: Show with your fingers, after how many half notes do we stop playing to end at the same time as everyone else?

2. Observation: Teacher will observe students as they perform the song to ensure that they are using the correct pitches and that each group is aligning with each other.

Activity #4 Objective: Students will improvise their own 8-beat pattern using the C-Pentatonic scale on xylophones to go with the song *Wonky Donkey*, as seen in **Figure 6**.

1. Students will repeat the process above and add the following component:
 - a. After each time the class performs the song, the next student will improvise 8-beats on the xylophones.
 - b. The process should be continuous and there should be no breaks in the music until everyone in the group has gotten to improvise.

Summative Assessment: Teacher will utilize a performance assessment to assess if students perform 8-beat improvisation with accuracy by using a checklist.

Student Name	Improvisation
Student 1	X
Student 2	

Table 2: Checklist for Lesson Plan 2

Chapter 3 - Reflections

Throughout my time in the Master's in Music Program at Kansas State University, I have discovered a hunger for growth in the profession. Within each course in the program, I have gained knowledge and skills as I was provided a well-rounded education that supports all aspects of music education. I have gained tools and resources that have helped me navigate different challenges and obstacles that have presented themselves in my classroom.

Research in Music Education was a course that surprised me. At first, I was hesitant to dive into the course and was unsure if I would even enjoy the course. I was afraid that I would not be able to apply this course into my teaching and since then I have been proved wrong on many accounts. I have found myself constantly referring back to this course throughout my career. This course taught me the importance of research and how research can be used to support the music classroom. An eye-opening experience for me was when I was trying to find ways to advocate to administration within my district that we needed another music educator in our district. It is no secret that administrators want numbers. In Research in Music Education, I learned how to gather data and collect accurate information to support a specific topic or idea. I was able to apply skills and knowledge I gained as well as tools and resources that were provided to me in this specific course as I gathered data and information to present to my administration.

History and Philosophy of Music Education was a course that inspired me. When reading the book, *A History of American Music Education* by Michael Mark and Charles Gary (2010), I gravitated towards the idea that history has a way of repeating itself. Learning about the history of music education has provided me with a different mindset as I acknowledge that I contribute a small part in helping lead music education into the future. Throughout the process of learning about how music education has evolved into what it is today, I discovered who I am as a music

educator. I reflected on my beliefs about *what* music education is and *why* it is integrated into the education system. I realized that my philosophy supports my passion and dedication to the profession. As I encounter challenges or obstacles within my classroom, I can support myself and the decisions that I make through my philosophy.

Improvisation and Composition in the Elementary Classroom was a course that challenged me. “Music classes are replete with playing ‘inside the lines’ but lack any room for creative playing and music making ‘outside of the lines’” (Hickey, 2012, pg. 5). When reading the book, *Music Outside the Lines* by Maud Hickey, I was challenged to think about how I allow students to create music within my classroom. “Oftentimes little patience is shown for the creative personality and little time is given for creative processes in daily classroom routines” (Hickey, 2012, pg. 9). When reflecting on the creative processes within my class, I realized that I was guilty of putting limitations and boundaries on my students and their creative abilities. I was not allowing my students the opportunity for freely express themselves and create their own music. Personally, I have never been comfortable when improvising and composing so I was hesitant to apply this strategy in my classroom. I was also afraid of what could happen if I gave my student too much freedom. When I took away limits and let my students freely create, I was pleasantly surprised with the outcome.

Seminar in Music Education and Symposium in Music Education were courses that fulfilled me. Within each of the seminar and symposium courses, we analyzed and interpreted different methodologies and approaches when teaching elementary music. These courses supplied me with tools and strategies that benefited my classroom tremendously as they focused specifically on the elementary music classroom. As we learned more about different approaches within the elementary music classroom, I found that I aligned most with the Orff and Kodály

methodologies. I enjoy the Orff-Schulwerk approach as it expands upon student creativity and allowing kids to musically express themselves using a variety of instruments. I find that when I integrate strategies and techniques from Orff that my students are more easily engaged and that they thoroughly enjoy the learning process. I also enjoy Kodály's approach as it provides a more structured form of instruction and breaks down concepts that reaches all types of learners. I have found that strategies and techniques from the Kodály method help shape students into becoming well-rounded musicians. By learning about the different approaches in the elementary music classroom, I can apply different strategies and techniques from each approach that are more appropriate for my students and their needs.

Curriculum Development and Learning Assessment was a course that encouraged me. When building my own curriculum for my classroom, there were many challenges. Through each challenge that was presented, I became aware of a larger issue. The challenges that I was encountering were out of my control. I quickly realized that I was not being provided with opportunities to fulfill my curriculum within the district that I was teaching in. When looking at the *Opportunity to Learn Music Standards* provided by the National Association for Music Education, it was glaringly obvious that there were standards not being met. "The OTL Standards were developed to identify the resources that need to be in place so that teachers, schools, and school districts can give students a meaningful chance to achieve at the levels spelled out in the 2014 Music Standards" (National Association for Music Education, 2015, para. 1). The process of creating my own curriculum encouraged me to advocate for myself and for my students.

Throughout my time in the Master's of Music Program at Kansas State University, I was hungry to learn and grow within the profession. The courses that I have taken have surprised me

with their impact in my classroom. They have inspired me to continue pursuing my passion of teaching young minds about the power of music. They have challenged me to not put limits on creativity. They have fulfilled me by providing me with strategies and techniques that allow me to meet my students needs to help them become well-rounded musicians and individuals. They have encouraged me to be a life-long learner. My growth throughout this program is immeasurable as I am walking away from the program as a new and improved music educator.

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