

**World music unit in the general music classroom: Hybrid
approach to music teaching**

by

Andrea Cechak

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Approved by:
Major Professor
Dr. Phillip Payne

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Abstract

The world music unit presented for this report has been specifically designed for a sixth-grade general music classroom setting, allowing students to participate both synchronously and asynchronously. World music is an ideal unit that demonstrates the widely known claim that music is an interdisciplinary subject. The primary focus for presenting this world music unit is to promote learners on becoming empathetic toward various cultures, as well as achieving the status of being a well-rounded student throughout all subject matters. The countries selected for this unit include Ireland, Japan, Ghana, and Mexico. These four consecutive lessons have students engaging in activities such as constructing a virtual passport, reflecting and dictating through written form, a time that students have heard music from a different part of the world, identifying factors that encompasses a specific cultural lifestyle, and listening, evaluating, responding to traditional music styles native to each culture. These lessons reflected a multi-modality approach so that full inclusivity could take place among all learners in the general music classroom setting.

While completing course work for my Master's degree, I have acquired invaluable experience and knowledge that have altered my daily classroom routine. Throughout the development of my personal music education philosophy, I was able to solidify my ideas on why music education should be present in a public-school setting. Researching and interpreting several music education philosophers allowed me to better understand that there is no one-size-fits-all music teaching approach and that each contributing philosopher in our history and philosophy of music education course, had something exceptional to state. Furthermore, each philosophical statement could be interpreted in a plethora of ways depending on a person's current music teaching situation. The history and philosophy of music education course also allowed me the chance to reflect on daily lessons and methodology. I was able to settle on what

skills I wanted my students to walk away with, which made me a stronger advocate for my program and gave me a stronger sense of well-being. Additionally, the curriculum development and assessment course was of great benefit while constructing lessons for the world music unit presented in this report. Although stringent restraints had been dictated to the music department by my specific school district, I was able to lay out a strong foundation on what exactly I wanted to cover in a very constraining time span. Constructing student-centered criteria, rubrics and checklists are resourceful tools with which I now feel confident. Understanding how to incorporate assessments within each classroom activity has validated to my school community that learning is happening each time students step into my classroom. These new assessment skills are also resourceful for presenting data to school boards and administration when again, advocating for a school music program.

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Dedication

I would like to dedicate my report to my mother and father, Peg and Wayne Stiff, they had shown what hard work, dedication, and perseverance can accomplish and instilled those traits within me. Without their constant love and support, I would not be where I am today. Thank you for all the sacrifices you have made so that I may follow my dreams.

Preface

This academic school year was like no other. Just like many in the music education world, I had to face countless obstacles, such as scheduling conflicts, vocalizing my relevance, safety concerns, multifaceted instruction, and restrictive mandates. Fighting these unexpected battles hindered my personal drive and motivation when it came to showing up and doing my job. This project has acted as a catalyst for getting my head back into what really mattered - exposing my students to the joy that is music.

In preparation of this cumulative project, I reviewed past classwork and discussions that reminded me why I do, what I do. This reminder gave me the push I needed to get through an otherwise impossible situation. We, in the profession, have still been able to deliver the joy of music to our students and communities, regardless of global pandemic. Knowing this cumbersome situation is temporary, and normalcy will once again ensue, is a comfort that speaks to my soul. Music educators are a resilient bunch who will once again rise to the top in meeting the social-emotional needs of our population. Strive on and be well!

Chapter 1 - Teaching Philosophy

As a music educator in any realm, it is important to construct philosophical viewpoints regarding one's specific program. These personal ideals must then act as a catalyst that guides, develops, and harnesses effectiveness in the music classroom. It is of great responsibility that the music educator aligns their philosophical beliefs on why music should be taught in a present-day society so that it can correlate with classroom instruction, decisions, expectations, and outcomes. A crucial component in developing ones' own music education philosophy is to consistently reflect or evaluate daily lessons so that future decisions can be made in regard to maintaining their programs direction.

Public school education is an integral part of our civilization; it provides structure and is a facilitator for students to either join the workforce or to continue within higher education. A priority of education is to enhance a variety of skills that will result in a student becoming a productive member of society. To become a productive member of society a school entity must invest and support programs that nurture critical thinking, creativity, and expression. The ultimate result is to raise humans who do not regurgitate facts and figures, but rather become self-reliant, inquisitive, criticism-accepting humans who can communicate in various mediums. A public-school education should include a music program that can assist in developing the skills needed to function in the world today. I am a strong proponent of Elliot Eisner's philosophy to "...make sure the programs we provide optimize a student's ability to think, imagine, and feel" (Eisner, 1987). What is most important about this statement is that public school education must educate students both academically and emotionally, which can be accomplished by incorporating various approaches, activities, and subject matters - including music education.

My stance as a public-school educator is to motivate my students to achieve their highest potential and inspire creative thinkers. It is evident that there is not a one cookie-cutter approach to teaching that works for each individual student. Although a challenge, it is the responsibility of present-day educators to design an environment that supports creative thought, imagination, and social-emotional learning. The teacher should provide the necessary tools for students to pursue their passion within a compassionate, caring, and democratic environment. For my music classroom to elicit such an atmosphere it is vital to maintain focus on classroom management through teaching students well-structured procedures. Fellow educator Harry Wong and associates share this point of view, “Effective teachers view classroom management as a process of organizing and structuring classroom events for student learning. Creating a well-managed classroom with established procedures is the priority of a teacher...” (Wong, Wong, Rogers, & Brooks, 2012). Once an educator establishes a classroom environment that supports the abovementioned skills and knowledge, the more likely a student will be successful at utilizing those skills within other settings or classrooms. I am also a firm believer in consistency within the classroom, as well as students feeling as though they are not singled-out within my classroom walls. It is my role as the teacher to treat all students with complete equality and to help them understand that my classroom is a haven for them to share their opinions, ideas, and knowledge. From the words of Harry Wong and his associates, “One of the most important gifts we can give our students is to be consistent and predictable” (Wong, Wong, Rogers, & Brooks, 2012). The authors further explain, “A well-managed classroom is safe, predictable, nourishing, and focused on learning” (Wong, Wong, Rogers, & Brooks, 2012). Since learning is the main focal point of an educational setting, it should be taking place in an efficient and effective atmosphere. It is

also important to note that not only is it paramount for the teacher to treat students with the utmost respect they deserve, but students should also treat their peers with mutual respect.

Offering music in an academic setting is easily accomplished when considering its intricate widespread body of information that can affect students' attitudes or efforts within a multitude of settings. Music education should be regarded as an integral part of the school curriculum. I agree wholeheartedly with Elliot Eisner as he conveys the importance of arts education: "The arts teach a different lesson. They celebrate imagination, multiple perspectives, and the importance of personal interpretation" (Eisner, 1992). Not every subject can provoke such knowledge as cited by Eisner. The lessons the arts teach go beyond a classroom setting and can affect students past their fundamental informative years. Dr. Rena Upitis explained, "An education rich in the arts nurtures precisely those skills and attitudes that are required in the contemporary workplace" (Upitis, 2001). Music education programs have the capability of educating the whole child academically, emotionally, and socially. Dr. Rena Upitis notes this phenomenon as well, "All arts undertakings require engagement on every level: intellectual, social, emotional, and physical" (Upitis, 2001). Students involved within a music education program will not only expand or grow as a student amongst a classroom but will also show growth on what it is to be human. All in all, music education is a critical component to be offered for all learners to participate in, no matter their ability or age. As former First Lady Hillary Clinton stated, "Music education should not be a privilege for a lucky few, it should be a part of every child's world of possibility" (Clinton, n.d.). Each public-school student no matter their circumstances should be active participants within music education programs throughout their fundamental school careers. If music were not to be offered, students could lose out on better

cultural understanding, along with losing an outlet to express themselves. Failing to learn about this medium would result in ill prepared adults.

It is from personal experiences and principles that I believe music benefits multiple facets through expanding ones' knowledge and experiences that the student may otherwise miss out on. The subject of music allows students to expand their creativity, thought processes, as well as an appreciation for the arts in general. Understanding, retention, as well as knowledge gained in all other curricular areas can benefit after music has been introduced. Music is often regarded with affecting other curricular subjects; this may be true because of the attitudes that stem from music instruction. Elliott Eisner relayed such a message: "...perhaps it's the promotion of certain kinds of attitudes, attitudes that promote risk-taking and hard work" (Eisner, 1999). Eisner further explained, "Perhaps the effects - if effects there are - of arts courses on academic achievement are due to motivational effects of arts courses; perhaps students in arts courses enjoy school more and therefore attend more regularly" (Eisner, 1999). My main priority is to be that motivational factor for my students, and for my music classes to be a major highlight within their school day. Music allows us to communicate among our environment in a distinct manner. The authors Patricia Campbell and Carol Scott-Kassner take note that music is a communicative tool. "*Communication*: The conveying of feelings and emotions that are understood by people within a particular culture. Children receive and can be led to the musical expression of ideas and feelings in styles that are meaningful to them within their families, communities, and society at large" (Campbell & Scott-Kassner, 2018). With the correct support and guidance children can demonstrate communication through music. People are unique in their appreciation, understanding, and their self-fulfillment when involved in a musical endeavor.

Music is an essential curricular subject that influences various skills that all public-school students in a primary to secondary setting should be immersed in. As a music educator, I recognize that I have the unique opportunity to teach a true art form. It is an important component of mine to continue to be a well-versed professional in my field of expertise. As music is a subject that encompasses an abundance of knowledge, I am fully prepared to juggle each aspect by engaging students in activities, such as singing, listening, reading, performing, notating, composing, improvising, and embracing cultural history and diversity. Because I do not believe in totalitarianism, I incorporate student-centered learning opportunities within the music classroom; this approach allows students to connect musical concepts to what they experience in their daily lives. It also allows students the opportunity to be a voice and a guide within class instruction. This will have a profound impact on student engagement and provides the music teacher with the necessary feedback on program effectiveness. I firmly believe in providing students with critical and problem-solving tools, so they may become self-directed learners.

I have found my philosophy of music education to be eclectic and have derived my ideals from various approaches regarding daily lessons. I also feel that my philosophy can effectively pertain to elementary through secondary teaching settings. A worthy endeavor is for my classroom to be a setting that strives for mutual respect and democratic decision making – a place where students would find they can work together to achieve a common goal. Overall, effective lessons for becoming an adequate musician would be at the root of daily classes. I will strive to provide students with a well-rounded music education experience to help them develop a life-long appreciation for the arts. Should students graduate ready to face the next phase of their lives would be the greatest achievement.

How My Philosophy Informs My Teaching

Having strong beliefs in consistency, procedures and routines were established early in the school year. Students not only demonstrated respect to the instructor, but they also respected each other as classmates. Students in my classroom consistently shared their experiences, ideals, and input without fear of being incorrect. This nurturing environment proved to be a haven for my students to learn about world music. Throughout the world music unit, students had to take an active role in their own learning, thus keeping with my student-centered teaching style. Not only was all content delivered visually, I also presented all content aurally, which allowed me to adhere to all accommodations needed and reach each individual learner no matter their learning style. Exposing my students to this culturally diverse unit, assisted them in becoming more aware of the world around them; they essentially, became more empathetic to those with different backgrounds than their own. Individuality was observed as students responded to traditional musical songs of each country. At the end of the unit each student had the opportunity to share which areas of the world they would be interested in learning about, culturally and musically. Ultimately, this has given my students a voice in the direction my program can go in the future.

Chapter 2 - Lesson Plan(s)

Lesson Plan 1

2014 Music Standards Addressed

MU: Re7.2.6b “Identify the context of music from a variety of genres, cultures, and historical periods” (2014).

MU: Re9.1.6a “Apply *teacher-provided* criteria to evaluate musical works or performances” (2014).

MU: Cn11.0.6a “Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life” (2014).

Prior Knowledge/Skills

Students in fifth grade general music already have a thorough understanding of the four instrument families that will be highlighted within the world music unit. Students were exposed previously to music of different cultures as well as various forms of visual art performance through a unit on “*The Nutcracker*” (Walker, 2021) ballet. In other core content classes students have studied continents and other geographical locations. Students have had experience with identifying musical elements, based on aural recognition when listening to performances or pieces.

Lesson Objective(s)

Students will reflect, evaluate, and dictate through written form about a time they have experienced music from another culture. Students will demonstrate through identification, numerous elements that comprise a specific culture. Students will listen, respond to, and evaluate examples of diverse cultural styles performing arts.

Assessment of the Lesson

Students attending class synchronously and asynchronously will recall criteria that comprises a specific country's flag, location, landmarks, instruments, and visual performing arts through written form. Students will interpret and analyze musical elements that are heard in a traditional song that is native to each country presented.

Relevant Contextual Factors and Needed Modifications/Accommodations

As per central administration and building administration, lessons had to be adaptable to both asynchronous and synchronous students, simultaneously. For the present school year there was a stringent guideline that no singing or performing on instruments could take place in person. Further directives encouraged related arts educators to design lessons that would not overwhelm students in either setting. Allotted time for each general music period was significantly lessened due to schedule changes. The original six-day rotating schedule had been altered so now each day in the original schedule was a week long. This particular unit was broken up into two components because Wednesday was a teacher workday with no in-person instruction taking place. Students focused on one component Monday and Tuesday, and then focused on the second component Thursday and Friday. Each classroom has a multitude of diverse learners with "Individual Education Plans" or "504 Plans," which required content and questions be read aloud in a clear and concise manner. Accommodations also meant, providing choices so students can respond to prompts or questions and modeling appropriate responses to students. These accommodations do not only assist students with specific needs but all students within my classroom setting.

Instructional Resources, Materials and Technologies

For students and the instructor to participate, both synchronously and asynchronously simultaneously, there will be several required components, including laptop with internet access, webcam, and microphone, chrome books, interactive google slides, zoom access, sound equipment, printable presentation pages, pencils, YouTube, folk cloud website, and an interactive projector.

Lesson Sequence

Entry Activity/Warm-Up: Students receive the freedom to choose their own seat location.

Teacher will begin zoom meeting and greet students in both asynchronous and synchronous settings. Teacher will instruct students on how to access classwork virtually and will provide paper copies for students who do not have the required technology to access work virtually.

Teacher will take attendance for both synchronous and asynchronous learners.

Activity #1: Students will construct a virtual passport that is comprised of demographic information (i.e. name, nationality, date of birth, place of birth, date of present day, homeroom teacher, and optional photo of self).

1. Teacher will read aloud each passport question, provide a model or an example where needed, and instruct students how to fill out their answers either virtually or on a hard paper copy.
2. Teacher and students will have an open discussion about the purpose of a passport and relate the function of a passport to traveling around the world, in this case to learn about other regions musical style.

Assessment: Open-ended question task completion.

Transition: Teacher will direct students to go onto the “What You Know” slide

or hard copy page.

Activity #2: Students will focus and reflect on a time they have heard music from a different part of the world. Students will specify through written form where they heard this music, what the music sounded like, what the people looked like, if there were in fact people to see, and what instruments were heard.

1. Teacher will read each question and provide examples for each personal world music experience question.

2. Student volunteers will share their personal experience with world music if they so choose.

Assessment: Open-ended question task completion.

Transition: Teacher will direct students to go onto the “Irish Music Quiz” slide or hard copy page.

Activity #3: Students will identify elements that comprise a specific culture, specifically Ireland.

1. Teacher will read each question on the “Irish Music Quiz” page and provide any further explanations where needed.

2. Teacher will present and lecture on interactive slides presented regarding Irelands flag, geographical location, distinguishing landmarks, instruments, and musical style. Teacher will display a traditional Bodhran drum to students when instruments are discussed.

3. Students will demonstrate active listening and engagement by completing the “Irish Music Quiz” questions in a virtual or pencil and paper formant.

Assessment: “Irish Music Quiz” written or typed summative assessment.

Transition: Teacher will direct students to close out of virtual work or return hard copy packet to class bin.

Closure: Students will listen to a traditional Celtic song performed on commonly used instruments native to Ireland. Teacher will reflect and document where students ended the lesson at for planning purposes.

Activity #4: Objective: Students will identify elements that comprise a specific culture, specifically Ireland.

1. Teacher will present and lecture on interactive slides presented regarding Irelands visual performing art, Irish step dancing.

2. Students will demonstrate active listening and engagement by completing the “Irish Music Quiz” questions in a virtual or pencil and paper formant.

Assessment: “Irish Music Quiz” written or typed summative assessment.

Transition: Students will participate in reviewing “Irish Music Quiz” responses.

Activity #5: Students will participate and display comprehension on Irish culture and music through a question-and-answer session regarding the “Irish Music Quiz” questions.

1. Teacher will read each question and call on student volunteers and non-volunteers to share their response. If an incorrect response arises, teacher will go to previous slides to review content.

2. Teacher will write and display correct responses on the white board.

Assessment: “Irish Music Quiz” summative assessment

Transition: Teacher will direct students to go on to “Research the Music” slide or hard copy page.

Activity #6: Students will listen and identify musical attributes heard in a traditional Irish song.

1. Teacher will instruct students on how to complete research chart. Teacher will review and discuss dynamics, tempo, articulation, and musical key. Choices are provided to students to best suit specific learning needs. Teacher will utilize folk cloud website for traditional song listening example.

2. Students will listen, evaluate, and respond to the traditional Irish song “Dear Old Donegal,” identifying musical attributes.

Assessment: Open-ended “Research the Music” questions.

Transition: Teacher will direct students to go to “Japanese Music Quiz” slide or hard copy page.

Activity #7: Students will identify elements that comprise a specific culture, specifically Japan.

1. Teacher will read each question on the “Japanese Music Quiz” page, providing any further explanations or examples where needed.

2. Teacher will present and lecture on interactive slides presented regarding Japans flag, geographical location, distinguishing landmarks and festivals, instruments, musical style, and other visual performing arts.

3. Students will demonstrate active listening and engagement by completing the “Japanese Music Quiz” questions in a virtual or pencil and paper formant.

Assessment: “Japanese Music Quiz” written or typed summative assessment.

Closure: Teacher will instruct students to close out of virtual work or return hard copy work to class bin for easy access the next time they have music. Teacher will

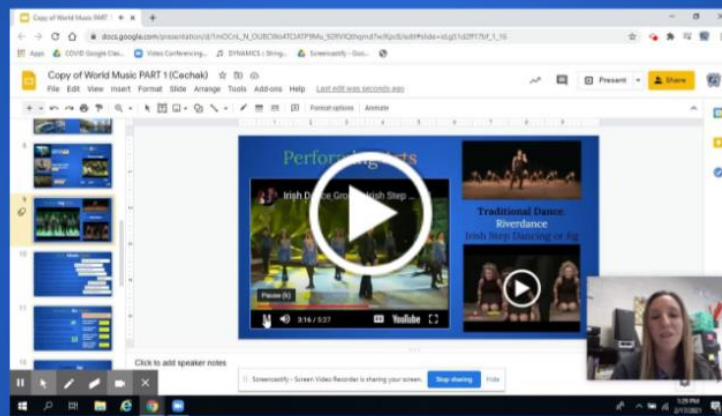
let students know how lessons will continue for the rest of the week, ending with two different countries on Thursday and Friday. Teacher will reflect and document where students ended the lesson at for planning purposes.

GOOGLE SLIDE EXAMPLES



Figure 2-1 Title page of world music part one assignment.


Click on this video to watch your music teacher go over this assignment and how to complete each slide



Make sure you watch it BEGINNING TO END and allow it time to load

Figure 2-2 Instructional page that includes an interactive screencastify recording for asynchronous learners.

Directions

- Slide 2: Watch the instructional video on how to complete the assignment step-by-step
- Slide 4: Fill out your own personal passport by answering the questions about yourself inside the white boxes. Insert a picture of yourself under "Passport" using this tool 
- Slide 5: Answer the questions about what you KNOW about music in different cultures inside the white boxes
- Slides 6-9: Read about **IRELAND**. Watch the video examples of its music & dance- please make sure that you read the information next to, above, and below each example!
- Slide 10: Type your answers to the questions about Ireland inside the white boxes. Use Slides 6-9 to help you complete your answers!
- Slide 11: Research the music of Ireland by following the directions and links on the slide. Answer the questions about the music you heard inside the yellow boxes next to the directions.
- Slides 12-15: Read about **JAPAN**. Watch the video examples of its music & dance- please make sure that you read the information next to, above, and below each example!
- Slide 16: Type your answers to the questions about Japan inside the white boxes. Use Slides 12-15 to help you complete your answers!
- Slide 17: Research the music of Japan by following the directions and links on the slide. Answer the questions about the music you heard inside the yellow boxes next to the directions.

When you are done, make sure that you ATTACH, SUBMIT, and TURN IN your work for credit!

Figure 2-3 Detailed direction page for asynchronous learners to read.

Passport

Name:

Nationality:
(Countries your family are from)

Date of Birth:

Place of Birth:

Date of Issue:
(today's date)

Homeroom Teacher:


INSERT a picture of yourself with this tool 

Figure 2-4 Virtual passport page for independent student completion.

What You Know!

Write about a time when you heard music from another country or culture.

- Where were you?
- What did the music sound like?
- What did the people look like?
- What instruments did you hear?

Figure 2-5 Open-ended question page for independent student completion.

Country: Ireland



Colors of the Flag: Green, White, Orange



Located next to the United Kingdom

Figure 2-6 Irish flag facts and geographical location page.



Figure 2-7 Irish distinguishing landmarks page.

Music

Fiddle (violin)
Another name for the Fiddle is the **VIOLIN**

Bodhran
Played with a double ended stick called a **TIPPER**

Tin Whistle
Invented in the **12th century**

Song Title:
Drowsy Maggie



- Traditional Irish Music has a harp, flute, and guitar
- All music from Ireland is called Celtic music

Figure 2-8 Irish instruments and traditional ensemble page with interactive videos.

Performing Arts



Traditional Dance:
Riverdance
Irish Step Dancing or Jig





Figure 2-9 Irish visual performing arts page with interactive videos.

Irish Music Quiz

1. What are the colors on the Ireland flag?
2. Where is Ireland located next to?
3. Name one famous place in Ireland?
4. What is another name for the Fiddle?
5. A Bodhran is played with a double ended stick called a...
6. What century was the Tin Whistle invented in?
7. All music from Ireland is collectively called?
8. The traditional dance of Ireland is called?

Figure 2-10 Irish music summative assessment page for independent student completion.

Research the Music

1. Copy and paste this link into your browser
<https://folkcloud.com/folk-music/europe>
2. Find Ireland on the map of Europe 
3. Scroll and click on the artist & song
"Dermot Hegarty- Dear Old Donegal"
4. Press the green button to play the song
5. Listen to the song beginning to end 
6. Answer the questions about the piece of music

Type your answers in the yellow boxes below, based on what you heard in the music

Presto (fast) OR Largo (slow)	<input type="text" value="Type here"/>
Forte (loud) OR Piano (soft)	<input type="text" value="Type here"/>
Smooth + Flowing OR Separate + Detached?	<input type="text" value="Type here"/>
Major or Minor? (Happy= Major) (Sad= Minor)	<input type="text" value="Type here"/>

Figure 2-11 Irish research the music analyzing page for independent student completion.

Country: Japan



Colors of the Flag: White and Red



Located in the Pacific Ocean

Figure 2-12 Japanese flag facts and geographical location page.



Farm Tomita



Oyunuma River

Places




Chuguji Temple




Cherry Blossom Festival


Figure 2-13 Japanese distinguishing landmarks page.



Koto
PLUCKED with 2 hands




Shakuhachi
 Similar to the **FLUTE**



Shamisen
 Style like the **GUITAR**

Music

Song Title:
 Onoe no Mastu



- A Japanese Music ensemble with 3 traditional instruments is called Sankyoku

Figure 2-14 Japanese instruments and traditional ensemble page with interactive videos.

Performing Arts



- Taiko Drums are played using large bamboo sticks called **Bachi**



Traditional Dance:
 Geisha



Figure 2-15 Japanese visual performing arts page with interactive videos.

Japanese Music Quiz

1. What are the colors on the Japan flag?
2. What is a famous place in Japan?
3. How many hands is the Koto plucked with?
4. Which Japanese instrument sounds like the flute?
5. The Japanese instrument is similar to the guitar...
6. A Sankyoku ensemble consists of how many people?
7. Bachi (bamboo sticks) are used to play the...
8. The traditional dance of Japan is called...

Figure 2-16 Japanese music summative assessment page for independent student completion.

Lesson Plan 2

2014 Music Standards Addressed

MU: Re7.2.6b “Identify the context of music from a variety of genres, cultures, and historical periods” (2014).

MU: Re9.1.6a “Apply *teacher-provided* criteria to evaluate musical works or performances” (2014).

MU: Cn11.0.6a “Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life” (2014).

Prior Knowledge/Skills

Students were exposed to the presentation format as well as assessment criteria during previous instructional days. This format will be utilized for the remainder of the world music unit and will be a predictable routine for students. Students have familiarized themselves on how to

be actively engaged during the presentation of world music content. This predictable routine has assisted students with classroom expectations and engagement.

Lesson Objective(s)

Students will demonstrate, through identification, numerous elements that comprise a specific culture. Students will listen, respond to, and evaluate examples of diverse cultural styles performing arts.

Assessment of the Lesson

Students attending class synchronously and asynchronously will recall criteria that comprises a specific country's landmarks, instruments, and performing arts through written form. Students will interpret and analyze musical elements that are heard in a traditional song that is native to each country presented.

Relevant Contextual Factors and Needed Modifications/Accommodations

As per central administration and building administration, lessons had to be adaptable to both asynchronous and synchronous students simultaneously. For the present school year there was a stringent guideline that no singing or performing on instruments could take place in person. Further directives encouraged related arts educators to design lessons that would not overwhelm students in either setting. Allotted time for each general music period was significantly lessened due to schedule changes. The original six-day rotating schedule had been altered so now each day in the original schedule was a week long. This particular unit was broken up into two components because Wednesday was a teacher workday with no in-person instruction taking place. Students focused on one component Monday and Tuesday, and then focused on the second component Thursday and Friday. Each classroom has a multitude of diverse learners with "Individual Education Plans" or "504 Plans," which required content and

questions be read aloud in a clear and concise manner. Accommodations also meant, providing choices so students can respond to prompts or questions and modeling appropriate responses to students. These accommodations do not only assist students with specific needs but all students within my classroom setting.

Instructional Resources, Materials and Technologies

For students and the instructor to participate, both synchronously and asynchronously simultaneously, there will be several required components including, a laptop with internet access, webcam, and microphone, chrome books, interactive google slides, zoom access, sound equipment, printable presentation pages, pencils, YouTube, folk cloud website, and an interactive projector.

Lesson Sequence

Entry Activity/Warm-Up: Students receive the freedom to choose their own seat location.

Teacher will begin zoom meeting and greet students in both asynchronous and synchronous settings. Students will access google slides or paper packets for work completion. Teacher will take attendance for both synchronous and asynchronous learners.

Activity #1: Students will participate and display comprehension of Japanese culture and music through a question-and-answer session regarding the “Japanese Music Quiz” questions.

1. Teacher will read each assessment question and call on student volunteers and non-volunteers to share their response. If an incorrect response arises, teacher will go to previous slides to review content.
2. Teacher will write and display correct responses on the white board.

Assessment: “Japanese Music Quiz” written or typed summative assessment.

Transition: Students will go on to “Research the Music” slide or hard copy page.

Activity #2: Students will listen and identify musical attributes heard in a traditional Japanese song.

1. Teacher will review with students on how to complete research chart. Teacher will discuss dynamics, tempo, articulation, and musical key. Choices are provided to students to best suit specific learning needs. Teacher will utilize folk cloud website for traditional song.

2. Students will listen, evaluate, and respond to the traditional Japanese song “Wasabi” identifying musical attributes.

Assessment: Open-ended “Research the Music” questions

Transition: Students will turn in their “World Music- Part 1” google slide assignment virtually. Students who have a paper copy will be directed to turn in their completed work at home once they have access to an electronic device.

Teacher will direct students on how to access the next google slide assignment, “World Music- Part 2” electronically. Students who do not have an electronic device will be given a hard copy of assigned work.

Activity #3: Students will identify elements that comprise a specific culture, specifically Ghana.

1. Teacher will read each question on the “Ghana Music Quiz” page, providing any further explanations where needed.

2. Teacher will present and lecture on interactive slides presented regarding Ghanaian flag, geographical location, distinguishing landmarks, instruments, musical style, and visual performing arts.

3. Students will demonstrate active listening and engagement by completing the “Ghana Music Quiz” questions in a virtual or pencil and paper format.

Assessment: “Ghana Music Quiz” summative written or type assessment.

Transition: Teacher will direct students to close out of virtual work or close work packet and return it to proper classwork bin.

Closure: Students will be advised that class participation to answer the summative assessment questions will partake the next day, and that we will be learning about our final country Mexico the next day. Teacher will reflect and document where students ended the lesson at for planning purposes.

Activity #4: Students will participate and display comprehension of Ghanaian culture and music through a question-and-answer session regarding the “Ghana Music Quiz” questions.

1. Teacher will read each assessment question and call on student volunteers and non-volunteers to share their response. If an incorrect response arises, teacher will go to previous slides to review content.

2. Teacher will write and display correct responses on the white board.

Assessment: “Ghana Music Quiz” written/ typed summative assessment.

Transition: Students will be directed to go onto the “Research the Music” slide or hard copy page.

Activity #5: Students will listen and identify musical attributes heard in a traditional Ghanaian song.

1. Teacher will review with students on how to complete research chart. Teacher will discuss dynamics, tempo, articulation, and musical key. Choices are provided to students to best suit specific learning needs. Teacher will utilize folk cloud website for traditional song.

2. Students will listen, evaluate, and respond to the traditional Japanese song “Acora” identifying musical attributes.

Assessment: Open-ended “Research the Music” questions.

Transition: Students will be directed to go onto the “Mexico Music Quiz” slide or hardy copy page.

Activity #6: Students will identify elements that comprise a specific culture, specifically Mexico.

1. Teacher will read each question on the “Mexico Music Quiz” page, providing any further explanations where needed.

2. Teacher will present and lecture on interactive slides presented regarding Mexico’s flag, geographical location, distinguishing landmarks, instruments, musical style, and visual performing arts.

3. Students will demonstrate active listening and engagement by completing the “Mexico Music Quiz” questions in a virtual or pencil and paper formant.

Assessment: “Mexico Music Quiz” summative written or typed assessment.

Transition: Teacher will direct students to participate in the answer and question segment for the “Mexico Music Quiz.”

Activity #7: Students will participate and display comprehension of Mexican culture and music through a question-and-answer session regarding the “Mexico Music Quiz” questions.

1. Teacher will read each assessment question and call on student volunteers and non-volunteers to share their response. If an incorrect response arises, teacher will go to previous slides to review content.

2. Teacher will write and display correct responses on the white board.

Assessment: “Mexico Music Quiz” written or typed summative assessment.

Transition: Students will be directed to go onto the “Research the Music” slide or hard copy page.

Activity #8: Students will listen and identify musical attributes heard in a traditional Mexican song.

1. Teacher will review with students on how to complete research chart. Teacher will discuss dynamics, tempo, articulation, and musical key. Choices are provided to students to best suit specific learning needs. Teacher will utilize folk cloud website for traditional song.

2. Students will listen, evaluate, and respond to the traditional Japanese song “La Paguinita” identifying musical attributes.

Assessment: Open-ended “Research the Music” questions

Transition: Students will be directed to go to the feedback slides or hard copy page.

Activity #9: Students will dictate through written form which country they enjoyed learning about the most during this unit, giving two reasons why.

1. Teacher will read the question to students reminding them which four countries were presented in the unit. Teacher may also provide examples of appropriate responses.

Assessment: Open-ended “What was your favorite country” questions

Transition: Students will be directed to go to the final slide or hard copy page.

Activity #10: Students will provide input as to which countries would be of interest to them when learning about world music.

1. Teacher will read the question to students.
2. Teacher will instruct students on how to utilize the highlighter tool in google slides or the hard copy to provide their input.

Assessment: Open-ended “What Country Would You Like to Learn About” question.

Closure: Students will turn in their “World Music- Part 2” google slide assignment virtually. Students who have a paper copy will be directed to turn in their completed work at home once they have access to an electronic device.

Research the Music

1. Copy and paste this link into your browser
<https://folkcloud.com/folk-music/asia>
2. Find Japan on the map of Asia 
3. Scroll and click on the artist & song
“Japanese Traditional Music Ensemble- Wasabi”
4. Press the green button to play the song
5. Listen to the song beginning to end 
6. Answer the questions about the piece of music

Type your answers in the yellow boxes below, based on what you heard in the music

Presto (fast) OR Largo (slow)	Type here
Forte (loud) OR Piano (soft)	Type here
Smooth + Flowing OR Separate + Detached?	Type here
Major or Minor? (Happy= Major) (Sad= Minor)	Type here

Figure 2-17 Japanese research the music analyzing page for independent student completion.

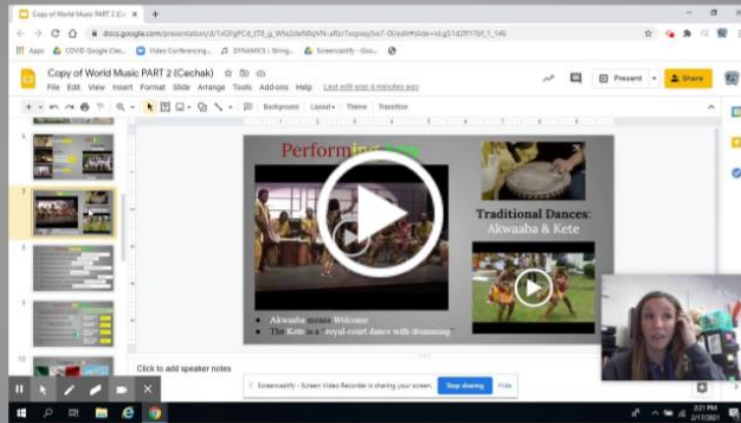
World Music




Part 2

Figure 2-18 Title page for world music part two assignment.


Click on this video to watch your music teacher go over this assignment and how to complete each slide



Make sure you watch it **BEGINNING TO END** and allow it time to load

Figure 2-19 Instructional page that includes an interactive screencastify recording for asynchronous learners.

Directions

- Slide 2: Watch the instructional video on how to complete the assignment step-by-step
- Slides 4-7: Read about **GHANA**. Watch the video examples of its music & dance- please make sure that you read the information next to, above, and below each example!
- Slide 8: Type your answers to the questions about Ghana inside the white boxes. Use Slides 4-7 to help you complete your answers!
- Slide 9: Research the music of Ghana by following the directions and links on the slide. Answer the questions about the music you heard inside the yellow boxes next to the directions.
- Slides 10-13: Read about **MEXICO**. Watch the video examples of its music & dance- please make sure that you read the information next to, above, and below each example!
- Slide 14: Type your answers to the questions about Japan inside the white boxes. Use Slides 10-13 to help you complete your answers!
- Slide 15: Research the music of Japan by following the directions and links on the slide. Answer the questions about the music you heard inside the yellow boxes next to the directions.
- Slide 16: Type what your favorite World Music country was (Ireland, Japan, Ghana, or Mexico) and list 2 reasons why it was your favorite to learn about
- Slide 17: Using this tool  highlight all the countries listed that you **WOULD** like to learn about in music class

When you are done, make sure that you **ATTACH, SUBMIT, and TURN IN** your work for credit!

Figure 2-20 Detailed direction page for asynchronous learners to read.

Country: Ghana



Colors of the Flag: **Green**, **Yellow**, **Red**
and has a STAR in the center of the flag



Located in the continent of **Africa**

Figure 2-21 Ghanian flag facts and geographical location page.



Figure 2-22 Ghanian distinguishing landmarks page.



Gankogui
Symbol of **KINDNESS**



Djembe
- Struck with your **palm**
- Struck with your **fingertips**
- Placed in between **knees**



Shekere
Made out of **GOURD**

Music

Song Title:
Kpanlogo



- All Ghanaian music is in the Percussion family

Figure 2-23 Ghanaian instruments and traditional ensemble page with interactive videos.

Performing Arts



- Akwaaba means Welcome
- The Kete is a “royal-court dance with drumming”



Traditional Dances:
Akwaaba & Kete



Figure 2-24 Ghanaian visual performing arts page with interactive videos.

Ghana Music Quiz

1. What is in the middle of the Ghana flag?
2. What continent is Ghana located in?
3. The Gankogui is a symbol of....
4. What is one way you can play the Djembe?
5. The Shekere is made out of....
6. All Ghanaian instruments are in what instrument family?
7. What traditional dance means "Welcome?"
8. What kind of dance is the Kete?

Figure 2-25 Ghanaian music summative assessment page for independent student completion.

Research the Music

1. Copy and paste this link into your browser
<https://folkcloud.com/folk-music/africa>
2. Find Ghana on the map of Africa 
3. Scroll and click on the artist & song
"Unknown Artist- Acora"
4. Press the green button to play the song
5. Listen to the song beginning to end 
6. Answer the questions about the piece of music

Type your answers in the yellow boxes below, based on what you heard in the music

Presto (fast) OR Largo (slow)	Type here
Forte (loud) OR Piano (soft)	Type here
Smooth + Flowing OR Separate + Detached?	Type here
Major or Minor? (Happy= Major) (Sad= Minor)	Type here

Figure 2-26 Ghanaian research the music analyzing page for independent student completion.

Country: Mexico



Colors of the Flag: Green, White, Red
and has an EAGLE in the center of the flag



Located between the United States & Central America

Figure 2-27 Mexican flag facts and geographical location page.



Guanajuato



Puebla

Places



Cancun



Frida Kahlo Museum

Figure 2-28 Mexican distinguishing landmarks page.



Maracas
Originally from **Puerto Rico**



Guiro
Played with a **Scraper**



Vihuela
Similar to the **Guitar**

Music


Song Title:
El Liston De Tu Pelo




- Mexican music is also known as “Latin” or “Hispanic” music

Figure 2-29 Mexican instruments and traditional ensemble page with interactive videos.


Performing Arts



- A Mariachi Band consists of violins, trumpets, and guitars.



Traditional Dance:
Tapatio



- The attire in Tapatio is called Jalisco

Figure 2-30 Mexican visual performing arts page with interactive videos.

Mexico Music Quiz

1. What is in the middle of the Mexican flag?
2. Where is Mexico located?
3. Name a famous place in Mexico...
4. Where are Maracas originally from?
5. How do you play a Guiro?
6. The Vihuela is similar to the...
7. What are the 3 instruments in a Mariachi Band?
8. The attire in Tapatio is called...

Figure 2-31 Mexican music summative assessment page for independent student completion.

Research the Music

1. Copy and paste this link into your browser
<https://folkcloud.com/folk-music/north-america>
2. Find Mexico on the map of North America
3. Scroll and click on the artist & song
"Los Folkloristas- La Paguinita"
4. Press the green button to play the song
5. Listen to the song beginning to end
6. Answer the questions about the piece of music

Type your answers in the yellow boxes below, based on what you heard in the music

Presto (fast) OR Largo (slow)	Type here
Forte (loud) OR Piano (soft)	Type here
Smooth + Flowing OR Separate + Detached?	Type here
Major or Minor? (Happy= Major) (Sad= Minor)	Type here

Figure 2-32 Mexican research the music analyzing page for independent student completion.

Which was your favorite country? Why?




Type your favorite country here:

1. Reason #1

2. Reason #2




Figure 2-33 Open-ended opinion question page for independent student completion.

What music from different countries would you like to learn?



Poland	Kazakhstan
Australia	France
India	Italy
Venezuela	Chile
Puerto Rico	Greenland
Finland	Haiti
China	Malaysia
Russia	Uruguay
Korea	Wales

Highlight the countries you **WOULD** like to learn about using the highlighter tool



Figure 2-34 Open-ended question page for independent student completion.

Reflection

The goal for incorporating a world music unit into sixth-grade general music study was so that students can be exposed to diverse cultures, as well as develop an empathetic

understanding for those of different backgrounds. Another important factor for instructing a world music unit was so that students could make a connection on how music is an interdisciplinary subject. Yes, at the root of our lessons we focus on music, but music also encompasses a multitude of subjects or content. The students learned how to recall information that makes up a specific country. Due to time constraints, this was limited to a country's flag, geographical location, notable landmarks, musical instruments, musical style, and a visual performing art. Students also learned how to evaluate and respond to a musical selection. Choices were given to students to meet student learner needs, but it allowed students the freedom to reflect and focus on musical attributes. To instruct students on world music, interactive google slides were designed and developed. The interactive slides could be easily read by students independently and lectured from by the instructor. To assist students in experiencing music from different cultures, video examples were provided on each slide. To assess each individual student, a summative assessment was given for each country studied. There were also open-ended questions for students to participate in based on their lives, experiences, and aural recognition.

Moving forward, as restrictions seem to lessen, I would like to incorporate more elements when presenting a specific culture's lifestyle. Including a segment on local cuisine could be a great motivational factor that can be enjoyed by all. Having students experience performance on instruments from different cultures would also be of great benefit because students must now participate in active music reading. While initially designing this unit, it was an important aspect to get students to understand the role music plays in their own lives. As a final project, having students construct a playlist that reflects them as an individual could assist them in synthesizing their own musical culture. For me this unit not only made me think of how to teach music, but it

made me reflect on how I can assist students in growing as a human. I really do not want my influence to end at my classroom door, but rather teach skills that can be applied elsewhere. This unit allowed me the opportunity to focus on what factors to focus the most time on instruction wise, as well as making sure learning took place no matter what a students' preemptive triumphs or struggles. To know I am reaching all learners through clear and concise goals has been an element in preparing this unit and report. I now have a thorough checklist of questions I need to be able to answer, as the instructor, when presenting a unit, concept, or skill to my students.

Chapter 3 - Reflections

Having participated in the Masters' degree program at Kansas State University has influenced a multitude of characteristics regarding my personal beliefs and music teaching. This program has provided me the capability to engage with colleagues, across the continental United States, who I may not otherwise become acquainted with. Insightfulness has made me empathetic toward other music teachers' situations and exposed me to demands and expectations to which they must adhere. This glimpse into my cohorts' careers, has made me reflect and be grateful for the position I hold at my present school district. A newly found sense of gratitude has made me excogitate plans regarding my future educator journey. By participating in the instrumental music track within the Masters' degree program, my primary goal was to first obtain a beginning instrumental music position. As of this coming academic school year, I will be a fifth-grade instrumental music teacher in the school district in which I am presently employed. Communicating in a coherent manner with my direct supervisor regarding my professional goals was a feat I was able to overcome thanks to the confidence this program instilled within me. I am now prepared to take on my new position and set a strong music making foundation for my beginning instrumentalist students.

Being complacent in the daily general music classroom grind, this program was able to sigh a breath of fresh air into not only my demeanor, but also my instructional planning and approach in the music classroom. Developing lessons and curriculum that were new to myself and my students required answers to essential questions that not only affected students lives in the music classroom, but beyond. Articulating program goals and course objectives which utilized student-centered vocabulary, impacted the way in which my lessons were structured. Devising a final product at the beginning phases of lesson planning assisted in creating

sequential activities that adhered to lesson objectives. A new element to my planning, is where students have an active voice in how and what they learn. Incorporating a simple teacher led question and answer session on student interests or allowing student-choice to take place has led to instructional activities that are influenced by student participation. Student intrinsic motivation has flourished, thanks to their contribution in the way my music classroom operates.

Thinking in great depth and revising my personal music education philosophy aided my classroom in becoming an engaging, democratic, and consistent environment. So frequently in the urban school setting, students come to class with lingering trauma. Having been made privy of the effects' music can hold on social-emotional learning I have formulated my lessons so students can interact within their school community and share their ideas and thoughts in a nurturing environment, without fear or backlash. Consistency has always been an important aspect in the way I run my classroom. Knowing that predictable procedures provide students stability has made me even more vigilant when establishing classroom routines.

Assessing tasks and musical content in the classroom can be a daunting undertaking. However, after thorough study of the most recent national music standards, along with knowing where to find age-appropriate student examples has confirmed that students are succeeding within my classroom walls regarding their musical knowledge. Teacher comprised checklists and rubrics have now been implemented within my classroom for both performance and non-performance tasks. This approach legitimizes to me, school administration, families, and school board members that music instruction is crucial to include in school curriculum. Often, data and statistics speaks more highly than verbal conversation, I have been able to create documents that demonstrate growth or lack thereof to better advocate for my music program needs. Being

introduced to the opportunity to learn standards, to which I had never been exposed to before, has also made vocal in supporting music program necessities.

I have consistently struggled with instructional pacing. As I take on a new role as a beginning instrumental band director, I am confident that the skills learned regarding efficient rehearsal strategies and solutions will resolve pacing issues in a large group setting. In depth score analysis will anticipate areas of difficulty prior to the first rehearsal. Constructing a macro-micro-macro rehearsal plan will assist in keeping the rehearsal on task. Making use of both verbal and non-verbal will convey an abundance of information regarding performance and conduct. I have also been equipped with several resolutions that address common performance mishaps in a large ensemble setting. Taking a course which has advanced my instrumental conducting skills will create clear musical elements regarding articulation, tempo, and dynamics. Being able to arrange compositions that accommodate limited instrumentation, or an unbalanced ensemble will be a useful skill while planning for annual performances. Developing a comprehensive understanding of the BandLab program, can assist with making band warm-ups more invigorating. Already, I have been collaborating with colleagues within general education where they have asked me to create chants or raps that convey a distinct skill, the most recent being how to read a ruler. BandLab has been a useful tool while constructing these chants to present to students.

Lastly, learning the art of proper instructional reflection. Prior to beginning this Masters' degree program, I put very little effort into reflection. If by chance I had reflected in the past, it went undocumented or regarded what point to pick up on the subsequent lesson. Establishing a comprehensible routine for lesson reflections, recorded directly on hard copy lesson plans, has had a significant impact regarding program effectiveness. The elements that are included in my

reflection are what has gone well, what has not gone well, and what ideas could be altered for future lesson success. This vital component can be easily adapted to rehearsal lesson plans for future instruction.

There are numerous advantages that have been relevant to my general music position and now, I look forward to applying even more skills learned to my newly attained beginning band director position. I am thankful that I was able to complete primitive years of teaching before beginning this journey. That situation allowed me to relate all content taught to my daily experiences in the classroom. Kansas State University Masters' of Music program has been a place for personal and professional growth that I will forever be indebted to, thank you.

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