ONLINE ENHANCEMENT FOR THE CHORAL CLASSROOM

by

DANETTE F. WHITELEY

B.A., Sterling College 2010

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2010

Approved by:

Major Professor
Dr. Julie Yu

Copyright

DANETTE F. WHITELEY

2010

Abstract

John Dewey once said, "If we teach today as we taught yesterday, we rob our children of tomorrow." I believe this to be true even in the choral classroom. This paper discusses my philosophy of music education along with ways to incorporate technology into a choral music classroom through the use of web-based resources. As with any educational discipline, technology must be used in the right context to be the most effective. It must be filled with activities, instruction, and guided practice that can pass through the filter of your own philosophy of education and disseminated throughout the Nation Standards in Arts Education.

Table of Contents

List of Figures

Acknowledgements

I would like to thank the Kansas State University Music Department for developing and putting into fruition this summer graduate program. The opportunity to explore, learn, and experience music with other professionals has been priceless.

I would also like to thank the Dr. Burrack and Dr. Yu for sharing their brilliance, wisdom, and humor. I consider it a great honor to have had the opportunity to learn from you and have you both as my mentors. Likewise, all of the fellow music teachers have been encouraging, uplifting, and inspiring. I will cherish the friendships made and the opportunity to be connected to more music educators.

I thank my amazing husband and four wonderful children for believing in me along with your encouragement and support. I appreciate the chance to further my education without complaint. Thank you for showing me through your words and actions that you love me as I spend countless hours at the computer, on the road, in class, and back again.

I cannot forget to thank my "Sweet Apple Pie". You have be a rock to lean on, a shoulder to cry on, and an ear to listen, but through it all a fountain of encouragement. Thank you for all of our "sessions".

I offer a special thank you to my mentor and friend Dr. Michael Ford, whom I admire for your steadfast courage and strong character. I was ready to quit teaching but with your encouragement and support you restored my faith in administration. You are down to earth and willing to protect "your own" without batting an eye. So many lessons learned from such a great leader. I think you wrote the book! I could never thank you enough.

Most of all I thank my God and Savior for putting people and circumstances into my life at the perfect times to grow me in ways that I never dreamed possible and to inspire me to think outside of myself. May blessings abound to my students as a result of His miraculous work of music.

Dedication

This is dedicated to The One whom knows me better than I know myself.

CHAPTER 1 - Music Education Mission Statement

The purpose of education is to provide students with the experience to grow intellectually, socially, and emotionally. With the experience gleaned from facilitated instruction, the learner will have the ability to foster his or her own base for learning. Be it through continued formal education, a skilled trade, or more of a consumer-based status, the assets garnered will be manifested as a variety of skills: communication, organization, cultural awareness, exploration, production/distribution of goods and services, education, aesthetics, recreation, protection/conservation of life, and skilled trades just to name a few. To enhance such a wide array of skills, one unique element of education can breed a common ground, music.

Music education is broad in scope from the technical aspect of history, theory, and composition to the emotional aspect of aesthetics through artistry and performance. Music education can empower students as a unique intellectual discipline; provide personal enrichment through social and cultural awareness, and act as an illuminating source for the constructive expression of human emotions. When reviewing my philosophy of music education, I consider the National Standards in Arts Education (1994) as framework for instruction that fits within the three target areas of holistic education – the intellectual, the social, and the emotional.

1. Singing, alone and with others, a varied repertoire of music.

2. Performing n instruments, alone and with others, a varied repertoire of music.

3. Improvising melodies, variations, and accompaniments.

4. Composing and arranging music within specified guidelines.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

Unit I. Goals and Benefits of Music Education

The goals and achievements that await music students should be set and clearly established by pursuing excellence in education, a commitment to diversity, and excellence in musicianship.

1. The music student will develop an intellectual understanding of music through:

    • Singing, moving, listening, and playing instruments

    • Reading and notating music

    • Creating composition

2. The music student will experience social growth through:

    • Songs/activities with multi-cultural emphasis

    • Observing how music reflects history, society, and everyday life

    • Activities that foster acceptance of individual thought and diversity

    • Enhancing communication skills

3. The music student will grow and learn aesthetically by:

    • Making personal judgments about the music

    • Being aware of interpersonal impact of the performed music

    • Being provided the opportunity to share expressive elements with others

It is well known that music education provides intellectual merit as a catalyst for cognitive abilities in other subject areas such as reading fluency and math. Correlations exist between music training and both reading acquisition and sequence learning. For example, one of the central predictors of early literacy, phonological awareness, is correlated with both music training and the development of a specific brain pathway (Jeffries, 2008). Research has linked active music making with increased math ability and improvements in spatial-temporal reasoning (Rauscher, 1997). Unarguably music helps the learner to develop other cognitive processes such as sequential reasoning, and problem solving skills.

Music education is needed not only as a constant source of illumination intellectually, but also as a constant source of energy. Intellect is only one aspect of the multifaceted "light" of music. It provides a beam that is radiated through social interaction and cultural variety. It is important to teach multicultural music for a variety of reasons. Our students need to experience how musicians from past and present borrow and assimilate music concepts from different musical style-practices as preparation for their own musical creations and understanding (Elliott, 2005). Music education provides the perfect setting for teaching appropriate social behavior and it gives every man, woman, and child a place to belong. Music can be used to unite people for a common cause and yet has the ability to educate the vessel of light it inhibits about diversity and cultural awareness that otherwise may be ignored or forgotten. Music has helped and served people by integrating individuals into society, teaching societies institutions and rituals, and generally contributing to cultural stability and continuity (Merriam, 1964).

Another facet of light to be explored when determining the value of music education is within the realm of aesthetic experience; music helps us grow emotionally. As one of the unique

properties of music, it provides the source of warmth that our educational system often needs. Aesthetic is defined as*: pertaining to, involving, or concerned with pure emotion and sensation as opposed to pure intellectuality* (Aesthetic. 2010). Clearly music serves to nurture the direct opposite of our cognitive processes as it enriches the emotional core. David J. Elliott states in his book *Music Matters: A New Philosophy of Music Education* that "Music educators enable students to develop the cognitive affective abilities that lead to enjoyment and other emotions" (2005). Hearing music stimulates the mind, can alter the listener's mood, and can bring people together. "Music is interpersonal and allows us to connect with ourselves in a way that is completely unique and worthwhile. Music is the essence of humanness not only because people create it, but because they create their relationships to it" (Gaston, 1968, p. 15). As our students and society become more and more connected to modern technology, they become less connected to the emotional and personal side of their intelligence. More than ever our society needs music education and the art of music making to help keep us in touch with our humanness. "Throughout life, music can continue to provide hidden benefits; from coping with depression and loneliness to providing community involvement. Music has helped and served people by integrating individuals into society, teaching societies institutions and rituals, and generally contributing to cultural stability and continuity" (Merriam, 1964).

Unit II. Class Instruction and Practices

Finally, the best advocates for music education are our students. Each music educator needs to constantly evaluate how he or she is presenting music in the classroom. It isn't enough to just "make music." The students need to experience music at a level that will encourage them to think of music as a lifelong companion. Classroom facilitation has to have as much variety as possible to reach as many students as possible, so they in turn can have as many experiences as

4

possible. It is imperative that we understand the background knowledge that our students come

into our classroom with. When evaluating prior knowledge, one has to take into consideration

emotional, social, and personal knowledge as well. From there it is the educator's responsibility

to engage students towards on fascinating journey of new awareness that will drive and direct

they're learning. The means in which this is attained has to be done on a personal level for each

student. This is why it is critically important to incorporate a variety of teaching strategies and

techniques within the realm of instructor guidance. As stated in the book *A Handbook for

Classroom Instruction That Works,* (Marzano, Norford, Paynter, Pickering, and Gaddy, 2001)

the authors urge educators to examine the use of instructional strategies, test the effectiveness of

current practices, and consider new practices. They go on to say "Ultimately, this process of self-

examination, testing the effectiveness of what we do, and considering new ways of doing things

is the key to success in the classroom" (pg. 347). Pedagogically, it is beneficial to entrench the

learner with experiences involving as many senses as possible. The act of doing, sharing, and

teaching are excellent venues to explore and incorporate. Being a quality teacher requires avid

thought and preparation and it is a continuous metamorphosis of practice.

  A lifetime of music needs to begin in early childhood and allowed to foster and grow

throughout a lifetime of musical experiences. Music education is so much more than learning the

skills to perform well. According to Elliot (2005) "Much more is involved in the full and

beneficial "development" of children than "the acquisition of literacy" in the simple sense of

"work skills" and academic knowledge. What more? Worldwide, human cultures past and

present pursue a fairly common set of "life goals" or "life values" that include happiness,

enjoyment, freedom, fellowship, and self-esteem – for oneself and for others" (p. 306-309).

Unit III. Literature Selection

The single most important part of a successful choral classroom is the curriculum in which we use to teach our students. Music educators have more control over the curriculum that is utilized in the classroom, than many other disciplines. It is common practice for a committee of people to decide what math textbook or what series of science books will be used in any given classroom. Moreover, core curricular classes are mandated by the state to attain Annual Yearly Progress, which leaves many teachers feeling frustrated and inclined to "teach to the test". As music educators we don't have that forced hand. While this is an awesome opportunity for us, it is also a great responsibility and can be overwhelming at best when one considers the amount of literature there is to choose from. In selecting my own literature, I refer back to the core of my teaching philosophy and try to select songs that will validate and grow these three areas of connection: intellectual, social, and aesthetic learning. If we do not use quality literature that stimulates our students in these three areas, we rob them of holistic learning as well as robbing our profession of the integrity, validity, and esteemed position we constantly need to defend.

> The balance of the horizontal, the historical, the temporal, and the cognitive with the vertical, the spiritual, and the intuitive is, I believe at the crux of the matter. When this balance is in play, a work sings. It sings because its progress evolves with a quality of spontaneity that is possible when one balances control of the craft with giving way to the full force of each successive instant. (Abrahams, Armstrong, Flummerfelt, Morton, & Noble, p. 8)

Quality literature meets these three criteria by possessing craftsmanship that is evident in the

balance of consonance and dissonance within the piece whether it is in melody, harmony, texture, or form. There are teachable music elements in any selection of music, but that doesn't guarantee that it will meet quality standards. According to Apfelstadt (2001), in the article "First Things First-Selecting Repertoire" she emphasizes this point: "Whether learning musical elements of duration, pitch, form, dynamics, texture, etc., or exploring how phrase shape can heighten expression in a performance, students need adequate musical content to accomplish these things." (p.31). The elements we use to teach should not only be musical, but they need to be technical in nature as well. When a piece has been taught well, each musician should be further enriched.

The social aspect of choral literature can be ascertained in a variety of ways that seem much more tangible. The social network created within the group as well as within the community is a given. However, the introduction of different cultures whether it is geographically or historically is something to consider in selecting quality literature as well. We must challenge ourselves and our students to learn music that doesn't stand alone, but that which embraces a wide span of time, a range of cultures and traditions, and a variety of styles. (Apfelstadt, 2001, p.34)

Assessing the quality of literature based on aesthetic musical experience I find is most challenging. The aesthetic experience garnered from an exceptional work of art is often an intrinsic phenomenon that is not always evidenced and tangible. As one of the more challenging areas of instruction, aesthetic response can be different for every performer and listener. It is important to select literature that will foster a connection for our students. There is so much diversity in every class that we have to find creative ways to help our students connect so they

7

and the audience will have an aesthetic experience. Although we like to think of music as a refuge from turmoil and strife, we must consider that it may also be difficult for some students to be aesthetically "exposed". The depth of an aesthetic experience for our students may be difficult to achieve because of the emotional challenges that a large number of our youth face on a daily basis. For these students, much of their life experiences have driven them to avoid being emotionally vulnerable, hence driving them to disconnect from the very emotions we want them to convey. In the book *Music and Meaning*, Robinson makes these inferences:

> There is now ample evidence that Plato was right to think that music affects the emotions of its listeners. There are several ways in which it does this. As Peter Kivy (1989) has remarked, "listeners often get pleasure from the beauty and clever craftsmanship of a well-constructed piece of music." Leonard Meyer (1956) has shown how having certain emotions is a mode of understanding certain music. Thus when listening to a piece in sonata form, we might feel anxiety at the delayed return of the tonic, bewilderment when the keys modulate further and further from the tonic and relief when finally the tonic returns. Another way in which music arouses emotions is by getting us to respond sympathetically to emotions expressed in the music by the composer, or his surrogate in the music. Finally, there is good evidence that music arouses emotions and moods in a more direct bodily way as well, influencing the autonomic system and the motor (Robinson, 2009).

Finally, the literature presented in the choral classroom needs to have the instructional validity to acquire, attain, and uphold the conceptual framework of the National Standards for Arts Education. We have been given the unique opportunity to use these Standards to help provide a goal for effectiveness to guide our instruction without forcing us into how the results

are attained. It is within this framework that I found the need to add another dimension to my instruction: How can technology enhance what I do in the choral classroom? Once quality literature is determined and selected, it is up to the director to present the literature in ways that are engaging and relevant. This is one of the reasons I chose to explore the option of utilizing technology for choral instruction.

CHAPTER 2 - Online Enhancement: How It Relates

It is here that I review and assess the merit, purpose, and accessibility of online enhancement in the choral classroom. As the ever-evolving information highway gains momentum in the world of education, one needs to embrace how it can be used not to replace instruction, but to enrich it. In my own journey to be more efficient I have developed a website to make available activities, lessons, and information for my choral students. My intention is to utilize an environment that my students are already comfortable with and have the necessary skills needed to carry out the tasks required of them. These tools are designed to prepare and assist classroom efficiency while igniting the passion of music within another venue. Technology must be used in the right context to be an effective tool for choral music instruction. This is evident as Dwyer (1991) explains (as cited in Bauer, Reese, McAllister, pg. 299):

> The Apple Classrooms of Tomorrow research has shown that these kinds of transformations can take place. In the study, the investigators found that, with regular access and support for technology in their classrooms and with extended experience, teachers not only mastered the technology but also made significant changes in their instruction.

The intended use of new technology is not for an enhanced presentation in class, but rather as another tool for student interaction and active involvement with choral instruction. The premise of using a website for enhancement of the choral classroom will be described in the chapters to follow.

CHAPTER 3 - Technology Review

In implementing a website for school use, it is necessary to research and conduct interviews regarding the legal ramifications of putting pictures of students on the website as well as any copyright laws that need to be addressed. One also needs to consider the security involved in transmitting information from one source to another via student to teacher, chat boards, etc. In conducting interviews with the school network administrator and other personal I was able to gather information on such matters. Our school has a blanket policy district wide that states when a student's picture is used on the web they can be identified by their first name only. This includes any form of transmission be it the web, Moodle, Blackboard, or any educational discussion boards that have been developed through the school. The security of such sites and sources are protected by a firewall, which is common to most facilities that utilize the use of one or multiple servers to exchange web-based information (personal communication, July 7, 2011).

The school in which I work encourages the use of web enhancement so the necessary tools for hosting and creating a website are readily available. The Abilene School District where I teach uses the Mac OS X server package. This is a popular system within educational settings because it is easy to use, compatible, and highly secure. The school also provides MacBook laptops to the teaching staff, so the convenience of a portable system allows me to work at home as well as at school. The program most commonly used to create websites in my district is the

iWeb software. It is assessable, easy to learn, and I have many in-district professionals that are able to help me with various aspects of the program. With the appropriate tools and security settings, along with many personnel who are knowledgeable in web design, this project was easy to start.

CHAPTER 4 - Website Structure and Design

Unit I. Home Webpage

It is important to make the home page organized and easy to understand, as it will be the first impression of the department for many viewers. Some things to consider when organizing the homepage are legal guidelines, technological capabilities, aesthetics, and functionality. I purposely viewed many choral websites to discern the final design and to determine the specific needs of my choirs. In doing this I found a very useful resource report that gave great insight to begin my project. In his report, "The Conductor's Website" Chanin (2003) stated, "We considered and integrated all technology, functionality and aesthetics into the final product. The first goal was to synthesize results concerning presentation and aesthetics form existing choral web presences, specifically those of other educational institutions" (p. 4). With the examples Chanin provided along with other viewed cites, I was able to create a web-design that I was pleased with. I decided to include the mission statement of the vocal music department as an essential element to post on the home page (see figure 4.1). It is important for your students, parents, and administration to know that you have a mission statement and curriculum that supports it. I created the home webpage to include links for each one of my classes to access, as well as other suggested web resource links. The vocal music department handbook can also be accessed and downloaded from the home page along with photos for added visual interest.

Figure 4.1 AHS Vocal Music Department Home Page

AHS CHOIRS

AHS SINGERS perform with the National Youth Choir at Carnegie Hall.

AHS VOCAL MUSIC

The vocal music program at Abilene High School is designed to develop the singer's musicianship and performance skills to the fullest potential. The singer will also increase an appreciation and enjoyment of music as a vehicle for recreation, pleasure and performance. Through this process each musician will develop poise, self-discipline, responsibility and cooperation through his/her performance.

DOWNLOAD CHORAL HANDBOOK HERE

KSU Music

MENC

AHS

KSHSAA

KMEA

GOOD IS THE ENEMY OF GREAT!

Unit II. Class Webpage

The main webpage for each class is virtually the same design. For the purpose of this paper, the web images shown will be taken from just one class. From the navigation bar at the top of the vocal music home page, the viewer can access any one of the class pages. Essentially each class has their own "home" or main page (see figure 4.2). It includes the class description, as found in the high school course book, along with course-work information, supplies, and concert attire. Also, every class has an individual resource page designed specifically for them. The resource link is located at the bottom of each main page. Photographs of the ensemble are posted on their corresponding page. This gives each class a sense of ownership, interest to what is being posted, as well as validation of being a part of the class community.

Unit III. Resource Webpage

The structure and visual properties of each class resource page also look very similar. The content within each page is different based on the literature that the class is studying. The resource page includes links for MP3/MIDI files, discussion/chat boards, class performance critiques, score study, video assignments, and Webquest activities (see figure 4.3). Each resource page includes class photos from rehearsals, field trips, concerts, and contests. This is a great place to put students to work. Assign a class historian to take photographs at all of your events. Get a jump/thumb drive specifically for downloading photos from you class historian. Photographs are a great connecting platform for the students and they peak the interest of parents and community members, giving the choral department another venue for positive public relations.

Figure 4.2 AHS Singers Webpage

AHS SINGERS

Course Title:
AHS Singers

Course Number:
15063/15063B

Grade Level:
11th & 12th

Credit/Semester:
1 credit/full year

Prerequisites:
Audition Only

Required Equipment:
2" Black 3-ring binder, pencil,
Uniform provided by school

Grading:
*class participation
*performances
*written/aural performance
 assessments
*examinations over concepts
 covered within the music
 performed

Attendance:
All rehearsals and performances are
required, and all points missed due to
daily absence must be made up.

RESOURCE PAGE

BEATS PER MINUTE

Brief Description: The AHS Singers is a mixed chamber ensemble consisting of up to 24 members. The focus of this class is to expand the students' knowledge of advanced music theory, history, vocal and choral pedagogy. This is done through preparation and performance of music in a wide variety of styles. This group will perform extensively outside and during the regular school day as well as at regional and state vocal music contests. The course is designed for anyone who displays advanced singing skill AND IS SERIOUS about expanding their musicianship and performance skills.

Figure 4.3 AHS Singers Resource Page

Figure 4.4 AHS Singer Photo Scrapbook

CHAPTER 5 - Enhancing Classroom Instruction

Unit I. MP3 and MDI Files

I will focus on three primary ways to utilize the website to enhance instruction; through the use of MP3/MIDI files, chat boards, and online lessons. One of the many benefits of technology is the use of sound files. Audio clips can be posted on the resource page through MP3 and MIDI files. Placing the files next to the score study makes it easy to find. Depending on access, a MP3 recording device or MIDI interface system files can be made of each part and/or a combination of parts. This allows students to learn and practice their part outside of rehearsal. Another use for an MP3 file is to teach foreign language enunciation. With the use of MP3 files, it is possible for me to contact a university or other professionals who have expertise in the language being studied and ask them to record the enunciation and send it to me via email. Students then have the opportunity to receive a lesson from a field expert without leaving their room/classroom. The flexibility of the MP3 file format is easy and convenient for student use. Most are accustomed to this format and they can download the files onto their own personal MP3 device, which allows for greater mobility.

All teachers are plagued with the absence of students during rehearsals. Whether a school related activity or illness, it can be very frustrating to find valid, practical options for students to make up a rehearsal. Video files of daily rehearsals can be posted to the website for students to access in lieu of a missed rehearsal. They then fill out a rehearsal evaluation form posted on the class web-page and send it via e-mail or a file drop box created for the class. This helps to validate the importance of each rehearsal and holds students accountable for what is missed during class time. There are a variety of other video resources available too, such as live video conferences/clinics from remote locations. The most popular software currently being used is

Skype, Windowslive, Ares, and Googletalk just to name a few. They all have great possibilities for online enhancement.

Unit II. Discussion Boards

The next area of extending the choral classroom with this on-line format are discussion boards or any other synonymous titling; message boards, chat rooms, etc. Discussion boards are electronic forums that the teacher sets up for the class webpage, or a collective discussion board for all of the classes to interact. Students and teacher can visit and exchange views and opinions about a variety of issues be it instructional concepts, or performance evaluations and critiques. The discussion boards can help the teacher and students improve collaboration and actually increase accountability of choir members.

There are some key issues that I took into consideration when setting up the discussion board. Clearly establish the rules and structure of this online environment. Consider the factors involved for class participation and what strategies you will use for facilitating discussion. These expectations must be clearly defined and explained to the students so no fallacies are developed. The privacy and safety of your students are of utmost importance. In order to create a chat room you first need to check with you network administrator to ensure that your server or web hosting company provides the right kind of platform. Many systems come with a pre-installed chat room script or you can find a reliable chat room online. If you opt for the latter, take the time to research the site to ensure it is a reputable source. The creator of the discussion board sets up the login and password and has control of who is allowed into the chat room by invitation only. Here are some general safety guidelines to consider:

- Establish chat room rules; no put-downs, no bad language, innuendos, or other inappropriate behavior that you deem important

19

- The chat room or discussion board you create needs to be monitored by you. The moderator ensures the chat rules are observed.

- Provide in your choir handbook a clear "Terms and Conditions and Privacy Statement" that both student and guardian have to sign. It should remind students about safety guidelines and display safety tips.

- Make sure that no one can join the chat room whom isn't invited.

- Display this acronym:

  o **C**areful. People online might not be who they say they are.

  o **H**ide personal information. Never give out your name, address, phone number, or email.

  o **A**rranging to meet is dangerous. Never arrange to meet an online friend without being accompanied by an adult in a public place.

  o **T**ell someone if you find something that upsets you ("Using Chatrooms in Schools", 2009).

If the materials are presented in a structured, concise manner this tool can stimulate deeper processing for students than what is allowed during a regular rehearsal due to the fact that their cognitive processing is already functioning with multiple thought patterns. The student's can then contribute at a different level and for some, a more significant level through their comments and questions. This can also become valuable to the teacher as topic threads form and curriculum content develops as a group. This gives the teacher valuable insight and an opportunity to tailor instruction for each ensemble, hence another way to incorporate student-based curriculum.

Reasoning, argumentation and problem solving augment knowledge, as students become more autonomous and constructive agents in the learning process. Whiteboards and chat rooms, as well as bulletin boards, can be used for synchronous and asynchronous interchanges that support seminar-size groups. The cognitive emphasis shifts then to evaluation and reflection, not only on the results of the discussion and problem-solving activities, but on the processes and tactics that seemed influential and effective. Hence inter-group discussions can be useful. (E. Collins-Brown, 1999)

This is such a valuable part of music making that is often overlooked or rushed. Rehearsals so often focus on the end product, teaching to the performance, that we cheat our young musicians to think critically about a variety of aspects to the culture of music. This is just one more way to add depth and texture to instruction.

Unit III. Online Lessons

There are numerous ways to present and enhance instruction through online lessons other than "informal" lessons with a discussion board. The use of YouTube and other similar websites allow numerous possibilities for developing a broader view of music from quality to diversity. One option is to link to different performances of a selection that you are currently working on in class. Have the students watch the videos and fill out a listening critique. Web documents can be created and posted on the resource page to use for performance critiques (see figure 5.2). These evaluations can be managed by assigning a web mailbox to each student where they can leave the completed assignment to be graded. Another option is to have a file drop box for each class or have the documents sent through e-mail as mentioned earlier. Assignments that are directly related to historical, cultural, and stylistic significance of the music being studied can be given as well. There really is no limit to the ideas and possibilities for these lessons.

Score study is another area where we as directors can either spend too much rehearsal time in discussion or skip over it altogether. One solution is to scan the music with all of the desired markings in place and post it on the website. The students can access it from the resource page and mark their scores before rehearsal (see figure 5.3). According to "The Conference on Fair Use" report (Lehman, 1998):

> There is no simple test to determine what is fair use. Section 107 of the Copyright Act 3 sets forth the four fair use factors which should be assessed in each instance, based on the particular facts of a given case, to determine whether a use is a "fair use": 1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes, 2) the nature of the copyrighted work, 3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and 4) the effect of the use upon the potential market for or value of the copyrighted work (appendix J, p. 49).

Cathy Newsome (1997) explains in her article about fair use in an educational setting: "Copying and using selected parts of copyrighted works for specific educational purposes qualifies as fair use, especially if the copies are made spontaneously, temporarily, and are not part of an anthology." If the duplication is short in comparison to the whole work or if the selection doesn't reflect the entire "essence" of the work is also considered fair use (Newsome, 1997). If you do not want to worry about copyright laws, or if you have access to a scanner, you can type the instructions directly onto the score study page or create a pdf that the students can download. This will not only aid in eliminating excessive class discussion on such things, but it also brings the choral classroom outside of the school day. Perhaps if we can encourage our students to think critically and more thoughtfully about musical concepts in other environments, it will become

22

more innate, and the aesthetics of musicianship can have the opportunity to grow during

rehearsal.

Figure 5.1 Performance Evaluation

Figure 5.2 Score Study

Another way to use the webpage to enhance learning is by on-site instruction. As an introduction into singing spirituals, I created a slideshow pod cast that was posted on the class resource webpage for their viewing. They were then given instructions and the following assignment to be done outside of class. Shown below are a sample lesson plan, student example, and rubric that were created as enhancement for learning about spirituals.

Lesson Overview:

Upon learning two spirituals in class, this lesson will give students some basic background knowledge that will enhance their understanding and emphasize the importance of the emotional component for the performance of this inspiring genre. In this lesson, students will become familiar with slave spirituals, hear short excerpts from slave narratives describing their lives as slaves, and express their own feelings about the slave spirituals through poetry.

Objectives:

- Students will become aware of the contributions of African Americans to American music through the genre of spirituals.
- Students will learn more about the experiences and culture of slaves across the South.
- Students will create poetry to further examine personal feelings and knowledge of the spirituals.

National Standards for Arts Education

- Listening to, analyzing, and describing music
- Understanding relationships between music, the other arts, and disciplines outside the arts

Strategies:

1. Use of Technology: Watch informative pod cast on Slaves Spirituals

2. Use of Graphic Organizer: Students will utilize a graphic organizer to collect thoughts and information while watching the assigned pod cast.

3. Students will then use another graphic organizer to help develop descriptive phrases by the use of sight, sound, taste, touch, and smell. Using these descriptive phrases they will then write a poem to express their thoughts about slavery.

4. Cooperative Learning: The students will exchange their pod cast worksheet with their assigned partner and peer edit by highlighting the most descriptive line. They will then put a star next to phrases that could use more description and why. As students get their own work back, they should use the suggestions of their peer editor along with their own ideas to put their observations about the slave's spirituals into poetry.

Assessment:

- Students will read their completed poem for the class and be assessed with the following rubric

Oral Presentation Rubric: Slaves Spiritual Poem

Class_____

Name_____

CATEGORY	4	3	2	1
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Enthusiasm	Facial expressions and body language generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language sometimes generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language seldom generates interest and enthusiasm about the topic in others.	No facial expression or body language is used to create interest and enthusiasm about the topic in others.
Listens to Other Presentations	Listens intently to all presentations.	Listens intently most of the time.	Sometimes does not appear to be listening but is not distracting.	Does not listen to other presentations and is a distraction.
Presentation	Projects well and articulate clearly throughout the entire presentation. A lot of eye contact.	Projects well but articulation is not clear throughout the presentation. Some eye contact.	Projects well sometimes and articulation is not clear throughout the presentation. Little eye contact.	Does not project well and articulation is not clear throughout the presentation. No eye contact.
Use of Senses	Use of all 5 senses within the poem.	Use of 4 senses within the poem.	Use of 3 senses within the poem.	Use of 2 senses within the poem.

Webquests are another unique and fun way to enhance instruction. They can be used as stand alone assignments, extra credit, or make-up work for absences.

> *Webquest is an inquiry-oriented activity in which most or all of the information used by students is online. By providing links necessary to complete the quest, the student is able to focus on the material rather than spend time looking for it. The five-part WebQuest (Introduction, Task, Process, Evaluation and Conclusion) promotes critical thinking at the levels of analysis, synthesis and evaluation.* (Webquest. 2002)

There are many Webquests already available and can be found by using a search engine. If you can't find one that relates to what you have in mind you can create your own. The Webquests can be put on the resource page as an additional link. Links to informative sites can expose students to an endless variety of sources, styles, and genres to supplement instruction and research. From videos of performing groups to Webquest activities, one is only limited by the thought and time put into the resource page.

CHAPTER 6 - Moving Forward

Unit I. Things To Consider

It is no small task to create a website. Consult with your districts technical administrator to establish if there is a need to purchase software or if they have specifications for publishing a sight. It is important to have access to someone who is knowledgeable in web construction or take a class on web-design. Often it is better to start out small. Determine which aspects are the most important to you and make a list of ideas, categorize and organize the list in preferential order. Design a basic "skeleton" of what you want your website to be and gradually build from there. Once you learn how the program works, you can add, edit, and delete things as often as necessary or as time permits. Consider using a teacher assistant or assign a choir media specialist to update and maintain certain aspects of the website or have one from each class to be responsible for their classes page.

With each assignment that is created, it is important to set specific guidelines and go over each aspect with the students. When goals are set and clear boundaries established, it is much easier to communicate effectively with parents and administration to garner their support. It is also imperative to explore options of online accessibility for students and what arrangements need to be made for those who have none.

Unit II. Conclusion

Every educator should define and redefine the foundation of their classroom to meet the changing and growing needs of their students. I purposely defined my philosophy to funnel through the three major aspects of education: intellectual, social and emotional. The objectives I have established are guided through the framework of the National Standards and presented to my classes in a variety of teaching styles and strategies. With the growing use of technology in

all areas of life, I have challenged myself to use it to enhance instruction. The benefits of online enhancement can be advantageous only if the instructor is well prepared, organized, and intentional in the use of such a tool. No amount of online coursework can replace or substitute for poor instruction. Intellectually this "information highway" lends enhancement of choral rehearsals with viability, resources, and time efficiency. With a solid understanding and development of music education philosophy and the incorporation of the National Standards in Arts Education along with alternate and diverse means of assessing student's work, it is easy to ascertain the benefits of such a tool. Socially students are allowed to grow and explore a variety of cultures without geographical, cultural, or time boundaries. It also provides an online community that today's youth will gravitate towards because it is a venue they know and understand. Aesthetically, it helps students to understand music making at a deeper level, in a way that insures active participation and reflection of each singer. This all equates to creating another vector of diverse instruction to provide a learning environment that is cohesive with other disciplines and the modern age in which we live. As our students have tangible experiences intellectually, socially, and emotionally provided by the light of music, perhaps then our society would better understand the benefits of such a precious jewel. "If we teach today as we taught yesterday, we rob our children of tomorrow". Indeed, Mr. Dewey's words ring true.

References

Abrahams, F., Armstrong, A. E., Flummerfelt, J., Morton, G., Noble, W. (2005). Teaching music through performance in choir. H. J. Buchanan, M. W. Mehaffey, (Eds.). Chicago, IL: GIA Publications, Inc.

Aesthetic. (2010). In *Random House Dictionary* online. Retrieved from http://www.dictionary.reference.com/browse/aesthetic.

Apfelstadt, H. (2002). First things first: Selecting repertoire. *Choral Journal,* 47(15), 31-35.

Bauer, W. I., Resse, S., & McAllister, P. A., (2003). Transforming music teaching via technology: The role of professional development. *Journal of Research in Music Education*, 51(4), 289-301.

Chanin, J. I. (2007). The conductors website. (Bachelor of science report, Worcester Polytechnic Institute, 2007).

Collins-Brown, E. (1999). Effective pedagogies for managing collaborative learning in on-line learning environments educational technology & society. *Educational Technology and Society*, 2(2). Retrieved from http://www.ifets.info/journals/2_2/formal_discussion_03399.html.

The Conference on Fair Use. (1998)*. Final report to the commissioner on the conclusion of the conference on fair use*. Retrieved from http://www.uspto.gov/web/offices/dcom/olia/confu/indexx.html.

Dewey, J. (1902). The child and curriculum. Chicago, IL: Chicago University Press.

_____. (1915). The school and society. Chicago, IL: University of Chicago Press.

_____. (1921). Democracy and education: An introduction to the philosophy of education. New York: Macmillan.

Dwyer, C., Ringstaff, C., & Sandholtz,J. (1991). Changes in teachers' beliefs and practices in technology-rich classrooms. *Educational Leadership*, 48(8), 45-52.

Elliott, D. J. (2009). Praxial music education – Reflections and dialogues. New York: Oxford University Press.

Fishman, S. (1997). The copyright handbook: How to protect & use written works. (4th ed.) Berkley: Nolo Press (n.p.).

Gaston, E.T. (1968). Man and music. In E.T. Gaston (Ed.) *Music In Therapy*. New York: Macmillan.

Globalgateway (2009). Using chatrooms in schools. Retrieved from www.globalgateway.org/default.aspx?page=392.

Jeffries, B. (2008). Learning, arts, and the brain. *The Dana Consortium Report on Arts and Cognition* (n.p.).

Kramer, L. (2002). Musical meaning: Toward a critical history. Berkley, CA: University of California Press.

Kivy, P. (1989). The corded shell: Reflections on musical expression. *Journal of music theory*. 26(1), 166-168.

MENC (2010). The national association for music education. Retrieved from www.menc.org.

Merriam, A. P. (1964). The anthropology of music. [n.p.]: Northwestern University Press.

Meyer, L. (1954). Emotion and Meaning in Music

Rauscher, F. H. (1997). Long-term enhancement of spatial-temporal reasoning. *Neurological Research*, Volume 19, February 7.

Robinson, J. (ed.). (1997). *Music and meaning.* Cornell University Press.

Snowman, J. and Biehler, R. (2006). Psychology applied to teaching. Boston, MA: Houghton Mifflin.

University of Texas System. (No Date). Crash course in copyright. Retrieved from http://www.utsystem.edu/ogc/IntellectualProperty/cprtindx.htm.

Webquest. (2002). In *The Northwest Texas Consortium Distance Learning College Glossary*. Retrieved from http://www.netnet.org/students/student%20glossary.htm#W.