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Notes of Hope: Experiential Learning in Music Education

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Notes of Hope

Experiential Learning in Music Education

Eden Dunning and Jordan Wessel

Senior Honors Project in Music 7500: 498 - 002

Dr. Toliver

9 May 2017
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INTRODUCTION

This project, a two semester after-school music program in Cleveland, was completed as part of our Honors degrees. As reflected in our earliest lesson plan (Appendix A), the original focus of the project was teaching basic musical skills. We sought to provide students with a safe place to learn and find creative means of expression, acquiring respect for themselves and others. As the year went on, we found that our inconsistent roster would not allow for a valid analysis of student growth that encompassed the nineteen weeks. We also realized that we needed to make changes in classroom management before any real learning could occur.

The program, titled “Notes of Hope,” became a music exposure program, through activities focused on skill acquisition, or “doing music.” While activities could not necessarily build on each other throughout the course of the year, the goal of individual sessions became to create music-making experiences that allowed students to be “tuneful, beatful, and artful” for the rest of their lives. Our specific objectives for each lesson still reflected measurable musical skills (related to the Ohio standards for music education), but above all, we wanted students, whether they came regularly or just once, to leave with a positive experience of making music with others.

As the only consistent subjects for study, we focused our project on our development as teachers throughout the nineteen weeks, analyzing the way we changed our classroom management, curriculum, and program structure for greater efficacy. At the same time, while it cannot be comparably measured across nineteen weeks, the success of our students has also certainly increased throughout the program.

The bulk of our project was the experiential learning of teaching in the classroom. This paper reviews the resources we used, discusses our methodology, and summarizes the content of
each weekly class. In the discussion, we draw out common themes and analyze their effect on our program and study. Finally, in the conclusion, we will explore avenues for further solutions and program development.

**REVIEW OF LITERATURE**

This section will review the resources consulted as we developed, implemented, and analyzed our program. These resources provide information that will help the reader understand our development as inexperienced teachers, the psychology of students in poverty, and the musical development of students. While each text reviewed is an extensive educational resource, this review will simply introduce the text, highlight specific sections used in our research, and explain their connection to our program.

**Teacher Experience**

*The First Days of School: How to be an effective teacher* by Harry K. Wong and Rosemary T. Wong

This text is a widely used resource for pre-service and first-year teachers. It outlines the characteristics of new teachers and those of effective teachers, and provides a step-by-step process for developing as a teacher (Wong & Wong, 2009).

In the first section of the book, Wong describes the four stages of teaching. The first stage is the fantasy stage, in which teachers believe that all they need to do to be successful is to relate to their students. In the second stage, survival, teachers have not yet developed good instructional skills and they focus instead on creating busy work for students. Their only goal is keeping students quiet and controlled. The third stage is the mastery stage, in which teachers can
effectively manage their classrooms and teach to produce high student achievement. Finally, in the fourth stage, the masterful teacher is able to make an appreciable impact on the lives of his/her students (2009).

Over the course of the Notes of Hope music program, the teachers spent much of the time in the survival stage. In Weeks 1-15, effective classroom management strategies had not yet been implemented and lesson plans were not meeting the needs of the students. During this time, teachers approached every class with the goal of surviving the hour without any teacher or student injuries. Overtime, the teachers learned more about communicating clear expectations to students, managing behavior, and pacing lessons with the students in mind. It wasn’t until Week 16 that the teachers began moving out of the survival stage and towards the mastery stage. This change in teacher development had a significant effect on student learning and will be discussed later in the paper (Wong 2009).

*Teaching with Love and Logic* by Jim Fay and David Funk

Love and Logic is a philosophy founded in 1977 by Jim Fay and Foster W. Cline, M.D. It is an approach to discipline used by many educators, parents, and other professionals worldwide. The discipline philosophy outlined in the text is based on practical observations of effective teaching as well as the educational psychology research of Dr. Charles Fay. In the book *Teaching with Love and Logic*, Fay and Funk (1995), both experienced educators, describe an approach to classroom management that “puts teachers in control” while raising the level of student responsibility (p. vii).

One of the three basic rules of Love and Logic is to set enforceable limits. Teachers that set enforceable limits present students with clear consequences and allow students to choose
their actions in response to those consequences. The teacher tells students how he/she will be running his/her life and gives the responsibility of choosing appropriate behavior to the students. For example, one unenforceable statement would be “Don’t try to turn in sloppy papers to me.” The enforceable version of this statement would be “I’ll be glad to accept all papers that meet the neatness standard for this room” (Fay & Funk, 1995, p. 29).

In Week 14 of the Notes of Hope program, the teachers introduced the rule “We will only listen to students who raise their hands.” This rule was an enforceable limit because it gave a clear expectation for teacher behavior and gave the responsibility of behaving to students. Students had to choose to raise their hand if they wanted an adult to listen to them. While the teachers had some initial struggles with applying this consequence with absolute consistency, by the end of the program, the expectation was set firmly in place. This rule in particular significantly reduced transition drama and led to greater productivity in each lesson (Fay & Funk, 1995).

Student Needs

*Educational Psychology* by Dr. Jeff Smartwood

Understanding the cognitive and emotional development of students is a prerequisite for effective teaching. Almost all teacher training programs thus include a course on educational psychology, and many use Dr. Smartwood’s text. His textbook offers an extensive compendium of psychology topics that help the reader understand students’ needs and abilities.

One topic covered in this text is Maslow’s Hierarchy of Needs. According to Abraham Maslow, a behavioral psychologist, people are motivated by the desire to satisfy their individual needs. These needs are hierarchical, and each lower order need must be met in order for the
individual to pursue higher order needs. The most basic needs are physiological (hunger, thirst, etc.) and these must be addressed first. Once these are addressed, individuals shift their focus to safety, or the need to be in an environment free from danger. The next need falls under the category of belongingness and love, and is an individual’s desire to feel accepted as part of a group. After that, individual seek to meet esteem needs, in which they gain approval and recognition. It is only after all these needs are met that the individual is motivated to attend to cognitive needs and focus on learning. The motivation to learn is placed high on the hierarchy of needs, but there are two categories of needs that follow it as well. After cognitive needs are addressed, the individual seeks to fulfill an aesthetic need (the appreciation of order and beauty), and a self-actualization need, which is the need to realize one’s potential (Smartwood, 2012).

In the Notes of Hope program, many students came to class with high need. Students were hungry, cold, or in need of a clean and working bathroom. As these issues were at the very bottom of Maslow’s Hierarchy of Needs, it was necessary for teachers to address them if any learning was to occur. For example, the class schedule was restructured to incorporate bathroom time at the beginning of class. In other instances, individual students who were too hungry to focus were discretely excused from class to eat a quick snack in the kitchen. Addressing these needs made it more realistic for students to focus on learning, though some only reached the stage of participating in order to meet belonging and esteem needs (Smartwood, 2012).

A Framework for Understanding Poverty by Dr. Ruby Payne

Another essential text for understanding the needs of students is Dr. Ruby Payne’s A Framework for Understanding Poverty (2013). This book is one of the most respected sources on the topic of poverty, having been used by hundreds of thousands of schools across the
country. In the book, Dr. Payne defines poverty as “a lack of resources.” These resources include financial, emotional, mental/cognitive, spiritual, physical, support systems, relationships/role models, knowledge of hidden rules and language/formal register (p. 7). A brief explanation of these resources follows.

Financial resources are those which allow one to purchase goods. Emotional resources provide control over one’s emotional reactions and stamina in uncomfortable situations. Cognitive resources are defined as one’s ability to process information and use it in daily life. Spiritual resources are often religious in nature, but encompass many ideas such as finding purpose in life and having hope for the future. Physical resources are simply having a body that works and that allows the individual to be self-sufficient. Support systems are external resources, such as having friends one can call on in times of need. Role models are human resources that are “appropriate, nurturing, and do not engage in self-destructive behavior.” Knowledge of the hidden rules involves navigating the different sets of unspoken social rules that govern each economic class. Finally, language/formal register resources are the vocabulary and language abilities necessary to communicate in school and work settings (Payne, 2013, p. 8 - 10).

Many of the students in music class faced deficits in some or all of these resources. These factors influenced their attendance, behaviors in class, and their relationships with their peers and teachers. Poverty influenced every aspect of the Notes of Hope program, including the need for the program itself, and Dr. Payne’s text proved to be a significant resource as the teachers sought to understand student behavior and bridge the cultural differences between students and teachers.

**Musical Development**

*Music in Childhood* by Patricia Campbell and Carol Scott-Kausner
This comprehensive text offers information on the many aspects of teaching music to elementary school children. In the book, Campbell and Scott-Kausner (2013) present the idea that musical development occurs naturally as part of a child’s “early enculturation.” However, it is the task of the teacher to understand the child’s developmental level and design a curriculum that stimulates their musical intelligence and formalizes their knowledge beyond playful experience (p. xxii).

Two of the main aspects of musical skill are vocal development and rhythmic development. In regards to vocal development, by age four and five, students should be able to discover the difference between speaking and singing voices. By age six and seven, they begin to develop their head voice and have expressive control over their voices. At ages seven and eight, students should sing in tune in an octave range, and by eight and nine, they should be able to perform harmony songs. In regards to rhythmic development, students ages four to five can tap in time to a regular set pulse and begin to develop rhythmic clapping and patting. Students ages six and seven should be able to distinguish between fast and slow, long and short, and be able to perform, read, and write quarter-, eighth, and half-note rhythms. By ages eight and nine, students should be able to perform dotted and syncopated rhythms as well as patterns in complex meters (Campbell and Scott-Coleman, 2013).

The developmental guidelines of *Music in Childhood* continue further, but are not detailed in this paper, given the developmental level of students in the Notes of Hope program. While a few students were ages ten years and older, the majority of students on the roster were ages nine years and below. In addition, as the reader will see in the results section, only twenty-five percent of students entered the program with basic beat competency, regardless of their age. Rather than focus on where students musical development should be, based on their age, the
music curriculum of this class was changed to meet students at their developmental level. Thus, the curriculum goals closely align with the musical skills of six and seven year olds. These include singing in the head voice, matching pitch on one-octave echo songs, moving and chanting to the steady beat, and repeating short quarter and eighth-note phrases (Campbell and Scott-Coleman, 2013).

*First Steps in Music* by Dr. John M. Feierabend

As an experienced educator, former president of the Organization of American Kodály Educators, and music education researcher, Dr. Feierabend offers a well-respected philosophy of elementary music education. His curriculum, *First Steps in Music* (2000), focuses on the goal of providing students with the musical experiences that will allow them to develop a foundation of basic musical skills that will allow them to be “tuneful, beatful, and artful” throughout their life (p.10).

In his elementary school curriculum, Dr. Feierabend (2000) advocates that each lesson should have eight parts, all focused on singing and movement. The singing activities begin with pitch exploration, such as vocal warm-ups. They progress to singing song fragments, such as echo songs and call-and-response songs, and then move to full songs with simple pitch patterns. Other singing activities include listening to the teacher sing narrative songs, or “SongTales,” and creating opportunities for children to create their own songs, or “Ariosos.” The movement activities begin with movement exploration, which include warm-ups and body awareness activities. Movement development then progresses to activities that use movement to show form and expression as well as activities centered on movement with the beat (p. 11).
The teachers of this program discovered Dr. Feierabend's curriculum in the middle of the school year, and began incorporating his ideas in Week 16 with the addition body awareness movement activities. Some additions, like the idea of beginning with fragment and echo songs, rather than full songs, were new to the teachers and greatly increased student achievement. Other ideas, such as creating a variety of ways to move to the steady beat, fit well into the established curriculum and complemented the skill-building activities the students were already working on (Feierabend, 2000).

**METHODOLOGY**

This project centers on a general music class that was taught once a week from September 2016 to April 2017 in inner city Cleveland. The music program was hosted and supported by the Cleveland-based organization, “True Freedom,” with which Ms. Wessel’s family has been volunteering for many years. True Freedom is the largest prison ministry in the state of Ohio. They also serve Cleveland’s homeless population, providing food and clothing on a weekly basis. Endorsed by Governor Kasich, this organization also helps those struggling with addictions, a considerable problem today. True Freedom rents space from Elizabeth Baptist Church, on 55th and Francis Ave, to host AA meetings. Parents often bring their children to these gatherings; childcare is provided and children receive food along with the adults.

As Ms. Wessel had already established a relationship with these Cleveland children by volunteering in the childcare room at AA meetings, we decided to pursue a partnership with True Freedom. We approached True Freedom’s executive director, Michael Swiger, and told him we were looking to provide children with a weekly after-school class. He allowed us to use the Elizabeth Baptist Church building and supplies free of charge. We used the kitchen and several downstairs rooms each week. On Monday nights at 6 pm, we taught an hour-long general music
class for an average of eleven students, to whom we then provided dinner. Ms. Wessel’s parents attended each week to help with setup and supervision.

The original Note of Hope class consisted of several of Ms. Wessel’s siblings and children whose parents were receiving services from True Freedom. Their parents were often addicts or formerly incarcerated. Over the course of the program, our class roster changed considerably. Students brought their siblings, cousins, neighbors, and friends from school. In some cases, the students’ parents stopped attending AA meetings, but the students continued to come. In other cases, due to changes in the parents’ situation, we lost contact with the students.

When taken in sum, the students we served ranged in age from three to fourteen years old and the average age was nine. Over the course of our program, we saw twenty-eight different students. Fourteen were female and fourteen were male. Twenty were Caucasian and eight were African-American. The average class size was eleven students. With the exception of Ms. Wessel’s siblings, almost all of our students displayed signs of living in poverty. The students’ socioeconomic status was one of the most important factors influencing the development and implementation of the program. It was also one of the main reasons our program was needed.

Figure 1 below shows demographics of the population we served, with the names, ages, ethnicities, and attendance of our students.
<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Ethnicity</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
<th>Week 7</th>
<th>Week 8</th>
<th>Week 9</th>
<th>Week 10</th>
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</thead>
<tbody>
<tr>
<td>1. Connor</td>
<td>7</td>
<td>Caucasian</td>
<td>✔️</td>
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<td>2. Cameron</td>
<td>8</td>
<td>Caucasian</td>
<td>✔️</td>
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<td>3. Rhyanna</td>
<td>7</td>
<td>Caucasian</td>
<td>✔️</td>
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<td>✔️</td>
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<td>4. Hanley</td>
<td>8</td>
<td>Caucasian</td>
<td>✔️</td>
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<td>5. Caroline</td>
<td>7</td>
<td>Caucasian</td>
<td>✔️</td>
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<td>6. Hannah</td>
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<td>Caucasian</td>
<td>✔️</td>
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<td>7. Thomas</td>
<td>7</td>
<td>Caucasian</td>
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<td>8. Jasmine</td>
<td>8</td>
<td>Caucasian</td>
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<tr>
<td>9. Michael</td>
<td>7</td>
<td>Caucasian</td>
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<td>10. Sydney</td>
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<td>Caucasian</td>
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Figure 1: Attendance Graph
Figure 2 shows the musical activities we included over these nineteen weeks. These activities fall under the seven categories listed below:

1. **Chants in Rhythm** (What’s for Breakfast; What is Your Name; Pumpkins; Boom Chicka Boom; Lemonade, Crunchy Ice; Engine, Engine; Black Cat, memory verses, Skittles/M&Ms)

2. **Voice Exploration** (high vs. low, up/down the mountain, Black Cat book sounds)

3. **Singing on Pitch** (Little Mice are Sleeping, The Cat Came Back, Aka Baka, John Kannakanaka, My Aunt Came Back, Engine, Black Cat Shoots a Basket)

4. **Listening Skills** (quiet listening/coloring, aurally identifying instruments, discerning musical contrasts)

5. **Body Awareness** (tambourine exercise, Star Dance, Brahms piano waltz, Elgar Cello Concerto)

6. **Movement to the Steady Beat** (marches, Heartbeat dance, partner mirroring)

7. **Bucket Drumming** (often as call/response or using one of the above chants)
<table>
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<tr>
<th>Week 1</th>
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<th>Week 7</th>
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<th>Week 9</th>
<th>Week 10</th>
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<tbody>
<tr>
<td>Call/Response rhythm patterns</td>
<td>Quiet music listening/ coloring</td>
<td>Quiet listening/ coloring</td>
<td>Quiet listening/ coloring</td>
<td>Quiet listening/ coloring</td>
<td>Quiet listening/ coloring</td>
<td>Video watching/ pumpkin decorating</td>
<td>Quiet listening/ coloring</td>
<td>Quiet listening/ coloring</td>
<td>Quiet listening/ coloring</td>
</tr>
<tr>
<td>Steady beat movement (traveling) to &quot;Pictures of an Exhibition&quot;</td>
<td>Call/Response rhythm patterns</td>
<td>&quot;Pumpkin&quot; chant in rhythm</td>
<td>Steady beat bucket drumming with &quot;Pumpkin&quot; chant game</td>
<td>Steady beat movement (traveling) to a march (played as Musical Chairs game)</td>
<td>&quot;Lemonade, Crunchy Ice&quot; game</td>
<td>&quot;Lemonade, Crunchy Ice&quot; game</td>
<td>Steady beat bucket drumming</td>
<td>Steady beat bucket drumming</td>
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<tr>
<td>Steady beat bucket drumming</td>
<td>Steady beat bucket drumming</td>
<td>Steady beat drumming (on floor)</td>
<td>Steady beat movement (traveling) to a march</td>
<td>Steady beat bucket drumming</td>
<td>Steady beat movement (traveling) to pumpkins</td>
<td>Steady beat bucket drumming</td>
<td>Steady beat bucket drumming</td>
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<tr>
<td>Steady beat movement (traveling) to &quot;Pictures of an Exhibition&quot;</td>
<td>Steady beat movement (traveling) to a march</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Steady beat movement (traveling) to a march (played as Musical Chairs game)</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Steady beat movement (traveling) to a march (played as Musical Chairs game)</td>
<td>Steady beat movement (traveling) to a march (played as Musical Chairs game)</td>
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<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>&quot;What's for Breakfast&quot; chant in rhythm</td>
<td>Steady beat movement (traveling) to a march</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Steady beat movement (traveling) to a march (played as Musical Chairs game)</td>
<td>Steady beat movement (traveling) to a march (played as Musical Chairs game)</td>
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<td>Dance choreography to &quot;Heartbeat&quot;</td>
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<th>Week 18</th>
<th>Week 19</th>
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<tr>
<td>Listening/exploring musical contrasts (animal motions)</td>
<td>Listening/exploring musical contrasts (animal motions)</td>
<td>Listening/exploring musical contrasts (animal motions)</td>
<td>Memory verse with ostinato</td>
<td>Skittles vs. M&amp;M's game</td>
<td>&quot;Little Mice are Sleeping&quot; song and movement</td>
<td>Black Cat chant with different ostinato</td>
<td>Tambourine body warm-up</td>
<td>Steady beat bucket drumming</td>
</tr>
<tr>
<td>Singing warmup with &quot;High-low&quot; pitches</td>
<td>Singing warmup with &quot;High-low&quot; pitches</td>
<td>&quot;Birthday morning&quot; chant (call and response)</td>
<td>&quot;Aha Baka Soda Cracker&quot; song and game</td>
<td>Black Cat exploratory sounds</td>
<td>Body awareness movement to Elgar's Op. 85 e minor Cello Concerto</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>Body awareness movement to Brahms's Op. 39 piano motif in No.</td>
<td>Tambourine body warm-up and cool down</td>
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<td>Steady beat bucket drumming with &quot;High-low&quot; pitches</td>
<td>Steady beat drumming with &quot;High-low&quot; pitches</td>
<td>Huia Hoop composing</td>
<td>&quot;Engine, Engine&quot; song</td>
<td>Memory verse with ostinato</td>
<td>Memory verse with ostinato</td>
<td>Memory verse with ostinato</td>
<td>Memory verse with call/response</td>
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<td>Steady beat drumming</td>
<td>&quot;Black Cat shoots a Basket&quot; song and game</td>
<td>Dance choreography to &quot;Heartbeat&quot;</td>
<td>&quot;Little Mice are Sleeping&quot; song and movement</td>
<td>Body awareness movement to Elgar's Op. 85 e minor Cello Concerto</td>
<td>&quot;My Aunt Came Back&quot; song and movement</td>
<td>Voice warm-up</td>
<td>Memory verse with call/response</td>
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<td>Slowly beat clapping choreography</td>
<td>Slowly beat clapping choreography</td>
<td>Memory verse with ostinato</td>
<td>Black Cat exploratory sounds</td>
<td>Body awareness movement to Elgar's Op. 85 e minor Cello Concerto</td>
<td>Voice warm-up</td>
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<tr>
<td>Slowly beat clapping choreography</td>
<td>&quot;Engine, Engine&quot; song with different ostinato</td>
<td>&quot;John Kanakaraka&quot; song and do-al-do game</td>
<td>&quot;Engine, Engine&quot; song with different ostinato</td>
<td>&quot;Bob Marley's Steamboat&quot;</td>
<td>&quot;John Kanakaraka&quot; song and do-al-do game</td>
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Figure 2: Activity Summary
RESULTS

This section will provide a synopsis of the nineteen weeks of Notes of Hope. It will look chronologically at problems posed to us as teachers and how we responded (or did not respond) to them. Some of these were students’ behavioral problems, some were set up/organizational problems, and some were teachers’ instructional problems. The tenor of the class often changed depending on which students attended that week. This section will also provide an overview of student success.

Throughout the year, each of us led different activities, often alternating teaching. Ms. Dunning generally led bucket drumming and singing activities, while Ms. Wessel led classical music listening, steady beat and body awareness movement activities, and dance choreography. We video-recorded every session and met together afterwards to discuss what worked, what needed to change, and what we should plan for the next class.

In the first seven weeks the structure was generally the same, including a call/response activity, bucket drumming, dance choreography, steady beat movement, and quiet listening/coloring. The average class time was fifty-five minutes. The amount of students we had was different each week. We were overwhelmed at the outset and did not have enough confidence to address all the behavioral issues. Due to the fact that we were not sufficiently rehearsed, transitions between activities were long and chaotic.

In the program’s middle weeks, we had much better control behaviorally. We were more proactive and consistent in discipline. In these weeks, we were more involved in each other’s activities, jumping in to clarify instruction or address behavior problems. We introduced singing during this period. There was greater variety of activities from week to week. These activities were more creative than in the first weeks, but could still have been more musically inspiring.
Some of these sessions were shorter than those in the first weeks; the average class time was fifty minutes.

In our later weeks, we began to engage students in six or seven musical activities during each class. Despite this increase in tasks, our average class time was shorter, forty-five minutes. Our activities were much more artful and musically impactful than in preceding weeks. In terms of teaching, we broke down instructions more clearly, with greater success. As the teachers made transitions more seamless, there were fewer behavior issues. We paused to address issues instead of trying to teach over them. Problems were addressed consistently. If it seemed like the lesson was dragging on and we had lost the students’ focus, we would pivot and end class early. In earlier weeks we would have stubbornly kept pushing through.

Towards the end of the program we used positive reinforcement more effectively. Students were encouraged to ask any questions or offer any comments as long as they showed respect by raising their hands. Participants who wanted to learn helped quiet their noisy neighbors. This peer monitoring helped show that being a distraction was “not cool.” In the final weeks, we showed greater confidence as teachers and had more control over the class.

We had hoped to provide a thorough analysis of the data from assessments throughout the entire nineteen week program to show student progress on objectives such as “keeping the steady beat” and “singing melodies, alone and with others, on the pitches La, Sol, and Mi.” However, because of the transiency of this population, it was difficult to measure the growth of our students across the whole period; we could not fairly assess students who had attended inconsistently. However, from re-watching our video recordings, we could gauge the percentage of students able to successfully execute an activity at a given time. On a lesson-by-lesson basis we calculated the percentage of students in the class that mastered a concept. We then modified
our lessons plans based upon the student responses from previous sessions. This refining contributed to the later weeks’ success numbers. These results are displayed in Figure’s 3 and 4.

Students were considered successful if they:

1. Listened to instructions
2. Did exactly what the activity required
3. Stayed focused on the task
All activities in these 19 weeks group into seven categories. Student success was measured by how accurately they could execute an activity. While not all the participants were necessarily focused at the same moment, this graph estimates the total percentage that could perform successfully over the course of an activity. The success of the students increased throughout the year. The students became more proficient, instruction became clearer, and activities became more musically meaningful.

Figure 3: Comparison of Approximate Student Success by Week (In Percentages)

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>WEEK 1</th>
<th>WEEK 2</th>
<th>WEEK 3</th>
<th>WEEK 4</th>
<th>WEEK 5</th>
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Ten of our students also attended at least ten classes. These students displayed the most growth in the achievement of the musical tasks assigned throughout the program.

As previously stated, our project was designed to reinforce the fundamentals of music, helping students grow in the basic skills of musicianship including beat keeping and pitch matching. We purposed that, through our lessons, students would also find new avenues for creativity and interact with each other in positive ways. We wanted them to acquire a regard for themselves, others, and the classroom materials. Reviewing the following chronology will prove that we realized these goals.

**The First Weeks: Weeks 1 - 7**

**Week 1**

On the first week the students arrived early and the teachers were unprepared to start immediately. Multiple entrances to the room created chaos, allowing students to roam freely. When asked to sit on 5-gallon buckets, students complained about the seating arrangements. During the lesson, students left to use the restroom whenever they felt like it; the teachers had never considered this variable. Students interrupted the teachers and each other. Some sat on chairs with their phones and never participated.

In the call/response game, everyone tapped four steady, quarter note beats in different combinations. The students did not pay attention and did not understand that they must wait before giving their response. In the steady beat movement activity, when attempting to step to the beat of *Pictures at an Exhibition*, students were largely unsuccessful. Both the beat and instruction were not clear enough for them. Students stomped riotously around the room.
With the steady beat bucket drumming, the teachers faced students who would not stop tapping their buckets when it was time to listen. The majority of students could not keep any kind of beat. Transitions between activities were slow and full of drama.

With the “What’s for Breakfast?” chant in rhythm (where everyone took turns naming breakfast foods), all the students were focused and making an effort. However, a low percentage of them were actually able to speak or tap in rhythm.

With the fourth activity, the teachers taught students dance choreography to Beckah Shae’s song, *Heartbeat*. The instructions were clear and the students were engaged. They had quieted down, but still had difficulty moving to the steady beat. Over the course of this lesson Ms. Wessel and Ms. Dunning observed that students did enjoy (and focused better for) activities involving a little competition and sometimes paired students against each other.

**Week 2**

In the second week, the teachers started class immediately with a quiet activity. Students sat down and quietly colored while classical music played in the background. The students were then prompted to listen to specific elements of the piece. Ms. Wessel and Ms. Dunning would use this format in subsequent weeks, with different famous pieces of classical music in each class. The teachers discussed elements of the music individually with students and told them they could draw pictures representing the piece. Successful students were quiet, not chatting with others and could answer individual questions about the piece.

Unfortunately, the teachers did not facilitate restroom use, which became problematic throughout the class time. However, to remedy the lack of rules and structure in Week 1, the teachers introduced the “break chair” for overwhelmed or misbehaving students. These students could take a break without disrupting other participants. Ms. Wessel and Ms. Dunning also
introduced the rule, “If you misbehave, you will have one warning. Then you will sit in the break chair.” They led a discussion on appropriate behavior, and students identified that misbehaving included hitting, fighting, running. During the evening students went voluntarily to the break chair at different times.

While the teachers explained it in a new way, students still did not understand the waiting in this week’s call/response activity. Most were not listening and not able to keep the steady beat. To streamline and avoid bickering, the drumming activity used the floor (rather than buckets) this week. Again, most students were not able to keep the steady beat or even perform the correct amount of beats.

To improve the movement to the steady beat activity, participants stepped to a march, imagining a parade. Because the beat was easier to discern, more students were able to successful match it. In subsequent weeks the teachers would use different marches, but the same format. Unfortunately, one student, Eli, ran people over by walking in the opposite direction; he was a terror during this activity. Ms. Wessel and Ms. Dunning did not address his behavior.

The teachers repeated the steady beat Heartbeat choreography from the previous week. At different times, different people stopped participating. Some students were crawling on the floor. Luke was sent into the kitchen for misbehavior. The teachers did not notice Eli was doing the same thing; he should have been reprimanded. With the “What is your Name?” chant in rhythm (just like “What’s for Breakfast?”), Summer was frustrated and did not want to participate. The teachers encouraged her and let her sit beside them. Again, the majority of students could not speak or tap in rhythm at the outset; some could do it when helped.
Transitions between activities were still quite chaotic, leaving the teachers feeling like they did not have control. Their teaching was disconnected; when one of them was teaching, the other observed without assisting.

**Week 3**

In this third week, the teachers repeated their opening listening/coloring activity. Now they also used this time to facilitate restroom use. Students were more compliant about sitting still. Ms. Wessel and Ms. Dunning repeated the previous week’s rules. A new issue they faced this week was students being reluctant to finish drawing and give up their crayons and paper.

Most of the students were able to keep the steady beat while performing the “Pumpkins” chant. However, when students were talking over the teacher, Ms. Wessel and Ms. Dunning did not make a change. At some points Robert was a great help in leading activities. However, when he became a disturbance and was told to go sit on the break chair, he refused and sat just outside the circle.

With “floor drumming” this week, more students were able to keep the beat. This was due to the fact that teachers added students in individually rather than having everyone perform the rhythm at once. Teachers had the opportunity to encourage creativity. Errianna came up with and taught her own beat. Students also learned to hold their drumsticks in rest position when they were not performing.

To improve the steady beat movement activity, the teachers added four different arm motions to use while marching. Reducing chaos, the teachers demonstrated this in place first, before playing a follow-the-leader game. Ms. Wessel and Ms. Dunning encouraged the marchers.
The teachers added more choreography to the steady beat *Heartbeat* dance. Some students were able to follow and perform accurately, while others were losing focus. Antoine and Luke ran around the room and Ms. Wessel and Ms. Dunning did not address it.

When the teachers led an activity together it went much more smoothly. Unfortunately, in this week students began leaving class in groups to hang out on the break chair. After this week, Eli was suspended from the program for misbehavior.

**Week 4**

As in previous weeks, the teachers started by playing music while students quietly colored. Half stayed focused, while others scooted around the floor and talked. Ms. Wessel and Ms. Dunning facilitated bathroom breaks. It still took a long time to finish coloring and collect crayons.

The teachers reintroduced bucket drumming this week for the “Pumpkins” chant and Errianna’s beat. While some students were talking during instructions, there was more focus than in preceding weeks. When we added them individually, most students were successful with this activity. Monica came up with her own beat.

Cleaning up the buckets caused the transition between drumming and steady beat movement activities to be chaotic. Unfortunately, the teachers did not wait until the chaos was over to start instructions, so some students missed what was going on. With the marching, the teachers repeated the previous week’s arm motions. Teachers demonstrated smaller motions for softer dynamics. When some students purposely threw themselves on the ground during the activity, Ms. Wessel and Ms. Dunning did not address and correct behaviors.
During the steady beat *Heartbeat* choreography review, about half could perform accurately. However, most were making an effort. Only Antoine was goofing off instead of doing it correctly.

**Week 5**

The teachers’ opening activity was the same as in previous weeks. To prevent students from wandering out of the classroom, chairs were used to block the multiple entrances.

The students were enthusiastic about the “Pumpkins” chant game. The teachers did not do a clear job explaining the musical concept of rests, so many students were technically unsuccessful. Jack tried to be a distraction, but stopped after Ms. Wessel and Ms. Dunning ignored him. The teachers called on different students to help lead the activity. The transition to the next activity was much less chaotic than in previous weeks.

The bucket drumming covered Errianna’s and Monica’s beats. Jack deliberately made noise, would not use rest position, and used improper position. His behavior did not improve after the teachers addressed it. However, Ms. Wessel and Ms. Dunning did not take his drumsticks away. Several students left at once for the break chair. Others were really focused and trying to improve, but only about half could actually keep the steady beat.

In the steady beat movement activity, students were more successful at moving to the beat. However, Errianna, Jack, and Antoine were pushing each other and the teachers never noticed.

With the “Heartbeat” choreography, the new movements were too advanced for the children. Because they did not understand, they started misbehaving and pushing each other. The teachers intervened and also addressed Antoine’s misbehavior with him after class.

**Week 6**
This week had much fewer (only four) and better-behaved students. There were no behavioral, teaching, or setup issues. The class decorated pumpkins, drummed on pumpkins, played musical chairs (with pumpkins), and reviewed the “Heartbeat” choreography.

**Week 7**

Ms. Dunning had a conflict, so Ms. Wessel led this class alone. The teacher started the class by showing the Fantasia 2000 clip of *The Sorcerer’s Apprentice* while students colored. One set-up problem was that the computer screen was small. Certain students could not see, so the teacher tried to explain as the clip went along. This activity was not successful. Some students loved the video, but many were talking to each other, not paying attention. No meaningful musical discussion took place. Eli took a chair for himself instead of sitting on the floor. The teacher addressed it and put it away.

All the students participated in the competitive “Lemonade, Crunchy Ice” game. This used a chant in rhythm. Eli deliberately tried to get Sante and Brandon off topic. Students that were “out” were pushing other students to try to get them out.

By the time the teacher started the steady beat movement activity, none of the boys would participate. They sat in the break chairs and were a distraction, shouting out to other students. To encourage creativity, students were encouraged to add new arm motions. Unfortunately, they were all interrupting as the teacher gave instruction. She tried to talk over them instead of taking a time out and addressing.

While leading the *Heartbeat* choreography, the teacher was unable to address the boys who were still causing commotion from the chairs. Some students simply left and went into the other rooms. It was much more difficult to teach alone than with two teachers.
The Middle Weeks: Weeks 8—15

Week 8

In the opening activity, the teachers played several contrasting pieces of music, instead of just one. Students entered the room individually, after they completed an individual assessment on drumstick grip with Ms. Dunning. The teachers asked questions relating to the differences in the music. Students that started scooting around the floor were corrected.

Students did a better job of sitting still as the teachers went over rules again. When Monica said she was in a bad mood, the teachers said, “That doesn’t mean you get to act out. You get to try your best.” Monica did have a lot of issues and spent time on the break chair. Teachers thanked students for raising their hands and we were more consistent in giving positive reinforcement. Alyssa did a beautiful job helping other struggling students.

The teachers retaught the previous week’s “Lemonade, Crunchy Ice” chant game. Students caused drama about who they were standing next to in the circle. One teacher kept teaching while the other talked to the troublemakers. Almost everyone eventually participated and enjoyed the activity. Most were executing the body percussion and chant in rhythm successfully. However, the teachers did not notice Kassidy pushing Summer or the students crawling around on the floor. Overall, while the teachers began trying to address misbehavior, they were not consistent with discipline.

During the call/response drumming activity, saying “my turn” and “your turn” helped most students enter at the appropriate time. Students that were not listening still came in too early. The teachers forgot to take the sticks from the students not obeying rest position. However, when Randall stood up and started wandering, the teachers addressed it right away.
Ms. Wessel and Ms. Dunning introduced a new movement to steady beat activity. Students matched the music’s beat in any way they wanted while mirroring a partner. They alternated leading. It was a challenge to get them to stand in two rows and face each other. Some students were creatively coming up with their own ideas while some copied other groups. About half the students could keep the beat.

By the time the teachers got to the *Heartbeat* choreography activity, Luke was rolling around on the floor. Other students were also ready to be done. This was an indicator that this class was too long. However, there was much less chaos with transitions this week.

**Week 9**

This week the teachers continued to be more proactive in addressing behavior. They stopped emphasizing the break chair, which had started creating additional problems. Ms. Wessel and Ms. Dunning varied the opening listening/coloring activity by playing two contrasting pieces of music while students worked on two contrasting coloring pages. Students were asked, “Which one goes with which?” Teachers tried to facilitate more specific questions and answers. There was still bickering over crayon cleanup.

This week, the teachers emphasized that they would not continue instruction until students were quiet. However, during the rules review, there was interrupting that was not enforced. Ms. Wessel and Ms. Dunning discussed concert etiquette in preparation for the upcoming concert with visiting Akron students.

In a new format for the drumming, students listened first, then joined in one at a time as they felt confident. This was done in a line on the floor, without buckets. Some students still struggled to keep a quarter note pulse steady. Teachers tried alternating quarter notes with rests; the students did not understand. Ms. Wessel and Ms. Dunning worked with individuals to help
them comprehend. While one teacher taught, the other helped struggling students. Students who were feeling confident also helped their neighbors. When the teachers returned to the original quarter note pulse (after the alternating quarters and rests), students were more successful than at the opening of the lesson.

This week’s “Lemonade, Crunchy Ice” chant in rhythm was done in call/response format. William seemed bored and unhappy to be there; the teachers asked him to help lead and he became more engaged. *Waiting* in call/response was still not consistent. Rihanna wandered around the room for a little bit before the teachers sent her back to the line. When individuals were called on to each give the response, their rate of success was higher. The teachers called on students in random order, which motivated them to stay engaged. When students began lying on the floor, they were told to sit up.

During the drumming, the students spoke the “Lemonade” chant while tapping the rhythm of the chant with drumsticks on the floor. The teachers were effective in asking William and the other older students to take turns helping lead. One teacher helped the younger students while the other taught. About three-quarters of the students could drum in rhythm.

The teachers used the partner mirror activity from the previous week, but now had the students sitting in different spots around the room, instead of in two rows. This was done to encourage them to be more creative on their own. A younger student was paired with an older, more experienced one. Some pairs were more successful than others.

Alyssa helped lead the *Heartbeat* choreography. A lot of students were unfocused by this last activity. Students were talking during instruction. The teachers introduced movements that were too complicated, so Arriana, Alfred, and William stopped participating.

**Week 10**
While coloring and listening to music at the beginning of class, students had to also identify the main solo instrument. On one side of the paper they drew the instrument and on the other side they drew a picture that captured the mood of the piece. Teachers had to address a few students disruptively talking, but most students stayed engaged and accurately named the instrument playing. Interrupting students were reminded about the need to listen to each other. The teachers started asking students about the students’ final pictures before everyone was seated and paying attention.

With the bucket drumming the teachers did call/response both with the entire group and with individuals. Using the buckets again this week, it was very tedious to get students to form a line and stop scooting around the floor. Teachers corrected students who were not in rest position and praised students who were following instructions. Some students started tapping out of turn during others’ performance. When this happened the teachers took the sticks away for a round. Ms. Wessel and Ms. Dunning did not always notice the disruption and were not always consistent. Students performed better in the competitive drumming “Caboose Game.” In this game, students performed rhythm echoes individually, and those who could not perform the pattern went to the end of the line. Bucket clean up was chaotic; students ran around with buckets on their heads.

Teachers saw greater success with the steady beat mirroring activity as students first listened to the march, internalized the beat, and clapped to it. Seated on the floor with their partner, students created their own choreography. Each group then performed for the rest of the class. Some students were poor listeners, being noisy for their peers’ performance.
There was a lot of noise and chaos transitioning to the *Heartbeat* dance. Most of the students could accurately perform the movements, once they had quieted down and were focused. The teachers did not notice that Alyssa had her phone out and was being a distraction.

**Week 11**

Students were a bit early. It took a couple minutes to finish setting up class, leaving students wandering. Once the class was settled, the teachers initiated restroom use from a different doorway than in previous weeks, which minimized disruption.

Ms. Wessel and Ms. Dunning led a new opening listening activity. They prefaced this by reminding students to raise their hands. The class listened to music that was loud/soft and fast/slow and came up with four different animal motions. When listening to an excerpt, students had to identify which “animal” was heard and do that motion. (ex. cheetah vs. snail for fast vs. slow). All the students listened and correctly identified the music.

The teachers introduced a singing warm up activity. Students made shapes with a string laid across the floor. About half the students helped to sing up and down these “mountains.” Different words and movements for the “highs” and “lows” kept students more focused. When students did not keep their hands to themselves, the teachers corrected them. When Alyssa was squirming/dancing, the teachers encouraged her to present any new dances after class.

This week, there was less chaos in forming the bucket line. The teachers incorporated highs and lows into the bucket drumming by alternately tapping the rim and middle of the buckets. When students failed to stay in rest position and made noise, the teachers noticed and gave warnings. The teachers heard the entire group and individuals perform. Most of the students struggled with the concepts; it would have helped if each teacher had demonstrated the activity
for smaller groups of students. Some students still made noise when their colleagues were performing.

Ms. Wessel introduced a clapping choreography activity: a series of clapping, floor pats, and body percussion. Students did not sit and focus right away, but ran around the room before starting. The activity was much harder for them to understand than the teachers had anticipated; only a few were successful.

**Week 12**

The teachers reused the previous week’s listening activity, but asked for different animal body movement suggestions. Students brought outside conflicts to class and were discussing their issues during the activity. The teachers paused to address the drama and told the agitators they could speak Mr. Wessel if there was an issue. The students were focused for the rest of this activity.

The teachers led a call/response clapping activity and introduced eighth notes to the pattern. More students now understood that they must *wait* to give their response.

Students used their voices (with different silly words) and arm motions to show “High-low” pitches. Because of the pre-class drama, many students were distracted. Teachers had to remind them that there should not be any whispering or acting out.

Going along with the opening listening activity’s contrasts (soft/loud, fast/slow, high/low), Ms. Wessel and Ms. Dunning led the Boom Chicka Boom chant in a variety of ways. Students stopped listening completely and ran around, causing mayhem. Immediately, the teachers stopped the activity and sat the students down, “You can try again or we can sit in silence in the kitchen and wait for class time to be over.” Students successfully completed the activity, chanting in rhythm.
In the next activity, the class divided into two teams, each clapping a different rhythm. Each teacher led a group. One team had four quarter notes and the other had eight eighth notes. Everyone had a few minutes to practice. Both groups performed their ostinato at the same time, and all students were engaged. However, only a few leaders were clapping correctly.

The clapping choreography was still too hard for the students. Because the teachers were not mirroring them, they were confused about their lefts and rights. Summer was in the corner, refusing to participate. A few students were talking. However, even though they were not able to execute the activity correctly, most students were paying attention and trying to learn.

Week 13

Without causing any drama, students followed the routine and did a good job of sitting in the circle during restroom time. If students started wandering, the teachers corrected them. Despite reminders, however, students still blurted things out without raised hands.

The class did the listening activity from the previous weeks, with the animal body movements. Separate vs. connected were added as new opposites. The teachers forgot to remind the students not to talk while the music was playing. This week some students did not participate.

This week’s call and response activity was based on birthday months. Alyssa tried to deliberately distract other students, but the teachers addressed this. The teachers’ instruction for this activity was inconsistent. They explained it one way and then started doing it differently midway through, which confused students.

_Aka Baka Soda Cracker_ was a simple song game like “Duck, Duck, Goose.” Everyone was focused and sitting still. Some students were selected to perform the steady beat using maracas, but the teachers could have done a better job explaining what this section was supposed to be doing. If students stopped singing, Ms. Wessel and Ms. Dunning were proactive and restarted
that round. This was a good incentive. About half the students could perform the song with accurate pitches.

Using the same quarter/eighth note rhythms from the “Birthday months” chant, the class divided into two teams, just like in the previous week’s class. Some students were very frustrated about the team appointments. Eli (who had been allowed to rejoin the program) hit Summer with a set of keys. Teachers addressed this right away. Both groups performed their ostinato rhythms at the same time, using maracas and drumsticks. About half the students were successfully keeping the beat.

**Week 14**

Before students arrived, the teachers taped lines on the floor for students to sit on. As students entered, Ms. Wessel and Ms. Dunning made it quite clear that class would not begin until everyone was focused and ready. For example, “We’re still waiting for Randall to find a spot. Randall, where are you going to sit?” The teachers revisited the original hand-raising rule, which was now phrased as an enforceable limit (Funk & Fay, 1995, pg. 29). “We will listen to you if you raise your hand. If you are not raising your hand, we will not hear what you have to say.” The teachers apologized to the class for not always being consistent in enforcing rules.

This week, the teachers started taking verbal attendance, which helped the students focus. The teachers also started appointing “student leaders.” One teacher released younger students individually to the restroom while the other spoke to the older students and enlisted their help with certain activities.

Next, Ms. Wessel taught a Bible memory verse in rhythm with clapping ostinatos. The teachers paused the activity right away to address Randall’s outbursts. Students would have been
more successful in this activity if both teachers had sat in front of them. Some students could not see.

The teachers made improvement to instruction clarity and led the *Aka Baka Soda Cracker* game from the previous week. While singing, students showed the steady beat in different ways. Students could not play the game portion until everyone was singing. Rotation in and out of the maraca section was more efficient. Almost all the students were successful with this activity.

In the new Hula Hoop composing activity, four groups of students each had a four beat ostinato. Each group had younger students paired together with more experienced students. One student at a time was appointed the “composer” and could hear groups perform by standing in their hula hoop(s). There was some talking during instruction, but it stopped quickly when the teachers reminded them of the rule. Not all the groups were successfully able to keep the beat, but all students were engaged.

Ms. Wessel and Ms. Dunning introduced the *Black Cat* storybook. This would tie the rest of the year’s activities together and lead to the final performance. Students learned the Black Cat chant from the book’s poetry. Teachers were very consistent in only calling on those with raised hands. Students that would not participate were sent out of the room to Mrs. Wessel. The remaining students were then focused, without talking or being disruptive. Some performed the chant with drumsticks. About three-quarters could keep the steady beat. The drumstick students rotated in and out. Students who did not have drumsticks were still patting on their laps. The teachers gave praise for the improved focus this week.

**Week 15**
The teachers opened class by taking verbal attendance. The hand-raising rule was reviewed again. One of the teachers talked to the younger children and dismissed them to the restroom while the other teacher met with the “student leaders.”

In the Skittles vs. M&Ms game, the Skittles did “high-low” pitches and the M&Ms chanted “M-and-Ms,” (2 eighths/quarter). Each group could perform successfully on their own. When they were combined, one group started and the other group was really confused about when to enter. There was a lot of waiting for students to be quiet, but this waiting was better than in previous weeks when the teachers tried to talk over them.

The class used sounds from Black Cat as a vocal warm-up (ex. paint scraping, sirens, ping bottles, basketball shooting). Again, the teachers paused for students to be quiet about their drama. In the Engine, Engine song, everyone performed a variety of different ostinatos (clapping, tapping, etc) while singing. Almost everyone was singing and able to keep the steady beat.

In the singing activity, Black Cat shoots a basket, a string was pulled down the middle of the room. Students jumped forwards or backwards over it, according to the lyrics. At first the students did not understand the choreography. Rather than continuing on, the teachers explained it in a different way and the students improved.

Students were more successful with the memory verse ostinato clapping because the teachers mirrored them, making it easier to follow. During this class, the teachers introduced tennis balls as an alternative way to keep the beat. Students were supposed to perform a “bounce-catch” pattern with the metronome. Unfortunately, this was unstructured and unsuccessful. Many students just threw their balls around the room. Other students were helping themselves to tennis balls when it was not their turn. The teachers should have had fewer
students try and have everyone who did not have a tennis ball practice keeping the beat by saying “bounce-catch” in rhythm.

The class played the Hula Hoop composing game again. Groups could choose to perform their designated ostinato using maracas, drumsticks, and tambourines. Students had difficulty quieting down and sitting on their lines of tape. The teachers told them, “If you hear someone talking, tap them on the shoulder.” The teachers praised them for responding. Rihanna was running around the room, but Ms. Wessel and Ms. Dunning corrected her. Initially the teachers were going to use the metronome to establish tempo unity, but it was not loud enough. When students interrupted during instruction, the teachers silently raised their hands and stopped talking until they noticed and quieted. A quarter of the students struggled with their ostinato parts or decided not to do them.

The Later Weeks: Week 16—19

Week 16

This week the teachers encouraged hand-raising again and also encouraged students to ask questions. One teacher met with the older students, while the other maintained order with the younger ones. When students spoke out of turn or made fun of others, Ms. Wessel and Ms. Dunning addressed the issue right away.

The teachers led The Little Mice are Sleeping song. One teacher played the ukulele while the other demonstrated seated hand motions. Some students struggled with the hand motions because they could not fully see the teacher. Rihanna scooted around the floor in a circle and the teachers addressed it. As they became more comfortable with singing the song, students were
allowed to move around the room to the music, with locomotor motions. Those making inappropriate noises were addressed right away.

This week’s body awareness activity was performed as students listened to the Elgar Op. 85 e minor Cello Concerto. Students had to move slowly as if pushing through hot sticky tar. When Randall was not listening during instruction, the teachers reacted immediately and addressed his behavior. The teachers told the students they had to keep their mouths shut “so you don’t swallow any yucky tar.” At first students had trouble understanding how slowly the movement needed to be. About a quarter of the students could not grasp that we were only moving one body part at a time through the tar. There were no behavior issues while the music played.

The teachers retaught the memory verse clapping ostinato from previous weeks. This was still difficult for the students. They could now say the words correctly in rhythm, but the back row participants could not see the teacher’s pattern.

Ms. Wessel and Ms. Dunning reintroduced the Heartbeat choreography. Many of the new students had never done it. The teachers mirrored the students, broke down the parts very simply, and watched them do it. Students were much more engaged and successful than in the beginning of the year. Individuals were praised for doing well. Kassidy went under the table, but the teachers quickly got her out. The teachers paused the activity when it started to get chaotic with talking.

The class made exploratory noises (ex. basketball shooting) as a voice warm up. The teachers led the Engine, Engine song with glockenspiel accompaniment. Everyone was singing on pitch and engaged. There were three different groups performing different ostinatos with
tambourines, maracas, and drumsticks. Students helped their neighbors if they were struggling. Kassidy hit Randall with the tambourine and the teachers took it away.

**Week 17**

Ms. Dunning had a conflict so Ms. Wessel taught alone. Ms. Wessel brought a piano keyboard for this class, but could not keep the students from touching the keyboard when she was not looking.

The class performed the *Black Cat* chant using different motions for quarter and eighth notes. About three-quarters of the students could do this correctly. The teacher tried to engage Kassidy and Randall by having them hold the explanatory posters during the activity. Individual students were asked to create new ostinato patterns.

Students were reminded to raise their hands. The teacher told them, “We’re not moving until everyone’s quiet.” Students had some restless, wiggling moments, but sat still most of the time. Groups created their own way to perform their assigned rhythm. The teacher could not supervise all the groups at once. Teams became chaotic, noisy, moving around aimlessly. Randall took tambourines without permission and Ms. Wessel did not notice.

In the *Heartbeat* dance choreography, everyone was listening and trying. Some students were talking out of turn and the teacher paused until everyone was focused. When they were engaged, most could perform the correct movements in the correct rhythm. Tyresse and Sante made physical contact and the teacher did not notice. A few students were touching the keyboard. There was some jumping around and students insubordinately sitting on chairs.

The teacher tried to improve this week by breaking the memory verse clapping down into smaller parts. Rihanna’s behavior was addressed when she was a distraction. The teacher made sure everyone could see her motions. She called on individuals to demonstrate their
understanding of the choreography. Ms. Wessel helped those who did not understand, but
decided that in the future she would not use a pattern that involved lefts and rights like this.

Everyone sang the *Little Mice are Sleeping* song while the teacher played the keyboard. Students created motions for different parts of the song. During the “Star Dance” body awareness activity, not everyone was listening. Kassidy and Alyssa crawled under the table. At different times, different students were focused and responded to the music with graceful movements.

**Week 18**

In this class the teachers did a seamless job of alternating their activities. Students sat on a line on the floor during attendance. Sante got up to look at the computer, but came back when corrected. Kassidy refused to be a student leader this week. One teacher met with the older students while the other chatted with the younger ones. One problem teachers faced this week was students giving each other messy, sticky, Listerine strips. Ms. Wessel and Ms. Dunning asked students to keep these in their pockets during class. Students took a long time cycling through the bathrooms this week. While waiting for everyone, the teachers gave a preview of the *John Kanakanaka* activity that would come later. Kassidy wandered around the room, grabbing Arriana at one point. Ms. Wessel and Ms. Dunning addressed this as soon as they noticed.

To improve focus, everyone stretched and shook their bodies out before starting the body awareness movement activity. The students all mirrored the teachers’ artful, musical movements to the Brahms *Op. 39 Ab piano waltz*. Kassidy’s nose ring fell out, which caused a distraction. Randall kept yawning loudly to disrupt others. The teachers addressed this.

Students listened to a recording of the “Cat Came Back” song while doing hand motions and/or keeping the steady beat. All the students started singing as they became familiar with the
song. Sante was facing the wrong way and the teachers corrected him. There was some whispering, noise, side conversation at different points. Dimarrion was asked to lead the class with his creative arm motions. When Kassidy and Sante started standing, the teachers addressed their behavior.

Teachers taught a new memory verse chant in call/response format. Students were far more successful with this than the previous weeks’ complicated verse clapping. The call/response was done with the whole group and then with individuals. Individuals could only give the response if the teacher made eye contact and pointed to them. While everyone was initially keeping the steady beat by patting their laps, the teachers eventually called on students to pick moves for the group.

In the John Kanakanaka chant activity, the teachers taught the words before teaching the accompanying steady beat movements. Ms. Wessel and Ms. Dunning paused the activity when they realized they had forgotten to do a voice warm up; this was done with the slide whistle. The choreography was broken down into really small parts and all the students were trying to understand. All the students were successfully matching pitch and were engaged when playing it as a game.

The class sang “Engine, Engine, Number 9.” The teachers involved Sante by having him hold the lyrics sheet. This song was followed by two different rhythmic ostinatos. The class divided into two teams to perform these at the same time. There were no issues with students interrupting or being distracting. After we were successful with patting our laps, we did the same thing with drumsticks. Most of the kids could keep the steady beat, but some got distracted by the thrill of drumsticks and stopped doing it correctly.

Week 19
Ms. Wessel and Ms. Dunning started class right away without needing to meet with the student leaders. They addressed items that were a distraction (such as water bottles, Listerine strips, phones, etc.) and instructed students to put the items on top of the fridge in the kitchen.

It took the students a long time to get settled on the buckets. The teachers told them that class would not start until they were quiet. Students learned a new rest position (sticks on the shoulders rather than held between the fingers) so they could come in and out of rest position faster. Ms. Wessel and Ms. Dunning reminded students, “You lose sticks for talking.” They enforced this consistently. Teachers immediately took the sticks from students who were talking or not in rest position. The students only lost them for a few minutes before they were allowed to try again. Teachers listened to individuals drumming and then added students in. Students performing successfully were asked to help lead. The teachers tried performing different movements from the students, but this caused them to get confused and distracted.

The teachers used a tambourine movement warm-up and cool down activity to improve focus before listening to the Op. 85 e minor Cello concerto by Elgar. This body awareness activity was moving through hot, sticky tar again, one body part at a time. All the students were engaged; some still had trouble moving slowly, but it was much better than in Week 16.

The class sang along with a recording of My Aunt Came Back while keeping the steady beat. A few of the older students did not like the song and refused to sing.

Ms. Wessel and Ms. Dunning taught the previous week’s memory verse again as call/response. They added a simple four beat ostinato to perform while chanting. Students were focused and successful, especially compared to how the verse clapping had gone earlier in the year.
The teachers added the “do-si-do” game to the *John Kanakanaka* chant. Students were focused. This week’s class finished with a review of the steady beat *Heartbeat* choreography. It took time for the students to quiet down before the teachers could give instructions. Because of some bumping, the teachers had Sante move to a new position. Ms. Wessel and Ms. Dunning broke down the movements very simply and all the students were able to do them at different moments.

**DISCUSSION**

As the reader may have noticed while reviewing the summaries of each week’s instruction, there were several common themes that connected the problems we faced in each class. The following section of the paper will identify the primary issues we encountered in our program, and the solutions we used to address them.

**Teacher Experience**

The most significant impediment our program faced was our own lack of experience as teachers, particularly as it related to classroom management. We were inconsistent about addressing behavior issues, especially when they occurred in the middle of an activity. At the beginning, we had to devote so much of our attention to performing our planned instruction sequences that we struggled to notice and react to student behavior. When we did address behavior, we tried to do so as quickly as possible so that we could return to what we wanted to do (teach music). We also had a limited number of tools to stop misbehavior and usually resorted to repeatedly telling a student to stop, with limited success. Finally, we showed our inexperience by stubbornly sticking to inflexible lesson plans, which resulted in situations in which we were
telling rather than teaching and pushing to get through an activity, even if it was too difficult for students or taking too much time. We operated for many weeks in what Wong calls “survival mode” and little learning took place (2009, p. 4).

We did not become skilled teachers by the second week, but over the course of the program, we worked continuously to evaluate and refine our teaching practices. In time, we learned to use several techniques that helped us cope with some of the weakness in our teaching skills. First, we utilized co-teaching to assist with the need for teaching music and behavior at the same time. For example, when one teacher was teaching a call and response pattern on the bucket drums, the other was monitoring student behavior and taking drumsticks from students who were not following directions. As we gained experience, we learned the value of taking more time when addressing behavioral expectations. We began to take time at the beginning of class to review expectations, we waited until a desired behavior was achieved before we began an activity, and we brought lessons to a complete halt when student behavior was disrupting learning. We sought advice from experienced teachers and gained new tools for addressing behavior. Observations of an elementary school teacher in the Copley School District led us to the book *Teaching with Love and Logic* by Funk and Funk. When we introduced the hand-raising rule in Week 14, we used the knowledge we gained from the book to create the rule as an enforceable limit (Fay and Funk, 1995, pg. 29). Other tools we learned to use were non-verbal cues (for reinforcing playing position, listening, etc.) and calling on individuals to show praise and identify good behavior.

Overall, time and experience, as well as the incorporation of the new ideas listed above, led to more flexible, skillful teaching on our part. During the last few weeks, we were able to better anticipate student responses when planning lessons. We were more comfortable with
performing the procedures of instruction and were capable of directing more attention to monitoring student responses. Finally, we learned to react to and analyze student responses more effectively and move on when activities were not appropriate for the students’ abilities. There are still many aspects of our teaching that we are striving to improve, but the simple experience of teaching and reflecting each week gave us the opportunity to show remarkable growth in our capabilities.

**Communication with Parents and Transience**

Some of the problems we faced in teaching were the result of the administration and structure of our program. The students were used to coming to the True Freedom building because many of their parents participate (or used to participate) in the addiction recovery and ministry programs, but none of the students lived close enough to the building to walk to class. We relied on a member of the True Freedom leadership, Pastor Ken, to pick our students up each week and transport them to our program. The True Freedom administration prevented us from traveling to the students’ neighborhood ourselves, for safety reasons, which limited our ability to communicate with parents. Any waivers, reminders, or notes sent home with students were not reliably delivered and none were returned with signatures. We had to rely on the limited legal protection of True Freedom Ministry and the fact that Pastor Ken knew all of the families involved in the program (he is the landlord for several of the students.)

While Pastor Ken arrived in the student’s neighborhood at the same time each week, without parental support, we had to rely on the kid’s desire to come to music class each week. We were helped by the fact that many of the students were siblings, “cousins,” or lived in the same buildings and exerted peer pressure on each other to attend. While we often saw the same students for several weeks in a row, if a student missed a week of class, it was unlikely that they
would return. In addition, because many students were related, if one child stopped coming, we usually lost their siblings too. Finally, we faced several occasions when student were removed from their homes. One family of students was put into foster care in January and we lost contact with them. Another family went to live with their relatives when their parents were incarcerated in April. Combined, our difficulty communicating with parents, the familial relationships of students, and the dramatic circumstances of their lives created a high rate of transience in our program. While this made it difficult to make our lessons sequential and progressive, we found several effective strategies for addressing the issue.

Our first solution was to maintain a consistent structure and procedure across classes. Class was held at the same time and place every week. Every meeting included a forty-five to sixty minute music class followed by a short ministry program and dinner. Each music class was taught by the same teachers and involved largely the same types of activities: listening, movement, singing, playing percussion instruments, and partner or small group games. By establishing a clear routine, we found we could rely on returning students (even when there was only a few) to demonstrate procedures and reassure new students. We also began to closely track attendance. When we noticed many new students or a turn-over about to occur, such as one sibling dropping out, we changed our lesson plans to include re-teaching of previous activities. In some cases, this could be achieved using a simple entrance assessment. At the beginning of a class with many new students, one teacher checked or taught each student the rest position for drum sticks before the student went into the classroom. On days when more skills or procedures needed to be taught, we used peer teaching to engage the returning students and give them a sense of ownership from helping to lead the lessons. Finally, we spent the last few minutes of each program (usually after dinner) talking with students about the next week’s class to reinforce
both the meeting time and how much we looked forward to seeing them each week. In the last couple weeks of the program, we found that this closing reinforcement correlated with an increase in attendance consistency. Overall, transience affected the rate at which our students progressed. While we used several strategies to successfully include and engage all students during our lessons, we are continuing to work on establishing better means of communicating with parents and including more differentiated instruction to meet the needs of the students with consistent attendance and high skill levels.

Classroom Environment

Another issue related to the structure and administration of our program was the space we were provided for our class. First, access to the building was an issue. On several occasions we were forced to cancel class because of electrical or plumbing issues with the building or because a member of the True Freedom staff was not able to be there to supervise our use of the space. Second, the room we used as our classroom had multiple entrances, which made it harder to monitor students’ movement through the building, especially when they left class to use the bathroom. Finally, our classroom opened directly into the entryway of the building, and because the building was shared by many organizations, we faced frequent disruptions as people came in and out of the building. On one occasion, the building was being used as a election-eve call center for the Democratic party, and we had as many as 60 people in other parts of the building. This example was extreme, but still relates to many of the weekly problems created by our classroom space.

As our program became more established and the True Freedom staff gained more confidence in our ability to take care of the students and the space, some of our access problems
were solved and we were allowed to hold class without staff supervision. To address the problem of multiple entrances, we used chairs as dividers in front of some of the doors. We also taught students a procedure for walking to the bathroom using the same entrance each time, so that we only had to monitor that entrance as we waited to check that they had returned. We are still struggling to solve the issue presented by the disruption created when other building occupants arrive, but we have found a few successful strategies. Whenever possible, we set up our activities so that students are facing away from the front entrance. Recently, we also began addressing the issue by verbally reinforcing the importance of music class time when an outside distraction interfered. For example, there was a class during which someone began knocking on the door and ringing the doorbell repeatedly, and the students insisted that the teacher get up and answer the door. The teacher responded by saying, “I can’t answer the door right now because I’m busy teaching music. You can’t answer the door right now because you’re too busy learning music. It’s not our job to answer the door; our job is right here.” On this occasion, we were able to begin teaching the students an appropriate response to the distraction. While we have not solved all the problems presented by the classroom space, we have found several ways to manipulate the environment and teach the students to work within it.

Physical Needs

Most of the issues we faced were related to the needs and experiences the students brought to the program, the most obvious of which were the students’ physical needs. For example, we discovered early on that several of the students did not have access to a clean or equipped bathroom at home and that they all wanted to use the bathroom when they arrived. In addition, many of the students arrived hungry or thirsty. On a few occasions, students came to class with unaddressed medical issues, ranging from scrapes and fevers to infected nose ring
piercings. Also significant is that many of our students arrived without adequate clothing, including socks, long-sleeved shirts, coats, hats, or simply garments that were clean. Posing a particular challenge, some of our participants suffered from lice; no one at home was helping them address the issue. Unfortunately, this meant that when we returned to Akron, we had to spend hours undergoing preventative lice treatment.

According to the Maslow’s Hierarchy, the needs had to be addressed before any learning could occur (Smartwood, 2013). While these problems gave us considerable concern about the students’ home lives, it was much easier to find practical solutions to these physical needs than it was to find solutions to some of the other problems we faced in our program. First, we quickly changed the opening activity in our lessons and established an efficient bathroom procedure to allow students to get that need taken care of at the beginning of class. Second, we provided a meal for students after class. In a few instances when a student could not wait until after class, one of the teachers would find a way to discretely take that student into the kitchen for a quick drink of water or a snack. When we noticed some students eating until they were sick or hoarding food, we gave them opportunities to take leftovers home. On a different point, after a student came to class with an injury and we were unprepared to address it, we began bringing a first aid kit to the program. Due to liability issues, we were limited to applying band-aids or providing plastic bags in which to store dirty nose rings, but these small measures helped. On other occasions when students came to class sick or infected, we were able to find another spot in the building for them to rest and a True Freedom staff member to sit with them. Finally, during our last class before winter break, the students received Christmas presents from an outside donor. Students were allowed to choose presents for themselves from a table spread with items, and many chose socks, coats, toothpaste and soap along with trinkets and stuffed animals.
Overall, we found that addressing these physical needs first was of the utmost importance if any learning was to occur.

**Emotional Needs / Outside Conflicts**

Equally important to the success of our lessons was our ability to address the emotional needs and issues the students brought to music class. If the student was having a bad day, he/she was usually not able to find a way to cope with his/her feelings and participate without needing the help of a teacher. Additionally, due to the fact that many of the students are siblings or live in the same building, there were several occasions when students had fought earlier in the day and wanted to continue the conflict during class. Finally, as our relationship with the students grew, we noticed that many were speaking out of turn and disrupting activities because they were anxious to tell us about things going on in their lives.

One of the ways we chose to address these issues was to designate one of the chairs that were placed along the wall of the room as a “break chair.” Students were given the opportunity to quietly excuse themselves from an activity and take a break when they could not handle themselves. This strategy could have been implemented more effectively, but it still helped us address student needs. Some students took advantage of the opportunity and used the chairs as a way to avoid doing activities they did not like or were distracting while they were sitting. Some students felt overwhelmed by an activity or an outside concern and used the chairs to take a break. However, in all of these cases, the break chair allowed us to identify students that needed extra support. When we had two teachers in the classroom, one teacher was able to immediately address the individual and identify what they needed (even when the students did not know why they had taken a break.)
When students brought outside conflicts to class, we found that it was most effective to address both the group and the individuals. By paying attention to the students’ behavior as they walked into the building, we could always tell when there was a conflict and we could usually identify which students were involved. We established a procedure of identifying the conflict during the opening meeting by saying, “I notice that there is disagreement between members of the class” and then reminding students that their job was to focus on themselves and learning music during class. One teacher would then call individual members out of the room, often by creating an individual assessment on stick grip or something similar, and use this as an opportunity to create a behavior plan with the students directly involved in the conflict. We found that the order in which we performed these steps did not matter, as long as both group and individual measures were taken. When only one of the interventions was performed, the conflict continued through class.

Finally, when we noticed that students really wanted to share their news with us, we created time for them to do so without it being a disruption to the lesson. We used the idea of an elementary school music teacher in the Jackson School District to establish “visiting time” at the beginning of class. Following the opening meeting and during bathroom time, students were encouraged to raise their hands and share any school-appropriate news with the teacher and the class that they wished. When all the students had used the bathroom, visiting time was over and students were told to save the rest of their news for dinner time. Visiting time and the other interventions we implemented to address student emotional needs were successful because they allowed us to respond to the needs students on our own terms. This point would become essential as we searched for ways to teach students the hidden rules of the middle class.

Knowledge of the Hidden Rules
According to Dr. Ruby Payne, members of different socioeconomic classes interact according to different sets of unstated social rules. Students in generational poverty grow up in an environment in which being able to physically fight is valued, it is acceptable to talk over others, and anything with entertainment value is prized. These rules conflict with the rules followed by those in the middle class, who use words to solve conflicts and who have access to formal language. Because schools operate using the hidden rules of the middle class, it is important that students in poverty learn to use this set of rules in addition to their own (Payne, 2013 p. 55).

Many of the problems we faced in our program stemmed from a conflict of hidden rules - students were operating using the rules of poverty while we were expecting them to operate using our (middle class) rules. For example, students believed that the best way to solve conflicts was to use their fists, while we were raised to use our words to negotiate through problems. We expected students to easily learn to listen while others were speaking, or to raise their hands, or take turns, while they thought these procedures were unnatural.

The first step we had to take to bridge this divide was to label our program as a “music class” or a “music school.” This required a shift in language on our part when referring to the program and it was not clearly established until after winter break. We were aided by the fact that all of our students were in school and from our conversations about class rules, we knew that most were aware of the rules used in school. Once the connection was made between our program and school, it was easier to put our rules in place. We began by directly teaching our rules, starting with “keep your hands to yourself,” “never make fun of others” and “raise your hand when you would like to speak.” As we became more skilled at monitoring behavior while teaching, we were able to enforce these rules to greater success. In addition, we found the most
success when we used a procedure that reinforced our expectations during music making. For example, establishing a rest position for bucket drumming gave us the opportunity to reinforce listening when others were speaking or playing, while call and response songs helped us teach turn-taking. While we are still working to balance being understanding of students’ backgrounds with having high behavior expectations, we have found that using consistent positive reinforcement of expected behavior is what currently works best for our students as we support them through the process of learning the hidden rules of school.

**Diverse Abilities**

While the students of any classroom range in their abilities and developmental levels, the extreme range in the ages and developmental levels of our students posed several problems in our classroom. First, we struggled to find materials that were appropriate and appealing to all of our students. The age of the students also impacted the difficulty and length of the activities we were able to plan. Finally, the students’ confidence in their own abilities, as it related to the difficulty of the tasks, made it challenging to keep all students engaged.

Throughout the course of the program, we experimented to find materials that were appealing to a large range of students. By asking students questions after lessons, we found that all chose bucket drumming as their favorite part of music class. In other experiments, we found that the older students were more likely to enjoy singing a call and response song if one of the teachers was singing the call, rather than a recording. As the program progressed, we kept our musical objectives the same, but found ways to address them using the more engaging materials.

When determining the length of tasks, it was necessary to choose activities with lengths appropriate for the youngest learner (seven minutes or less.) When we tried to extend this time limit, we had many more behavior issues and less learning occurred overall. Eventually, we
found that if we wanted to do an activity that took more time, we had to clearly divide it into separate tasks. For instance, when teaching the *John Kanakanaka* circle game, we taught the song, did a seated body percussion activity, and then the circle game. While it would have been even more effective to teach these parts on separate days, due to the high rate of transience in our program, this solution worked best.

Finally, we tried several strategies to address the range of abilities in our classroom. The first step was identifying exceptional learners. Struggling learners usually identified themselves by misbehaving or going to the break chair when a task was too hard. In these cases, one teacher would approach the student and encourage them to try the task with the teacher. In this way, we addressed the student’s needs by offering individual instruction and support. High-achieving students also identified themselves by misbehaving, though not in all cases. When this occurred, we used peer teaching techniques, such as pairing students of different abilities or assigning “student leaders” to demonstrate tasks, to solve the classroom management issue. However, while these techniques engaged students and reinforced the skills they already had, it did not address the issue of challenging them further. In addition, it is likely that in using misbehavior as an indicator of achievement level, we missed some students that were high-achieving and well-behaved. The few instances in which we were able to adequately challenge all students were in games that involved teacher-controlled competition, such as the “caboose game,” in which students performed increasingly difficult echo patterns to remain at the front of the bucket train. The other activities that met this need were ones that gave students opportunities to compose or create. While differentiating instruction is one of our most important jobs if we want to call ourselves teachers of all students, it is an area in which we still have much to work on.

**CONCLUSION**
As we reflect on the experiences from this year, there is much to be learned from what did not go well. If given the chance to start a similar program in the future, or continue with Notes of Hope, we would approach the task with the following strategies.

To solve some of the administrative issues we faced this year, it would be helpful to change the location or the time of the class. For example, an ideal program would be established in a community center where students were already congregating. In this setting, we would have the support of established systems for contacting parents and transportation would be less of an issue. An alternative solution would be to keep the program at the same location but utilize True Freedom staff more. If an additional staff member rode in the church van, he/she could help each student or family get a parent release waiver signed before they got on the van. Regardless, better communication with parents will be essential for the program’s survival.

To solve some of our classroom management concerns, we would take more time at the beginning of the program to establish rules and procedures. From our experience, we now know that students perform better when they understand the expectations we have for their behavior. Having procedures for taking care of human needs, for interacting with the teacher and peers, for moving safely, and for playing instruments, gives students ownership over the classroom environment. While it will take time to teach and review these rules and procedures at the beginning of the program (or the beginning of each class if transience remains an issue) it must be done before real learning can occur.

To reinforce the pedagogical basis of our class, we would clearly define the long-term goals for the program, as well as the specific objectives for each class. Having the long-term goal of students being “tuneful, beatful and artful” is a good place to begin. To achieve this goal, each music class needs to include opportunities for singing, as well as moving and playing in time. It
also needs to include materials that are developmentally appropriate for students, so that they can perform artfully and with opportunities to add their own creative input. Following this logic, the day-to-day experience of doing music, and the associated specific objectives, would be better facilitated if the class was divided by age into separate sections. Establishing concurrent classes of students grouped by ability would make it easier to meet the needs of all students.

However, while there are things we would change, there is no doubt that this program benefited students, even those who could only spend one class with us. Our program became a safe, encouraging environment where students could be open in sharing feelings and experiences. Each class gave students experience in making music and supported the development of basic musical skills, such as keeping the steady beat and matching pitch. As their skills grew, and their behavior was reinforced in positive ways, students acquired esteem for themselves and others. Over the course of our program, we watched as students found new means of expression and learned to interact with each other in positive ways.
References


APPENDIX A: MUSICAL MATERIALS

The Cleveland Cats
Based on the book Black Cat by Christopher Myers

Where do you live, where will we meet? Singing in tune, using head voice
“My Cat (Aunt) Came Back” folk song

Dancing to the banging beats of passing jeeps Movement to steady beat
“Heartbeat” by Beckah Shae choreography

Sunday night families spilling from blue neon churches Movement to steady beat
Verse with body percussion ostinato

Black cat, black cat, we want to know; Performing quarter- and eighth note rhythms
where’s your home, where do you go?
Chant with body percussion

Hearing the quiet language of invisible trains Performing quarter- and eighth note rhythms
“Engine, Engine, Number Nine” drumming

Black cat, black cat, we want to know Performing quarter- and eighth note rhythms
Chant with body percussion

Seeking sun-soaked spots on hot tar beaches Body awareness and expressive movement
Body awareness movement activity

Playing chain-link games Singing in tune, using head voice,
“John Kannakanaka” folk song and circle game movement to steady beat,
performing quarter-, eighth-, and sixteenth-note rhythms

Notes of Hope
Final Performance
April 24th, 2017
6pm
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<thead>
<tr>
<th>Activity</th>
<th>Time</th>
<th>Action</th>
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<td>Welcome</td>
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|          |      | Go over expectations, consequences, rewards and point for the week.
|          |      | This week, students will be introduced to the concept of rhythm.
|          |      | Explore steady beat with rhythm sticks. |
|          |      | Set-up string on a desk on the floor. The teacher has a steady drum tone. |
|          |      | How it's assessed: Procedure (step by step, includes evaluation/assessment) |

**Materials:** Bucket drum, filler, computer speakers, mix, etc.

**Accommodations:** Use low-intensity non-instrumental music (imagine a student with certain needs) to provide extra am of the task.

**Objectives:** The student will echo and improve 4 beat quarter and eighth note rhythmic patterns using controlled body movements.

**Primary Concepts:** Basic rhythm patterns, (and introduction to beat)

- Expression can differentiate between loud and soft dynamics.
- Rhythm: Can differentiate between high and low.
- Phrasing: Can echo spoken and played rhythms.

**Prior Learning:**

```
Lesson 1: Freedom Music Program
Date: 9/19/16
Name: Eden Dunning and Jordan Weiss
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The University of Akron School of Music Lesson Plan
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<tr>
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**Methods Class:** TCM

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<td>Listen to a piece of music. Ask students to describe what they expect to hear when listening to the piece.</td>
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<td>Let a variety of sounds from the instruments and slowly lower the pitch until it consists of 4 beats of quarter notes. No rests.</td>
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Can students engage multiple brain parts? Do they talk about how patients can help move their bodies in line to music?

Extension: In this lesson, students will be engaged in musical ways. The activities provide the opportunity to visually and audibly

Name:

The University of Akron School of Music Lesson Plan Format