ENGAGING STUDENTS IN LEARNING THROUGH STUDENT-CENTERED APPROACHES:

A PROFESSIONAL DEVELOPMENT FOR THE CENTRAL COMMUNITY (LA) SCHOOL SYSTEM MUSIC FACULTY

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A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF THE ARTS
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Abstract

The purpose of this project was to create a professional development in-service for the music faculty of the Central Community (LA) School System for professional development. The project consists of two sections: a comprehensive review of literature, and the in-service. The in-service section of the project is informed by my understandings of the research literature and includes activities and teaching strategies that can be used in the music classroom to engage students in the learning process through the use of student-centered teaching practices. Specific techniques and strategies I explored through the research include peer teaching, peer mentoring, self-evaluation, and creative thinking. The in-service component of this project includes a PowerPoint presentation on student centered teaching approaches, connections to the Louisiana COMPASS rubric, and activities that can be used in the music classroom. Sample lesson plans featuring student-centered lessons are also included.

Keywords: *student-centered learning, peer teaching and learning, peer mentoring, creative thinking, critical thinking, self-evaluation*

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Acknowledgements

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Engaging Students in Learning through Student-Centered Approaches:

A Professional Development for the Central Community (LA) School System Music Faculty

In 2007, the citizens of Louisiana passed a constitutional amendment allowing the formation of the Central Community School System (CCSS). Since that time, CCSS has grown to become one of Louisiana's highest performing school districts. CCSS school administrators place high value on academics and extra-curricular activities and offer many ways for students to stay involved (CCSS, 2015). This academic curriculum includes course offerings in music. Current music classes offered throughout the CCSS include general music for all elementary students grades Pre-K through fifth. Once students enter middle school, course offerings include choir, band, and piano. At the high school level, guitar and music technology are also made available to students. The music faculty of the five schools within the CCSS meet regularly to collaborate and share ideas and teaching tips with one another. One way to achieve this goal would be to use employ a more student-centered approach to teaching and learning in the classroom.

Purpose of the Project

The purpose of this project was to create a teacher in-service that will provide the CCSS music educators with a variety of teaching methods, suggestions, and activities that will aid them in student engagement through student-centered approaches to learning. The in-service is informed by a comprehensive review of literature that focuses on student-centered learning practices. This in-service will also aid teachers in the discovery of motivational tools that can be used in the classroom to better engage students. The information in the in-service is geared specifically towards Louisiana music educators and will align with the Louisiana DOE standards and benchmarks for music education.

This capstone project seeks to help educate teachers with new ways to engage students in the learning process. The ideas and activities presented in this in-service can be used to create music classrooms where students are excited to learn and take active ownership of their music program. Although not all ideas are applicable to every teaching situation, attendees of this in-service can all leave with at least one new idea to help them be better music educators who actively engage their students in the learning process. These activities have the potential to help teachers achieve higher scores on the COMPASS (Clear, Overall Measure of Performance to Analyze and Support Success) rubric in each of the five domains and therefore increase their effectiveness. Specifically, by employing a more student-centered approach, music educators might their students with leadership roles that allow them to take ownership of their education. Students who are actively involved in the planning and preparation of their own learning also engages and motivates students to raise their own expectations (Scruggs, 2009). Incorporating student-centered practices into daily teaching helps develop student leaders that ultimately become independent musicians who seek out their own knowledge (Brown, 2008).

Potential Significance of the Project

Although this in-service was designed for Louisiana music educators, the activities and teaching strategies can be used in any music classroom. Because current trends in education are focusing on a more student-centered approach to teaching and learning, these activities might be appropriate for all music classrooms in all states. Also, COMPASS is directly taken from Danielson's *Framework for Teaching* which is used in many states as an evaluation instrument for teachers. The activities and information presented in the in-service may be applicable to any and all educators wanting to incorporate more student-centered approaches to teaching in their

classroom. These activities will allow students to take ownership their education and play an active role in the learning process.

This in-service seeks to better prepare teachers in the CCSS for the classroom by providing information and methods that will enhance teaching using student-centered approaches to learning. In addition to this, there is a strong tie to COMPASS teacher evaluations. "Domain 3c: Engaging Students in Learning is the centerpiece of the framework for teaching; all other components contribute to it" (Danielson, 2011). For this reason, engaging students in learning is a major focus of this in-service. Using student-centered approaches in the engagement process might allow educators to create a safe learning environment where students feel comfortable to freely express themselves through music.

Act 54 and COMPASS

In 2010, the Louisiana State Legislature and Governor Bobby Jindal passed Act 54 which introduced sweeping changes to the way teachers and administrators are evaluated. Through Act 54, the Board of Elementary and Secondary Education (BESE) created the COMPASS rubric. There are five domains taken directly from the Danielson's *Framework for Teaching*. The five domains used in Louisiana are:

(1) Setting Instructional Outcomes,

(2) Managing Classroom Procedures

(3) Using Questioning and Discussion Techniques

(4) Engaging Students in Learning

(5) Using Assessment in Instruction (Danielson, 2011).

Teachers receive a score of *highly effective, effective proficient, effective emerging,* or *ineffective* in each of the five domains and the average of the five scores is taken as the final score. This

information is used, in part, to determine a teacher's effectiveness and controls the teacher's salary and ability to gain tenure.

Although there are five separate domains in the COMPASS rubric, I feel that the majority of the domains fall under one main idea: engaging students through a more student-centered approach to teaching and learning. The other four domains lead directly to this one and all contribute to student engagement in the classroom. The COMPASS rubric seems to suggest a centered focus on student-centered learning and peer teaching. In Danielson's own words, "Student engagement in learning is the centerpiece of the framework for teaching; all other components contribute to it" (Danielson, 2011, p. 18). In the music classroom, it can sometimes be difficult for the teacher/director to relinquish control of the class/ensemble to students, especially those teachers/directors who work with younger and beginner students.

COMPASS does suggest a student-centered approach to teaching, but there has been a lack of professional development offered to the music educators in the CCSS district that focus on ways to use more student-centered approaches to learning in the classroom. The music faculty of the CCSS meet regularly to share ideas, but more concrete examples and information for the implementation of these ideas is needed to further the success of the music programs at our schools. Even through attendance at state and regional music teacher education conferences, teachers receive little to no professional development that focuses on student-centered learning.

In response to the way states and school systems evaluate educators, the National Association for Music Education has created a series of workbooks that help administrators evaluate their music faculty. NAfME's workbooks are based around Danielson's *Framework for Teaching* and use the same domain/component layout. The benefit to using this workbook is that it explains to evaluators what they will see in a music classroom and provides possible examples

of each of the components found in the *Framework for Teaching*. Almost all of the possible examples given by NAfME are student-centered and provide both educators and administrators with concrete examples of student-centered instruction in the music classroom. Figure 1, on the next page, details each of the COMPASS components and possible examples from both the Danielson rubric and the NAfME teacher evaluation instrument.

Teacher evaluation programs, like COMPASS, are becoming more prevalent in education. According to the Center for Public Education (2013), over two-thirds of the states have made major changes in the way teachers are evaluated. Teachers are evaluated based on student achievement and classroom observations conducted by principals. In Maine, legislation passed in 2010 required schools to offer multiple paths and opportunities to demonstrate learning. Many of Maine's school district turned to student-centered approaches to accomplish this goal. Bellavance (2014) describes the process her school went through to build a learner centered culture. It includes students and teachers working together to develop and implement standard operating procedures and codes of cooperation.

Student-Centered Learning

Because of the focus on teacher effectiveness, the idea of student-centered instruction is becoming more relevant. Many teacher evaluation frameworks, including Danielson's *Framework for Teaching* place a student-centered instruction in high regard. Student-centered instruction is a form of active learning in which students are engaged in all steps of the lesson creation and implementation (Brown, 2008). This type of instruction is based heavily in the ideas of constructivism, the epistemological theory that posits that students learn by doing something, rather than observing someone else (Dewey, 1916; 1963). In a student-centered classroom,

COMPONENT	DANIELSON EXAMPLES	NAfME EXAMPLES
1c: Setting Instructional Outcomes	The teacher encourages students to set their own goals; he provides them a taxonomy of challenge verbs to help them strive for higher expectations.	Teacher has learning activities that require students to create, perform, and respond to music. All outcomes are clear, and students know what they are.
2b: Managing Classroom Procedures	Students redirect classmates in small groups not working directly with the teacher to be more efficient in their work. A student reminds classmates of the roles that they are to play within the group.	Students assist teacher in developing management guidelines and behavioral signals. Section leaders remind classmates of their roles within the ensemble. Student librarian oversees the distribution and collection of music and other instructional materials.
3b: Using Questioning and Discussion Techniques	A student asks, "How many ways are there to get this answer?" A student says to another student, "I don't think I agree with you because…" A student asks of other students: "Does anyone have another idea how we might figure this out?" A student asks, "What if…?"	Students work in ensemble sections to listen to a recording of their playing, detect and correct errors in performance. A student says to a classmate: "I don't think I agree with you because…" A student asks of other students: "Does anyone have another idea as to how we might figure this out?"
3c: Engaging Students in Learning	Students are asked to write an essay in the style of Hemingway. Students identify or create their own learning materials. Students summarize their learning from the lesson.	Students are asked to suggest appropriate warm-ups to use considering the repertoire to be rehearsed. Students carry out peer evaluations on learned material. Students are assigned to carry out individual conducting tasks.
3d: Using Assessment in Instruction	The teacher reminds students of high-quality work. While students are working, the teacher circulates, providing feedback to individual students. The teacher uses exit tickets to elicit evidence of student understanding.	Teacher reminds students of the characteristics of high-quality work. Students evaluate their performance and suggest strategies for improving their performance. Students offer feedback to their classmates of how to improve their work.
	(Danielson, 2011)	(NAfME, 2013)

Figure 1. A comparison of Danielson and NAfME *highly effective* teaching examples.

students have more control and influence as part of the learning process. Blair (2009) used the term “informed doing” to describe the way students participate in a student-centered classroom. “Informed doing results when students are personally engaged with music, solving musical problems. Rather than merely following directions, students are being musical—growing as musicians” (Blair, 2009, p. 43).

In the general music classroom, Scott (2011) offers suggestions on the implementation of student-centered practices, especially in the areas of planning. Rather than create lesson plans, teachers in student-centered classrooms should create frameworks that can be adjusted to meet the needs of students if the lesson were to take on a different direction (Scott, 2011). Teachers who employ a more student-centered instruction in their classroom create lessons and learning experiences that “motivate students to take ownership of their learning and to extend their musical skills and knowledge in ways that have personal meaning to their lives, both in and out of school” (Scott, 2011, p. 24). The use of questioning is also found in the student-centered classroom. Questioning should begin with the teacher and then switch to the students asking the questions of other students. This allows students to take on the active learning role (Scott, 2011).

Student-centered learning goes by many different names, but the main goal is having the student as the focus of the learning process. This can accomplished by providing authentic educational experiences in which the student is at the center and are provided with meaningful experiences they will not soon forget. Hands-on activities where students are learning through experience rather than being lectured to are more engaging and are more likely to be placed in long-term memory (Wiggins & McTighe, 2011). The idea of using student-centered learning in the classroom requires a paradigm shift, especially in the music classroom. It can be difficult for a teacher to give up total control of their classroom, but the benefits of student-centered learning

might outweigh the risks. Through student-centered learning, students become self-sufficient, creative thinkers and people who appreciate and value the subject being taught (Brown, 2008). Brown also suggests some basic concepts to aide in the success of those teachers implementing a student-centered approach to learning in their classroom:

- See yourself as a "guide on the side," rather than a "sage on the stage."
- Start asking students more questions in class.
- Ask your students what they think of your class.
- Listen to your students.
- Personalize a unit of study. (Brown, 2008, p. 34)

The concept of a more student-centered approach to teaching and learning is not a new one. One example can be found in the Comprehensive Musicianship through Performance initiative developed in the second half of the 20th century (Sindberg, 2012). Dating to the 1970's, but it is a true model of student-centered instruction, particularly for directors of performing ensembles interested in implementing more student-centered approaches. According to Sindberg, "The Comprehensive Musicianship through Performance (CMP) model is a framework from which teachers of performing groups plan instruction." Brown (2008) describes CMP as organizing the music classroom around a student-centered, whole music learning environment. There are five components of the CMP model: music selection, analysis, outcomes, strategies, and assessments. Through the five components of the CMP model, students are at the center of everything. The teacher involves students in major decisions in each of the five areas. Students self-assess their own performances regularly and learn to analyze music on many different levels. CMP also suggests allowing students to help choose repertoire that is to be performed. This gives students partial ownership of the music that is being performed. The CMP model makes students

the focus of the instruction and allows them to be a part of and often lead their own instruction throughout the learning process (Brown, 2008).

Rationale for the Project

This project is the culmination of my two-and-a-half years of study in the University of Florida MMME program. I have gained a wealth of knowledge that has greatly improved my own teaching and that has guided me to the completion of this capstone project. *Creative Thinking in Music*, the course designed by Dr. Peter Webster, inspired this project. In my own daily teaching, I am always looking for ways to actively engage students in the learning process. Through this course, I was able to more easily identify ways in which I could create a learning environment that fostered creativity. The course *Research in Music Education*, designed by Dr. William Bauer, course has given me the skills necessary to pursue scholarly materials that can be used to support this capstone project. The skills learned in this class have greatly enhanced my ability to actively gather the information needed to continue exploring and examining important and relevant topics to music education. The course *Foundations in Music Education*, designed by Dr. Charles Hoffer, provided the basic framework for how music classes have evolved over time and how they continue to evolve. In just a few years of teaching, I have seen how teaching methods are constantly evolving to reflect the current trends in education. This is true of music education and *Foundations of Music Education* provided a study of how changes over time have affected music education.

Review of Literature

This section will detail a review of the research literature on student-centered learning practices. These include studies labeled as *constructivist* teaching approaches, peer teaching and instruction, peer tutoring, peer mentoring, critical thinking, creative thinking, critical listening,

and self-assessment. Motivation, as it relates to student engagement, is also a topic that was explored. My understandings of the research in these areas have provided a firm foundation for the professional development section of this capstone project.

Research into Student-Centered Learning

Scruggs (2009) sought to measure the differences between teacher-centered and learner-centered instruction in the music classroom. She observed four middle school orchestra classes in a suburban area in the Southeastern United States. Two schools were chosen for this study and were made up of similar student populations. One class at each school employed teacher-centered instruction while the other class at each school employed learner-centered, or student-centered, instruction. The findings from this study suggest that classrooms with learner-centered practices can be implemented without compromising an ensemble's performance ability. In addition, the study's results may indicate that students in learner-centered classrooms have better leadership skills and higher self-initiative to complete tasks. In this study, teachers in the learner-centered classroom spent less time at the podium teaching which allowed students to take on more leadership responsibilities within the ensemble. Students in the learner-centered classrooms also showed more musical growth than their counterparts in the teacher-centered classrooms. Scruggs (2009) says the following about the learner-centered classroom:

> Learner-centered instruction requires teachers to consider their goals from a student perspective, and the resultant broadened view offers students a holistic approach to learning, which enriches their classroom experiences. Rather than a rote performance of teacher-chosen music literature, the learner-centered teacher strives for student awareness and the ability to present a musical rendering of

> repertoire that has been realized by a collaborative effort between teacher and students. (p. 167)

Scruggs proceeds to describe the learner-centered classroom as a satisfying experience for the student and the teacher through the incorporation of student leadership, active learning, student choice, and student engagement in classroom activities.

The development of critical thinking skills is a part of the constructivist educational model. Garrett (2013) sought to measure the amount of time high school choral ensembles spent in critical thinking activities. Three schools from a large southern state were chosen for this study. Behaviors from six choral rehearsals were observed and recorded. Teachers were initially told the study was to observe effective rehearsal techniques so that teachers did not intentionally change their behaviors. Results from the study show that ensembles spend relatively low amounts of time in critical thinking skills outside of actually rehearsing, but other important implications were discovered in the research process. During classroom observations, Garrett noticed that the advanced ensembles spent more time in actual performance than beginning ensembles. Garrett concluded that this may be because students in the advanced ensembles are making better musical decisions and are constantly self-assessing themselves. These are student-centered practices that over time can be taught to students which would allow for more time spent in rehearsal, rather than taking care of non-musical tasks.

A study conducted by Allsup (2003) sought to discover ways schools might incorporate opportunities for students to create new music that focused on creative thinking and self-expression. Nine instrumental students from a small town were divided into two mutual learning communities for this study. The participants were included in the design of the study and used democratic processes to make decisions. They assisted in the developing of rules and protocols

for the groups. They also helped analyze the data at the completion of the study. Students in these groups were tasked with creating original music. One group chose to form a rock band while the other chose to follow a more traditional music format, creating classical and jazz music. These two groups were observed for several rehearsal sessions. Results of the study indicated that peer learning had much more to do with the discovery of new ideas rather than one student teaching something to another. Students learned more when they discovered it for themselves with input from their peers. Alsup observed that the group that chose to form a rock band worked much more cohesively because they worked together rather than separately. Music was created by the group rather than individuals within the group. The group that composed more traditional style music suffered because they did not work cohesively. Much of their work was done by individuals away from the group and then brought to the next rehearsal. When students work together to create something new, they begin to recognize the talents of others.

Self-evaluation, another student centered learning practice, focuses on a student's ability to accurately assess their own performance. Hewitt (2005) sought to discover the differences between how middle and high schoolers evaluate themselves as compared to expert evaluators. Participants in this study were 143 high school and 92 middle school students. The students in this study were given a new piece of music and were asked to evaluate themselves after playing the piece on three occasions. At the end of the study, students played their part in a room alone and then rated their performance. These scores were then compared to an expert adjudicators score based on the last recorded performance. A modified version of an existing adjudication form was used to complete the self-evaluation. Results of the study indicate that middle school students tend to self-evaluate themselves lower than high school students. According to Hewitt, the results from this study may very helpful for educators determining which areas of music

students should focus on when self-evaluating. Middle school students tended to be more accurate in their self-evaluations of melody and rhythm.

Student-centered learning is focused around finding ways that place the student at the center of the educational process. This includes identifying specific differences between male and female learners. A study by Abramo (2011) sought to examine these differences in a popular music setting. Participants in this study consisted of 15 high school students. The students were divided into five groups, with some students serving in more than one group. Some of the groups were gender specific and some were of mixed gender. The study found that in a popular music setting, boys tended to communicate using music gestures rather than focusing on dialogue between members of the group. Girls, on the other hand, tended to use dialogue as their primary form of communication. The mixed gender groups had communication issues for the duration of the study. Although these research findings were part of a study on popular music, they can be carried over to any group work situation.

Peer-Based Instruction and Mentoring

There are many ways to implement student-centered learning into daily teaching. One method that is gaining much attention is the use of peer tutoring. Although it takes more time and there is no instant result, the benefits of such programs are proven successful (Darrow, Gibbs, & Wedel, 2005). The benefits of peer tutoring also extend past the realm of music education. Research has shown that students who participate in peer tutoring as the tutor or tutee reap benefits in the areas of cognitive and performance skills (Rekut, 1994).

In a study conducted by Darrow, Gibbs, and Wedel (2005), students were observed in a general music class while participating in peer tutoring. Fifth grade students were given a pre-test on their knowledge of flat key signatures. Students were part of a tutor training in which

teachers explained the tutoring procedures. After the initial training, students were paired together with specific roles assigned. After a forty minute tutoring session, a post-test was administered. The roles were then reversed for students. Students pre-tested on sharp key signatures and were then engaged in a forty minute tutoring session. A post-test was administered. The results of this study showed that peer tutoring was an effective method for teaching key signatures, children were capable of teaching one another musical concepts, and children are capable of learning themselves as they teach. Students who were a part of this study report enjoying the tutoring sessions "because they liked helping their classmates."

Webb (2015) focused on the thought processes and choices of the tutor rather than the end product. Three high school students from a suburban area of a large Midwestern city were chosen for this study. Each of the students participated in a peer tutoring program serving as tutors to younger students. Each of the tutors taught three 30-minute lessons and then participated in self-reflection. Their lessons were observed by Webb and their teaching methods and thought processes were observed and recorded. The results of this study show that the tutors in this study (high school students) self-reported and enjoyable experience that also helped with musical skills as well. All three participants felt that teaching was also a learning experience in which they also benefitted. One participant reported heightened sight-reading abilities due to the tutoring sessions, while another reported improved technique in areas taught during the tutoring sessions. In addition to these results, students who participated as tutors also reported higher levels of self-awareness and better communication skills. The study also revealed that the tutors all used teaching methods that put much of the responsibility on the tutee. These teaching methods included using questioning and problem solving. The tutors reported that they had learned these strategies from previous musical instruction.

Establishing a peer-mentoring program is another way to incorporate student-centered instructional practices in the classroom. Similar to peer tutoring, students are paired up with an older student to work with them in and out of the classrooms. As defined by Goodrich (2007), "Peer mentoring is defined as helping students increase their level of achievement, providing teaching support for the director to aid in making rehearsals more efficient, helping students learn informal and formal knowledge of the jazz idiom, and enhancing social characteristics of learning, including leadership" (p. 3). A study conducted by Goodrich (2007) found that peer mentoring contributed to the success of a high school jazz band. Students involved in the mentoring program attributed a large portion of their knowledge to former participants who were previously mentored by past students. The implementation of a peer mentoring program can also greatly enhance the learning process and aid the director of a performing ensemble in providing rehearsals that run much more efficiently (Sheldon, 2001).

A study conducted by E. Johnson (2011) sought to explore the effects of peer-based instruction on rhythm reading achievement in the secondary music classroom. Participants in this study consisted of students enrolled in band or choir classes from an urban fringe high school. Most of the students in this study were considered to be from minority populations. 113 students were administered the Musical Self-Perception Inventory (MUSPI) and then divided in two equal groups. One group received traditional teacher-student instruction, while the other group received reciprocal peer-based instruction. Students in the peer-based group received training as to how to effectively run the paired groups before instruction began. Results of this study show that students in the peer-based groups scored significantly higher on the post-test than their counterparts who received traditional teacher-student instruction. It was also discovered that student in band classes showed smaller gains than their choral counterparts. Another important

finding suggests that musical self-concept as determined by the MUSPI did not determine how a student would score on the post-test. Students with low musical self-concept showed the highest gains with peer-based instruction.

Peer-assisted learning is a great way to make all students feel they are a part of the classroom (Jellison et al, 2015). Jellison suggests that this positive learning environment contributes to students' musical lives when they occur frequently. This style of instruction is especially effective for students with disabilities. "When students with disabilities are in leadership roles (roles carefully chosen by the teacher), negative stereotyping by typical students toward the student and low expectation can decrease" (Jellison et al, 2015, p. 20).

Motivation

Motivation plays a large role in the student-centered classroom. Planning lessons that engage students in critical thinking activities produces a high level of motivation within students. Student-centered lessons focus on intrinsic motivation as a tool to push students to strive for high levels of achievement. According to Criss (2011), the ability to create motivation within students is one of the most important and challenging responsibilities of any teacher. Process theories directly relate to motivational factors in the student-centered classroom. These theories focus on the intrinsic motivation to strive for success, solve problems, and to gain understanding (Criss, 2011). Goal setting is one of six aspects of process theory. Having students set goals and outcomes is a recurring theme in student-centered learning.

In a study conducted by Stamer (2009), it was found that teachers who create a nurturing environment in their classroom, provide students with appropriate feedback, and present material in interesting ways are effective in motivating students to learn. Stamer studied high school choral students and their perceptions of effective motivational strategies. The study also

determined that stimulating student interest in the subject matter was also an effective motivation strategy. Applying the ideas of student-centered instruction can greatly enhance student interest in the subject matter by providing experiences that place students in situations where they must use critical thinking skills to solve problems. In addition to Stamer's study, Scruggs (2009) found that students in a learner-centered classroom were more motivated to complete musical tasks than the students in a teacher-centered classroom.

In relation to the motivation of students, Schmidt (2005) administered a survey to 300 students in grades 7-12 who were enrolled in four school districts from New York and Massachusetts. The purpose of the study was to uncover motivational factors of students participating in instrumental music programs in New York and Massachusetts. Students were administered a survey to gather background information relating to their participation. Results from this survey were compared to performance achievement and effort as determined by the student's teacher. Results from this study show that students' motivation was most greatly affected by a high self-concept. Students also report that their success was due to achieving personal goals and accomplishing musical tasks. There was also less emphasis on the competitive aspect of music performance. Students in this study reported that they learned more and did better when working with other students cooperatively.

Creative Thinking

Opportunities for divergent and/or creative thinking is considered an important component of a more student-centered music classroom (Hickey & Webster, 2001). Providing students with opportunities to think divergently requires them to find more than one solution to a given problem (Sawyer, 2012). Composition and improvisation are two ways students can use their creative abilities to produce an original work of art. A study conducted by Kiehn (2003)

sought to measure the creativity levels of students in grades two, four, and six using two different creativity measures: the Vaughan Test of Musical Creativity (TMC) and the Torrance Tests of Creative Thinking (TTCT). Keihn's intention was to measure students' improvisational creativity levels. Results from this study show that students who scored high on the improvisational creativity measure (TMC) also scored high on figural creativity measures (TTCT). In addition to this, there was also no correlation found between academic achievement and creative ability.

A study by Kennedy (2002) examined the creative process as it pertained to composition. Four high school students participated in a study that required them to create two original works. Each student used their own process, but several similarities were discovered. The importance of music listening to the composition process emerged as a major theme of the study. All of the participants agreed that listening to their own compositions as well as other sources enhanced the process. Many of the skills necessary to achieve a higher-level of musicianship are intertwined and are uses in conjunction with each other.

Listening Activities

Listening and responding to music is a necessary skill in music. It is important to find ways to challenge students to listen beyond just mere notes to discover the deeper meanings behind the music so that we may better understand it (Kennedy, 2002). Listening skills can be taught to students. Activities that require students to focus on truly understanding the music as opposed to just hearing it produce listeners who are able to think critically. A study conducted by D. Johnson (2011) sought to determine the effects of critical thinking skills as they relate to music listening. The participants of this study were 81 fifth grade students. The students were split into two equal groups. One group received what the author called "Critical Thinking

Instruction" (CTI) while the other group received "Activity Based Instruction" (ABI) during the study. Both groups received instruction in musical vocabulary, and music listening, and response to listening. The CTI groups were urged to also figure out other ways to answer questions from the teacher. The ABI groups received no critical thinking instruction. Results from the study show that CTI has a substantially positive effect. The students in the CTI group had longer and more reflective responses to music than their counterparts who received the ABI treatment. Results from this study indicate that instruction that requires students to think critically when responding to music provides connections that are meaningful to music students. The author challenges music educators to provide "student-centered music listening activities that are engaging, informative, and enjoyable" (p. 268).

When listening, the use of music scores is also something that can affect the listening process. A study conducted by Napoles (2009) determined that collegiate musicians scored significantly higher when using scores while listening. 240 collegiate musicians were the participants in this study. The students were divided into multiple groups. Some received musical scores to follow along while listening, while other groups received either some of the scores or none of the scores. The groups who did not have musical scores rated the recordings very low compared to the groups with musical scores. This may be due to the score serving as a distraction from fully listening.

A study by Madsen & Geringer (2008) sought to investigate listening models. Participants in this study, 50 collegiate musicians listened to a musical excerpt of Puccini's *La Boheme* and created a continuous line drawing. Results from this study indicate that using this type of listening model is extremely effective in determining aesthetic experiences and when they happen while listening. The authors of the study determined that "even without the

advanced equipment use by researchers, a music teacher might be able to obtain glimpses of student listening behaviors" (p. 40). Discovering the listening habits of students can allow educators to plan listening activities that are appropriate and relevant to their students.

One of the biggest challenges of planning listening activities is the level of attentiveness of the students participating. A study conducted by Flowers (2005) sought to collect information from students based on their self-reported distractions while listening. The participants in the study, 118 middle school students, listened to a musical and prose excerpt and recorded each time they became distracted. Results from this study indicate that students become most distracted at the beginning and end of listening exercises. Fewer distractions were also reported during the middle of the listening excerpts used in the study. This information can be very useful when planning listening activities for students in the music classroom.

Summary

After a review of the literature, it is evident that more research into the effects of student-centered learning is needed. Teaching strategies that contribute to a student-centered approach to education are abundant. These include peer teaching and learning (Darrow, Gibbs, & Wedel, 2005; Webb, 2015; E. Johnson, 2011), peer mentoring (Goodrich, 2007), critical thinking (Garrett, 2013; D. Johnson, 2011), creative thinking (Kiehn, 2003; Kennedy, 2002) and self-evaluation (Hewitt, 2005). Motivation plays a large part in student engagement as well. Teachers who employ student-centered practices engage students with lessons that are interesting effectively motivate their students to achieve at higher levels (Scruggs, 2009; Schmidt, 2005; Stamer, 2009). All of these concepts, methodologies, and practices are seen to contribute to a more student-centered approach to teaching and learning and can empower student to take an

active part in their own education, as well as providing opportunities for students to take on leadership roles in and out of the classroom. (Scruggs, 2009; Allsup, 2003).

Constructing a Professional Development In-Service

When creating a professional learning seminar/presentation, the end results are often not the focus of the planner. It is important that this in-service provide music educators with information that can be used to enhance teaching in the classroom. Guskey (2014) provided much insight into the planning of professional learning. He suggests taking backward approach to planning, similar to how one would plan a lesson in the classroom. Outcomes should be identified as the first step. The intended effects on student learning should be the main discussion when thinking about outcomes. Next, the practices to be implemented to produce the outcomes should be decided upon. In this case, student centered practices would be implemented to achieve a student centered classroom. When designing professional development, the National Staff Development Council (2012) states:

> High-quality staff development focuses on deepening teachers' content knowledge and pedagogical skills, includes opportunities for practice, research, and reflection; is embedded in educators' work and takes place during the school day; is sustained over time; and is founded on a sense of collegiality and collaboration among teachers and between teachers and principals in solving important problems relating to teaching and learning. (p. 1-4)

Focusing on these principals during the design process can help ensure that the professional development is effective.

Concluding Thoughts: Informing My In-Service

Throughout the development phase of this project, I have incorporated many of the strategies and teaching techniques I have discovered while exploring and examining the research. I have seen in my own classroom how effective student-centered learning can be. This project has opened my eyes to a whole new world of possibilities for educational growth. Student-centered practices have allowed me to focus on my students and how they learn best. Students in my classroom have taken on new leadership roles that have empowered them to take a vested interest in their own education. My students have new opportunities to share their own knowledge with each other in a safe environment where all everyone's ideas are accepted. My students work together to solve musical problems and enhance their own performance through self-assessment activities that require them to think critically. Although difficult at times, the implementation of student-centered practices has greatly enhanced my own teaching and my students' learning. I still have a long road ahead if I am to fully commit to student-centered learning, but the process will be much easier thanks in large part to this project.

Part II:

An In-service for the Music Faculty of the

Central Community (LA) School System

An In-service for the Music Faculty of the Central Community (LA) School System

The second section of this project, a professional development experience for my colleagues, is based on the literature on student-centered learning and motivational factors in the music classroom. In addition, specific types of student-centered learning (peer teaching, peer mentoring, peer-based instruction) have also become prevalent topics to be discussed within the in-service. This in-service will take place in January during a teacher in-service day as designated by the CCSS and will be held in the choir room of Central Middle School.

As teachers enter the classroom they will be greeted with a sign-in table and a large sign with directions to collect two Post-It notes and answer the following two questions prior to the start of the presentation: (1) What is student-centered learning? and (2) What, if any, teaching practices are you currently using that are student-centered? After answering these two questions, teachers will place the Post-It notes on a designated area of the wall. These responses will be revisited as a discussion prompt. Once this task is complete, the in-service will begin. A PowerPoint presentation will be used to guide participants through the in-service and will be made available to attendees. Within the PowerPoint are activities that will engage participants. The appendices to this capstone project will serves as handouts that will be used during the in-service as supplemental materials. After viewing the PowerPoint and participating in some activities, teachers will collaborate with their co-workers in content area focused groups to create lesson plans that focus on student-centered teaching approaches in the classroom. Following this collaborative time, there will be a time to share these lesson plans with the entire music faculty. A post in-service questionnaire is also located in the appendices. Participants will complete this questionnaire at the end of the session. A schedule of events is included below.

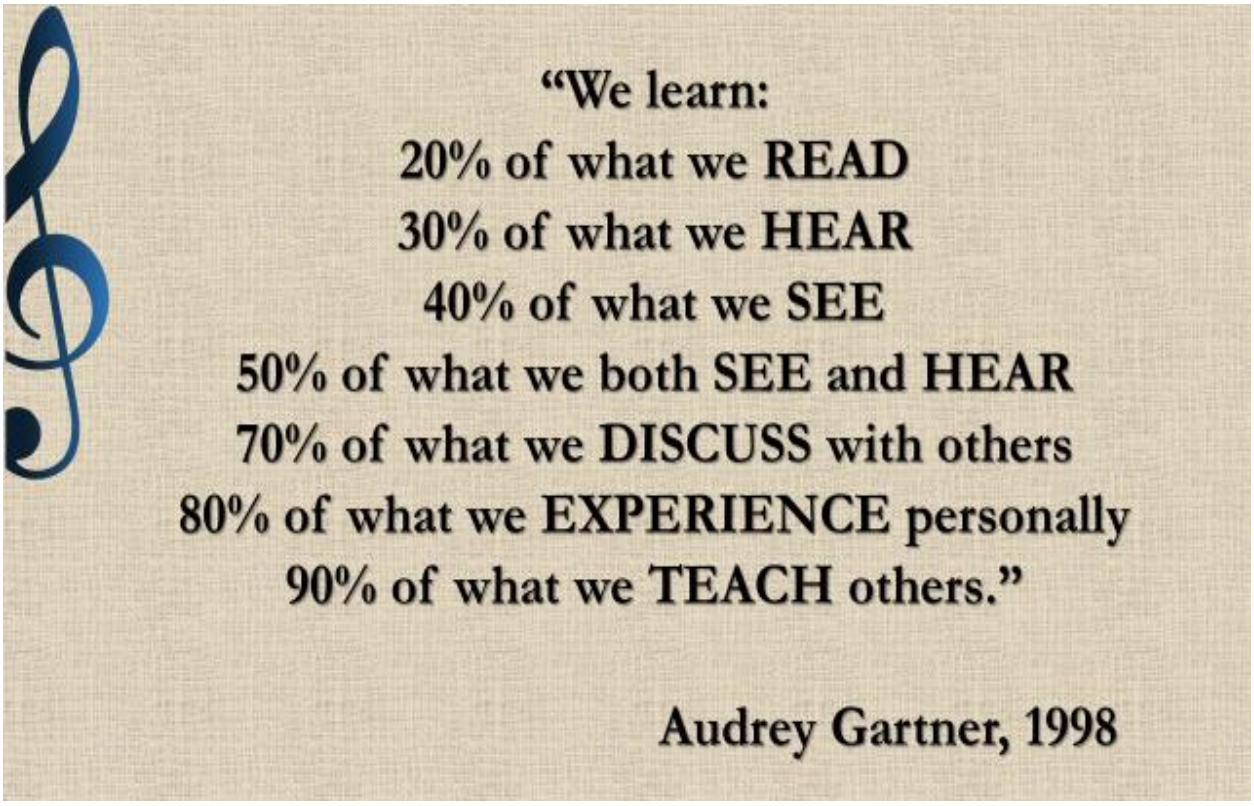
Schedule of Events

Engaging Students in Learning Using Student-Centered Approaches:

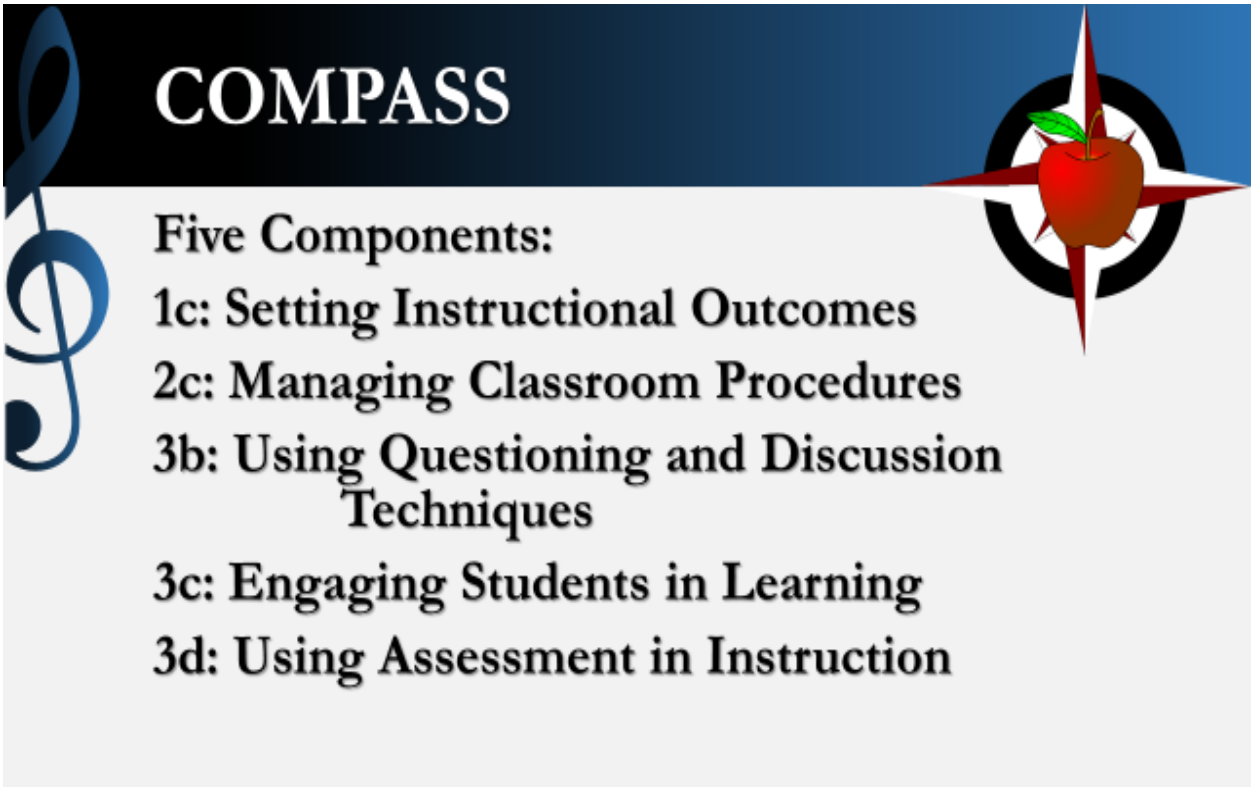
An In-service for the Music Faculty of the Central Community (LA) School System

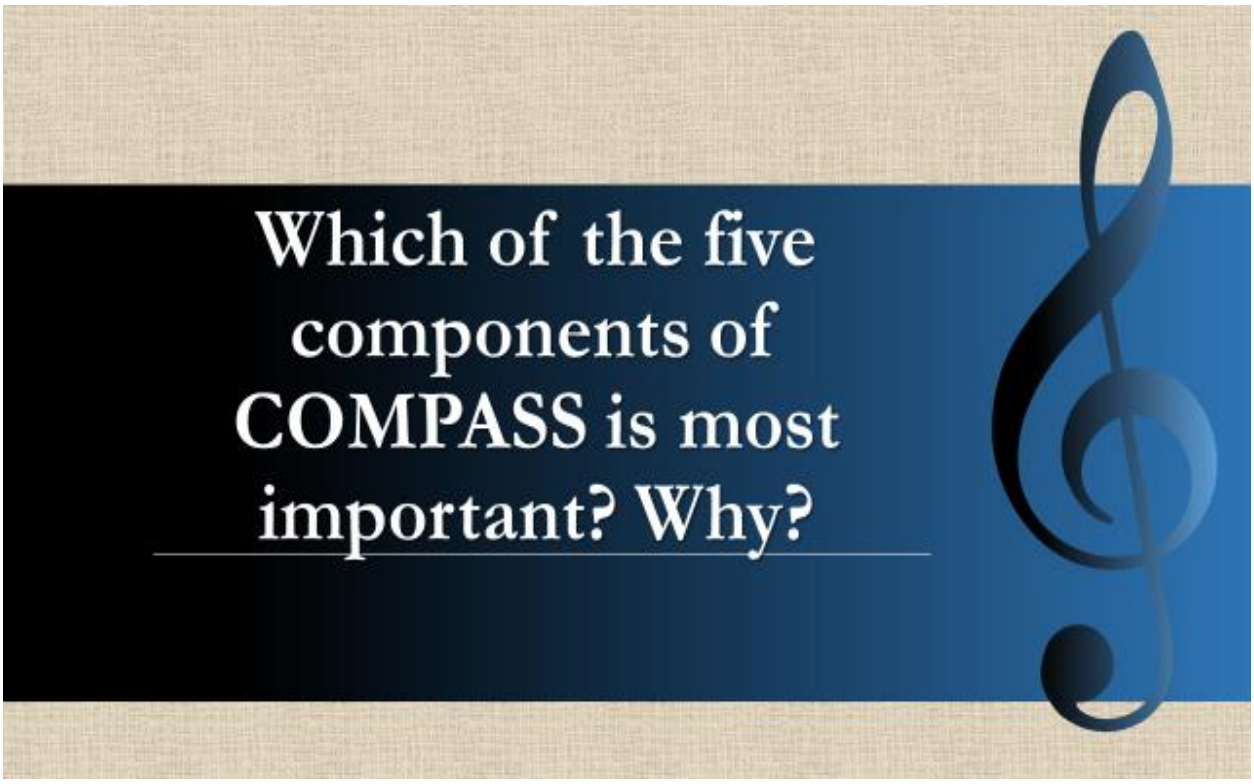
8:00 AM	Breakfast and Social Time
8:30 AM	Professional Development Session:
	Presented by Trey Miller, Central Middle School
10:00 AM	Break
10:15 AM	Content Area Breakout Sessions (lesson planning)
11:00 AM	Lesson planning share time
11:30 AM	Participants fill out questionnaire
NOON	Lunch

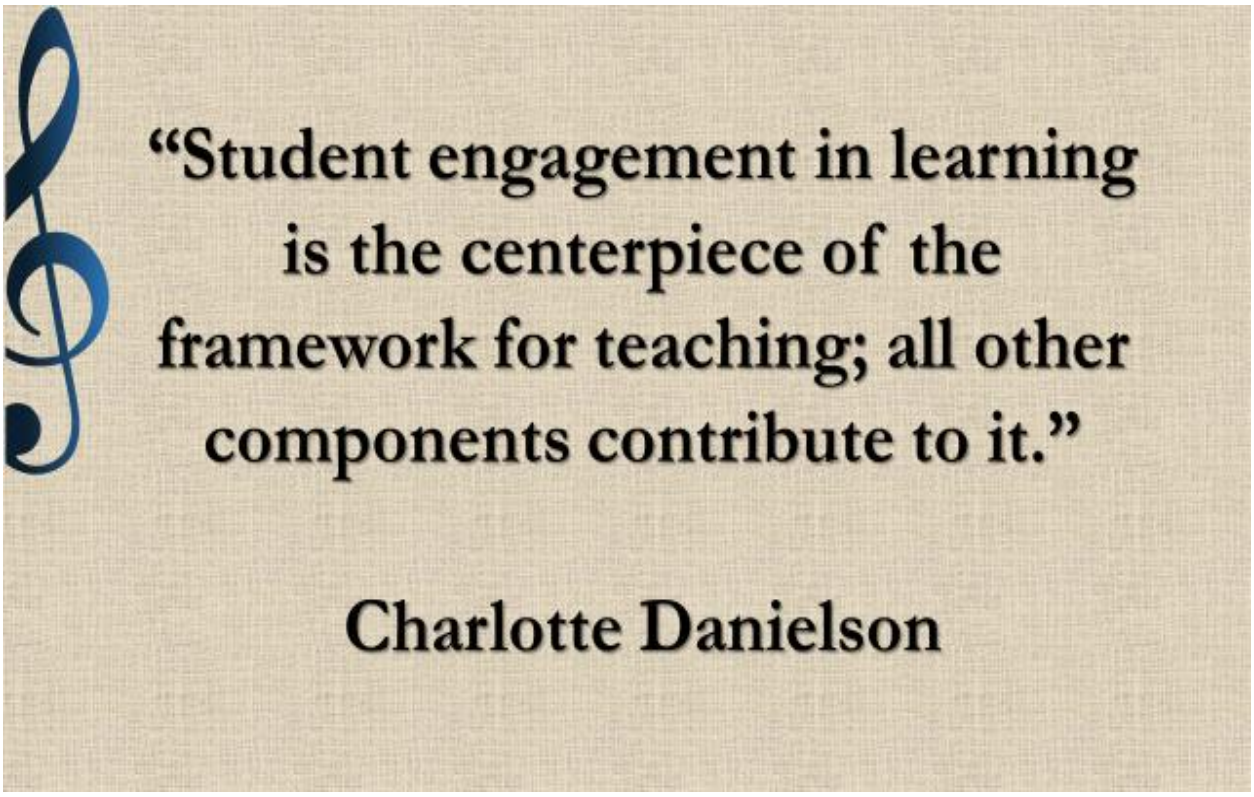

Engaging Students
In Learning
Using Student-Centered Approaches to
Learning in the classroom


"We learn:
20% of what we READ
30% of what we HEAR
40% of what we SEE
50% of what we both SEE and HEAR
70% of what we DISCUSS with others
80% of what we EXPERIENCE personally
90% of what we TEACH others."
Audrey Gartner, 1998

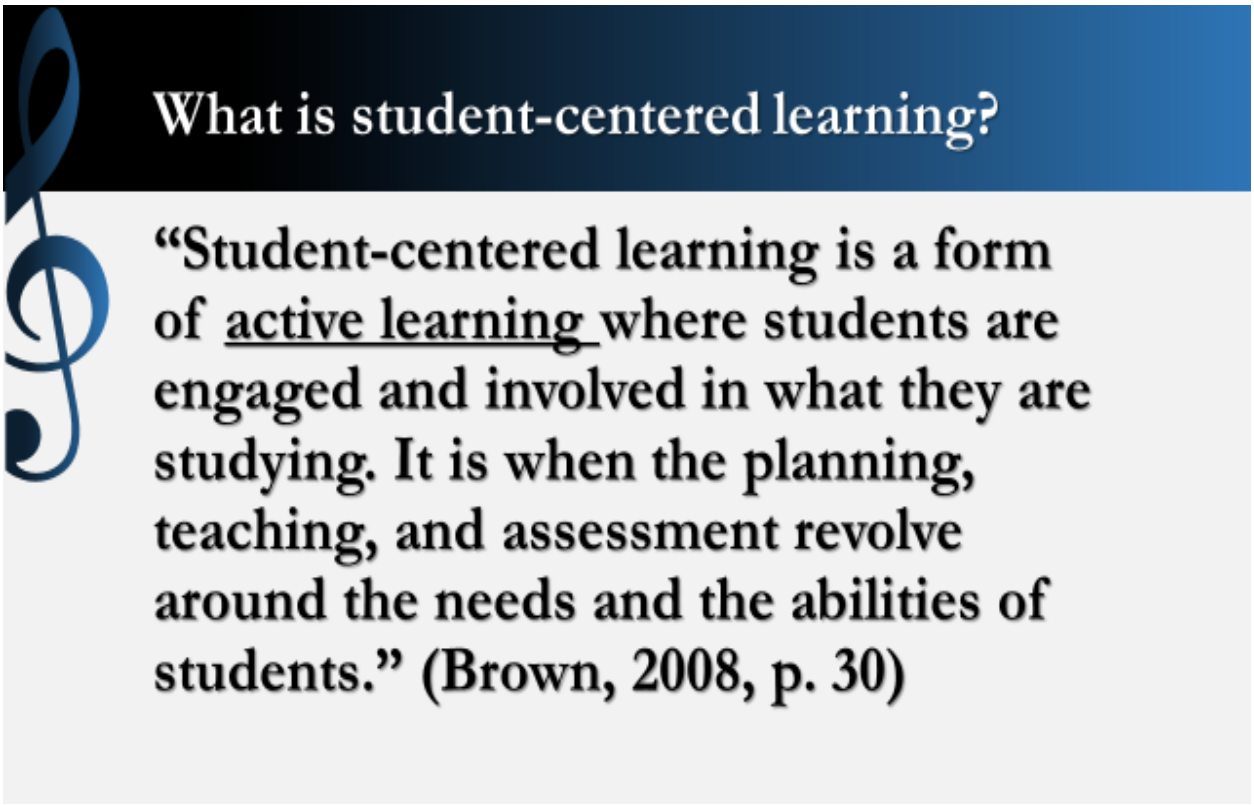

OUTCOMES/GOALS
I can correlate student-centered approaches with educational expectations. (COMPASS)
I can identify ways to incorporate student-centered approaches into my daily teaching.


COMPASS
Five Components:
1c: Setting Instructional Outcomes
2c: Managing Classroom Procedures
3b: Using Questioning and Discussion Techniques
3c: Engaging Students in Learning
3d: Using Assessment in Instruction

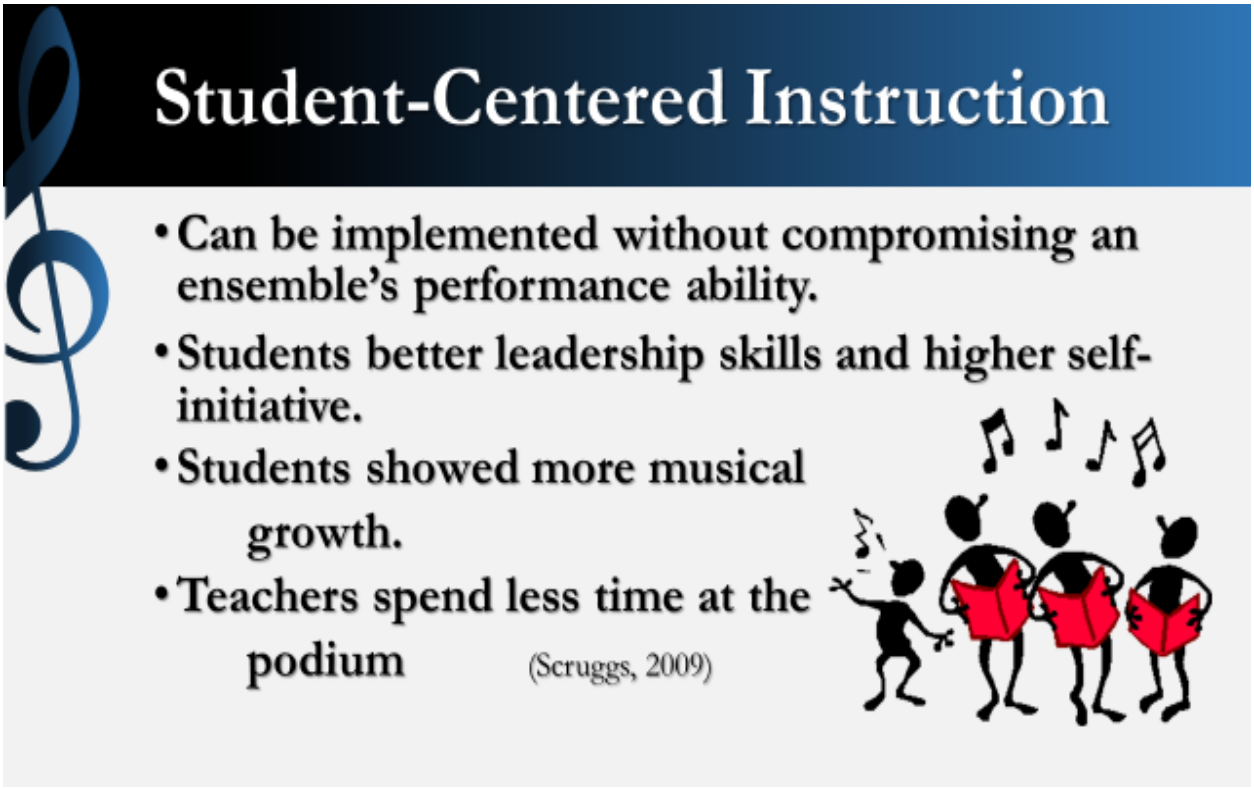

Which of the five components of COMPASS is most important? Why?

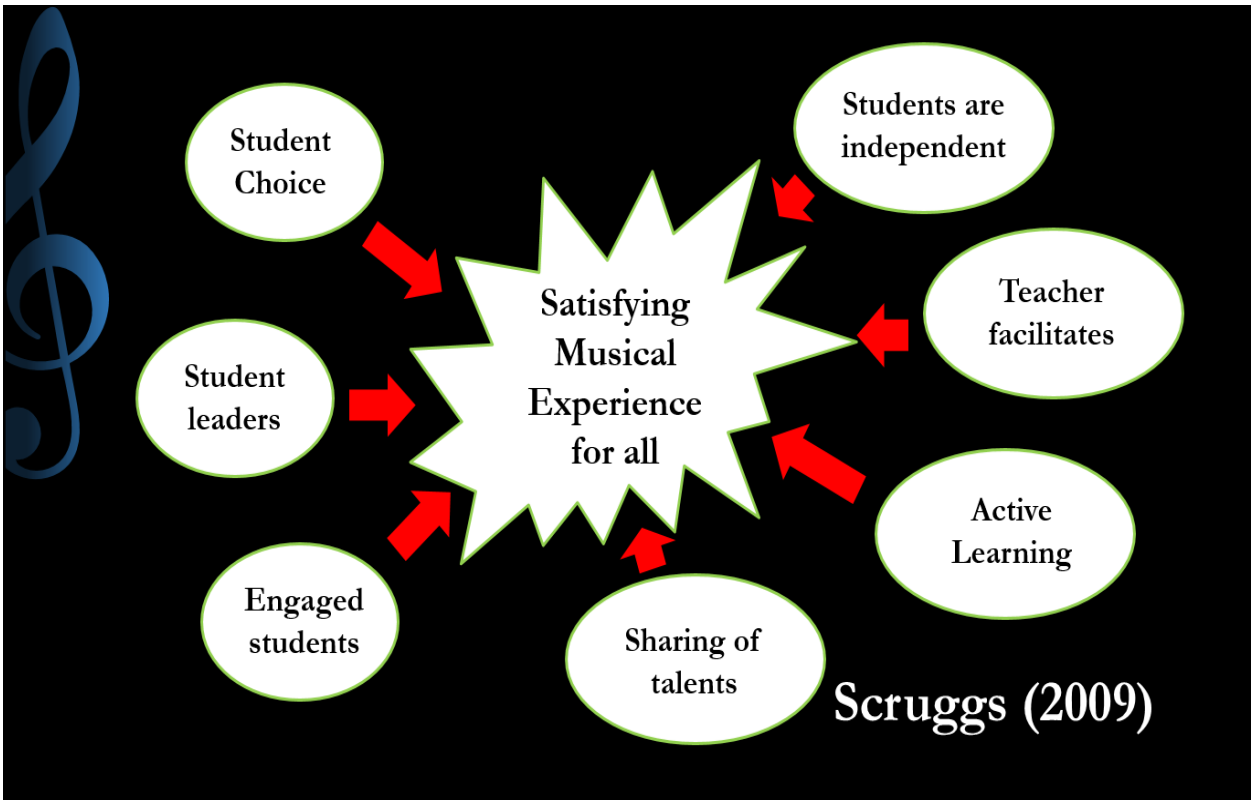

"Student engagement in learning is the centerpiece of the framework for teaching; all other components contribute to it."
Charlotte Danielson

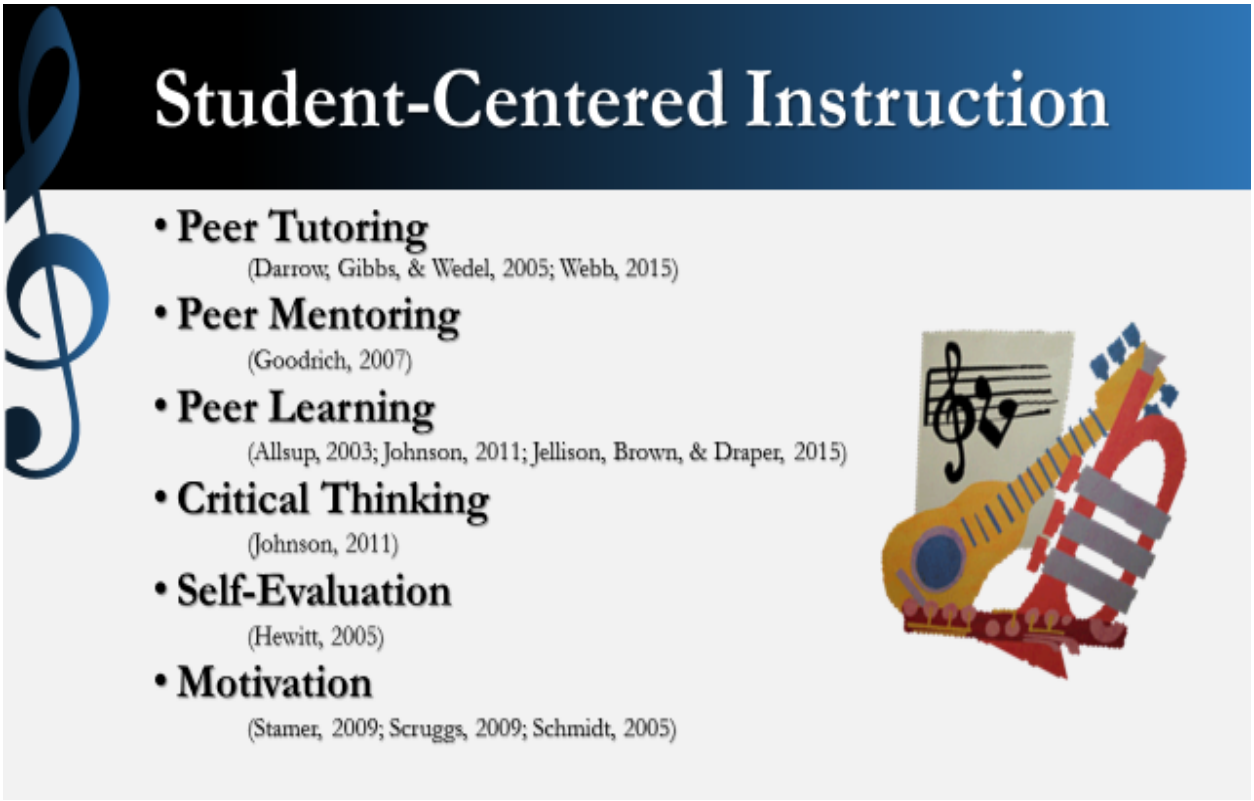

Post-It Note Activity

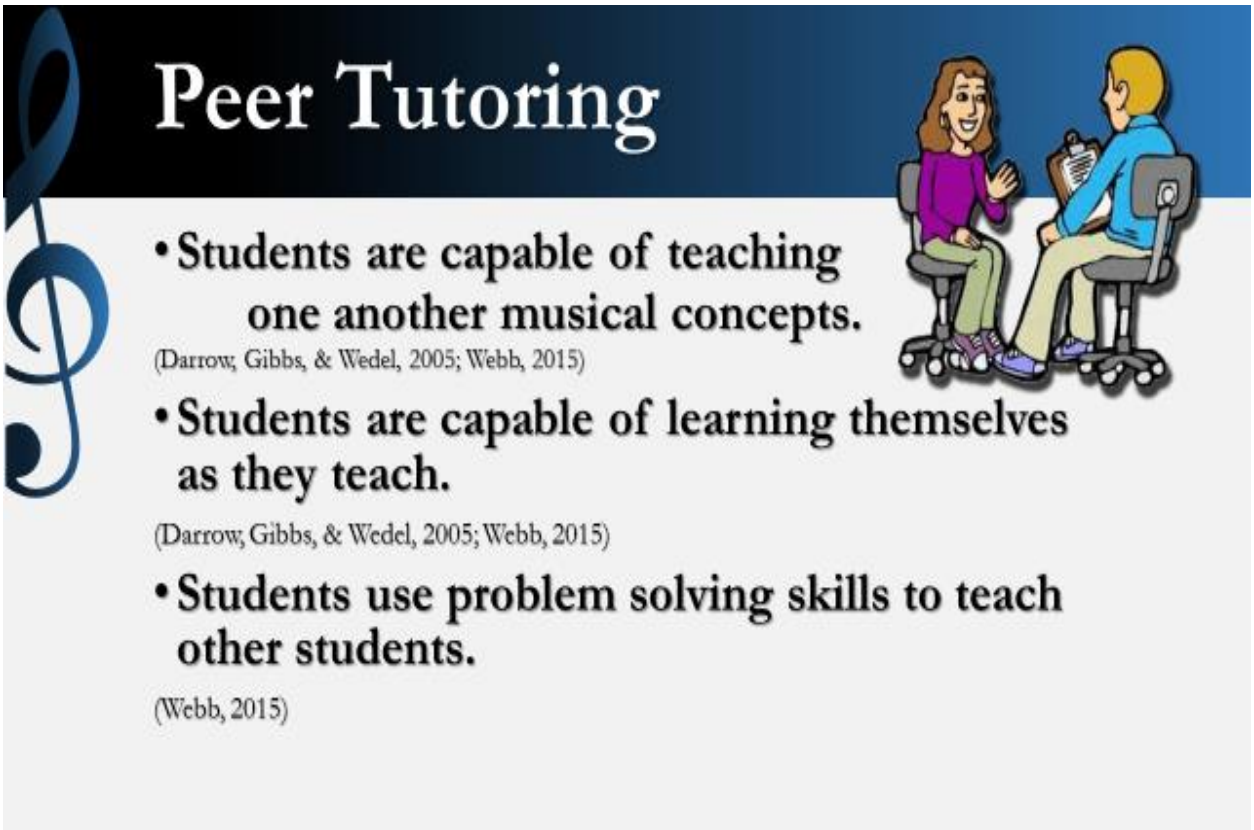

What is student-centered learning?
"Student-centered learning is a form of active learning where students are engaged and involved in what they are studying. It is when the planning, teaching, and assessment revolve around the needs and the abilities of students." (Brown, 2008, p. 30)

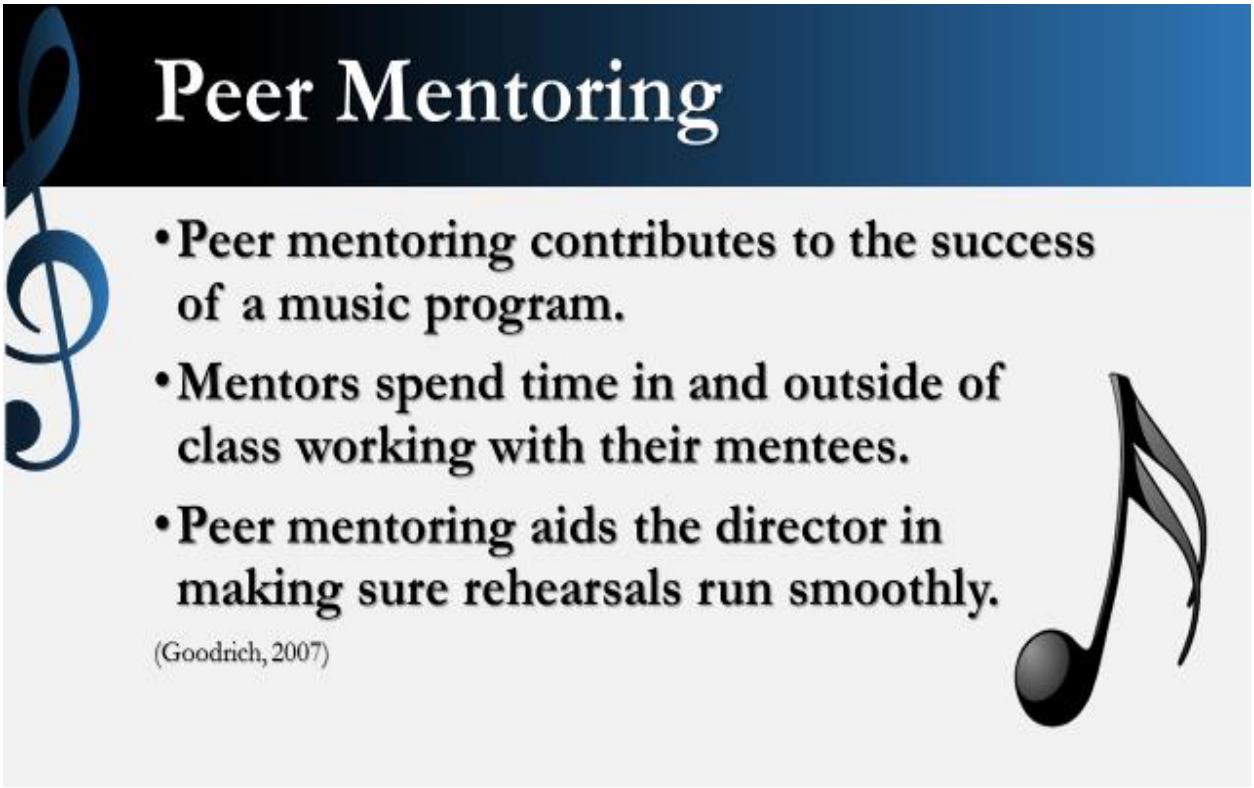

What does the research tell us about student-centered learning?

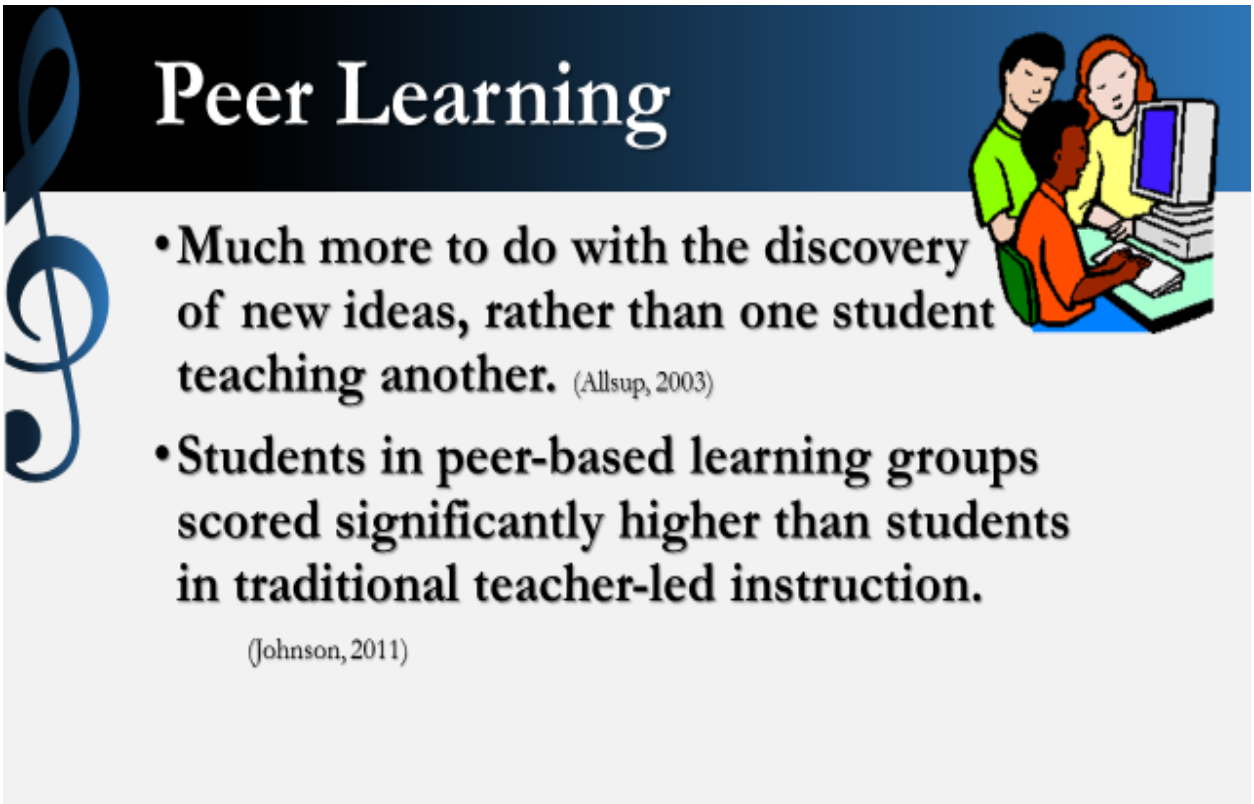

Student-Centered Instruction
• Can be implemented without compromising an ensemble's performance ability.
• Students better leadership skills and higher self-initiative.
• Students showed more musical growth.
• Teachers spend less time at the podium
(Scruggs, 2009)

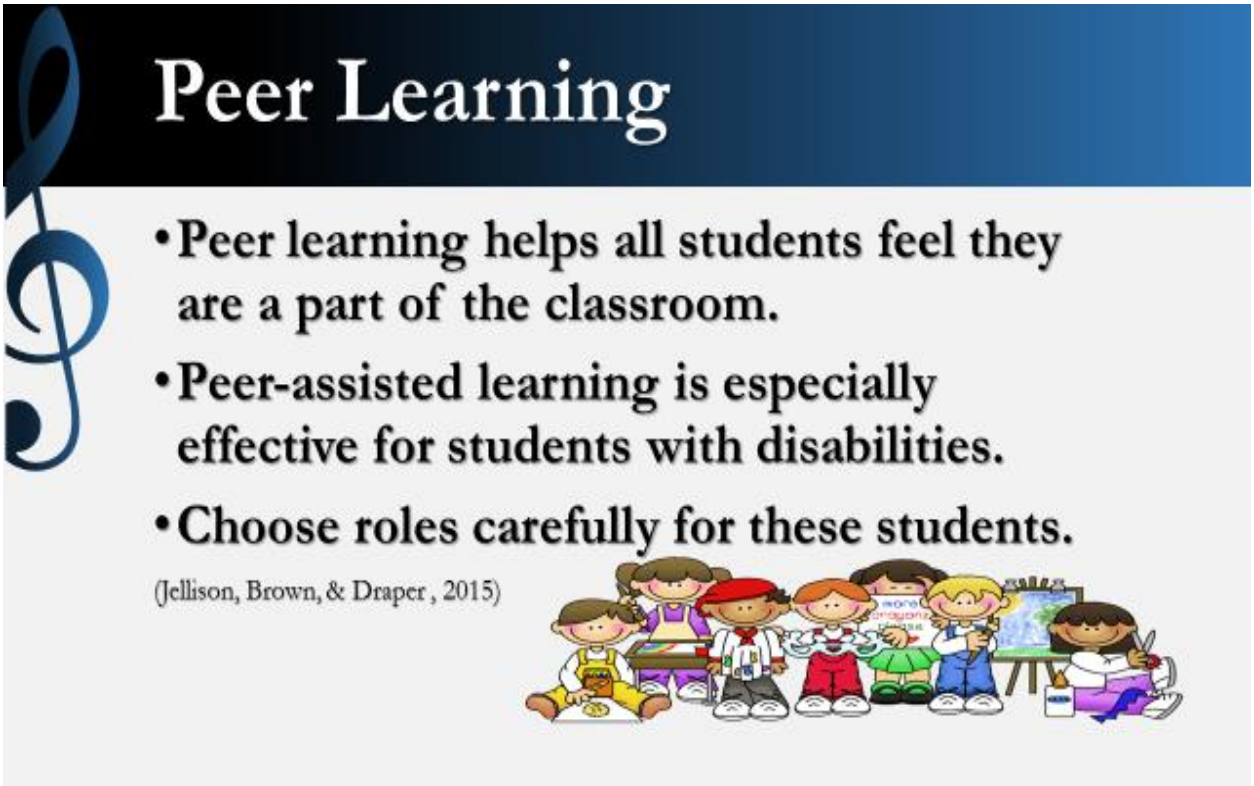

Student Choice
Student leaders
Engaged students
Satisfying Musical Experience for all
Students are independent
Teacher facilitates
Active Learning
Sharing of talents
Scruggs (2009)


Student-Centered Instruction
• Peer Tutoring
(Darrow, Gibbs, & Wedel, 2005; Webb, 2015)
• Peer Mentoring
(Goodrich, 2007)
• Peer Learning
(Allsup, 2003; Johnson, 2011; Jellison, Brown, & Draper, 2015)
• Critical Thinking
(Johnson, 2011)
• Self-Evaluation
(Hewitt, 2005)
• Motivation
(Stamer, 2009; Scruggs, 2009; Schmidt, 2005)


Peer Tutoring
• Students are capable of teaching one another musical concepts.
(Darrow, Gibbs, & Wedel, 2005; Webb, 2015)
• Students are capable of learning themselves as they teach.
(Darrow, Gibbs, & Wedel, 2005; Webb, 2015)
• Students use problem solving skills to teach other students.
(Webb, 2015)


Peer Mentoring
• Peer mentoring contributes to the success of a music program.
• Mentors spend time in and outside of class working with their mentees.
• Peer mentoring aids the director in making sure rehearsals run smoothly.
(Goodrich, 2007)


Peer Learning
•Much more to do with the discovery of new ideas, rather than one student teaching another. (Allsup, 2003)
•Students in peer-based learning groups scored significantly higher than students in traditional teacher-led instruction.
(Johnson, 2011)


Peer Learning
•Peer learning helps all students feel they are a part of the classroom.
•Peer-assisted learning is especially effective for students with disabilities.
•Choose roles carefully for these students.
(Jellison, Brown, & Draper , 2015)

Critical Thinking

- Longer and more reflective responses to music listening.
- Instruction requiring students to think critically provides meaningful connections to students.

(Johnson, 2011)

Self-Evaluation

- Middle school students tend to be tougher on themselves when self-evaluating.
- Middle school students were more accurate in their self-evaluations of melody and rhythm.

(Hewitt, 2005)

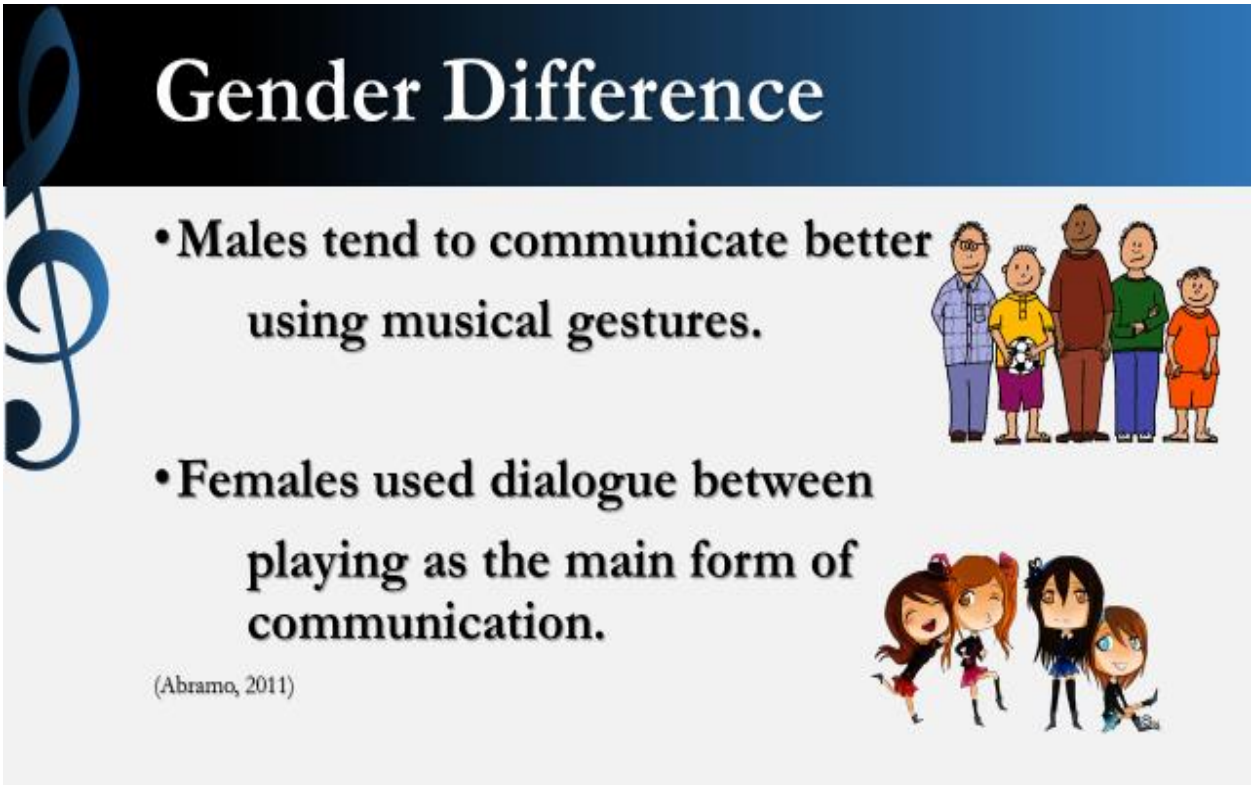
Motivation

- Stimulating student interest is an effective motivational strategy. (Stamer, 2009)
- Students in learner-centered classrooms were more motivated to complete musical tasks. (Scruggs, 2009)
- Students report learning more when working cooperatively with other students. (Schmidt, 2005)

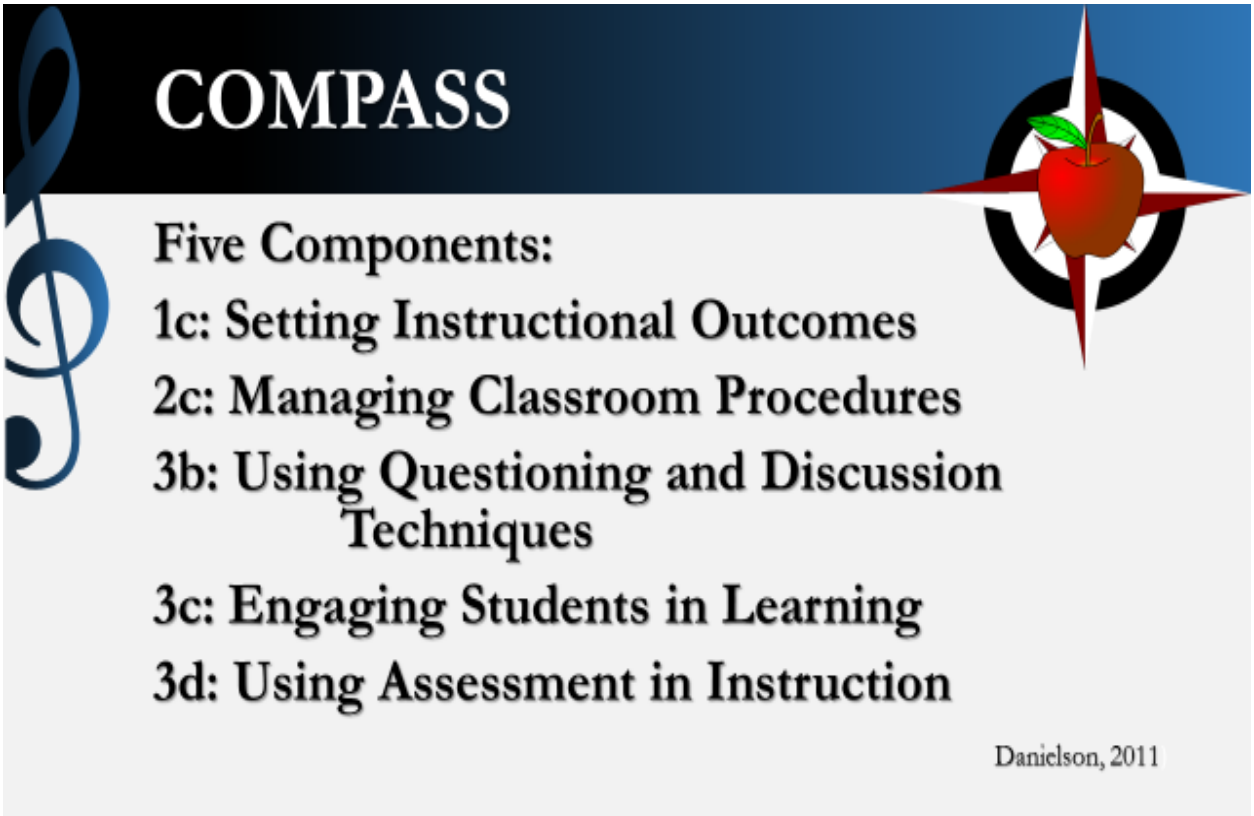
Motivation

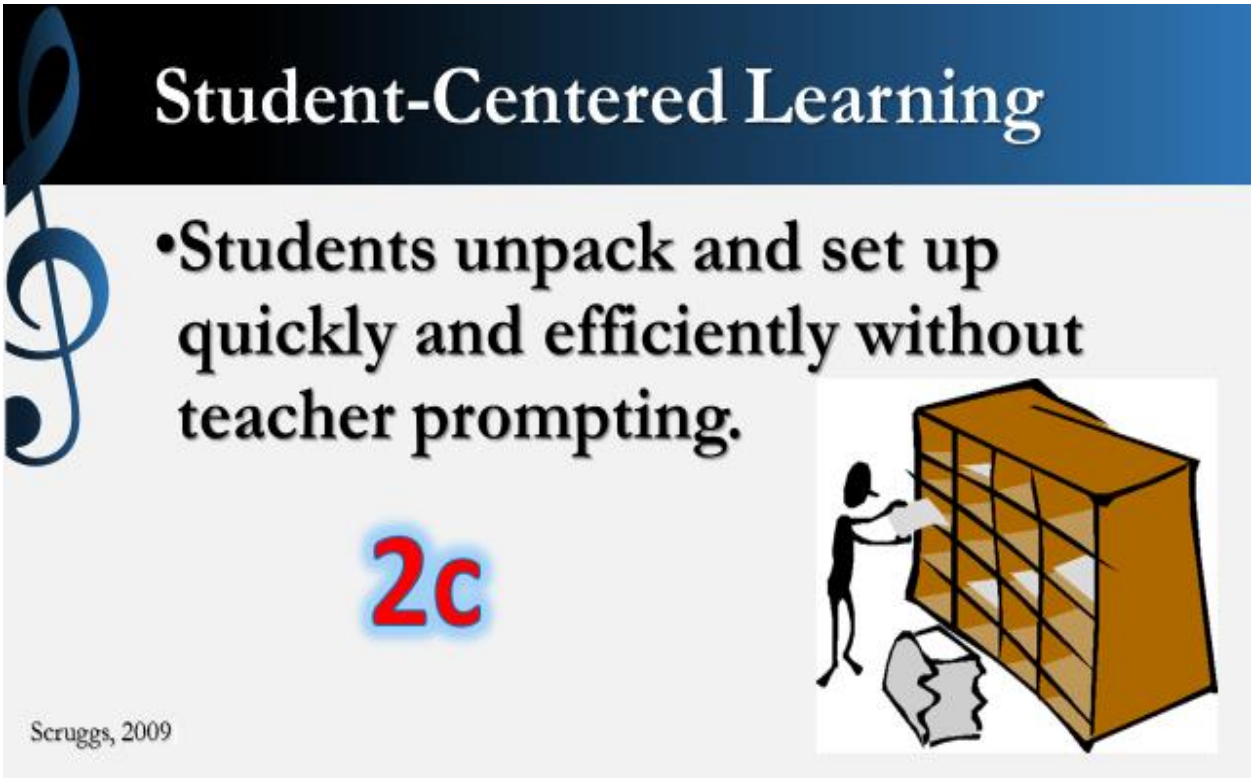
Teachers who create a nurturing environment in their classroom, provide students with appropriate feedback, and present material in new and interesting ways are effective in motivating students to learn.

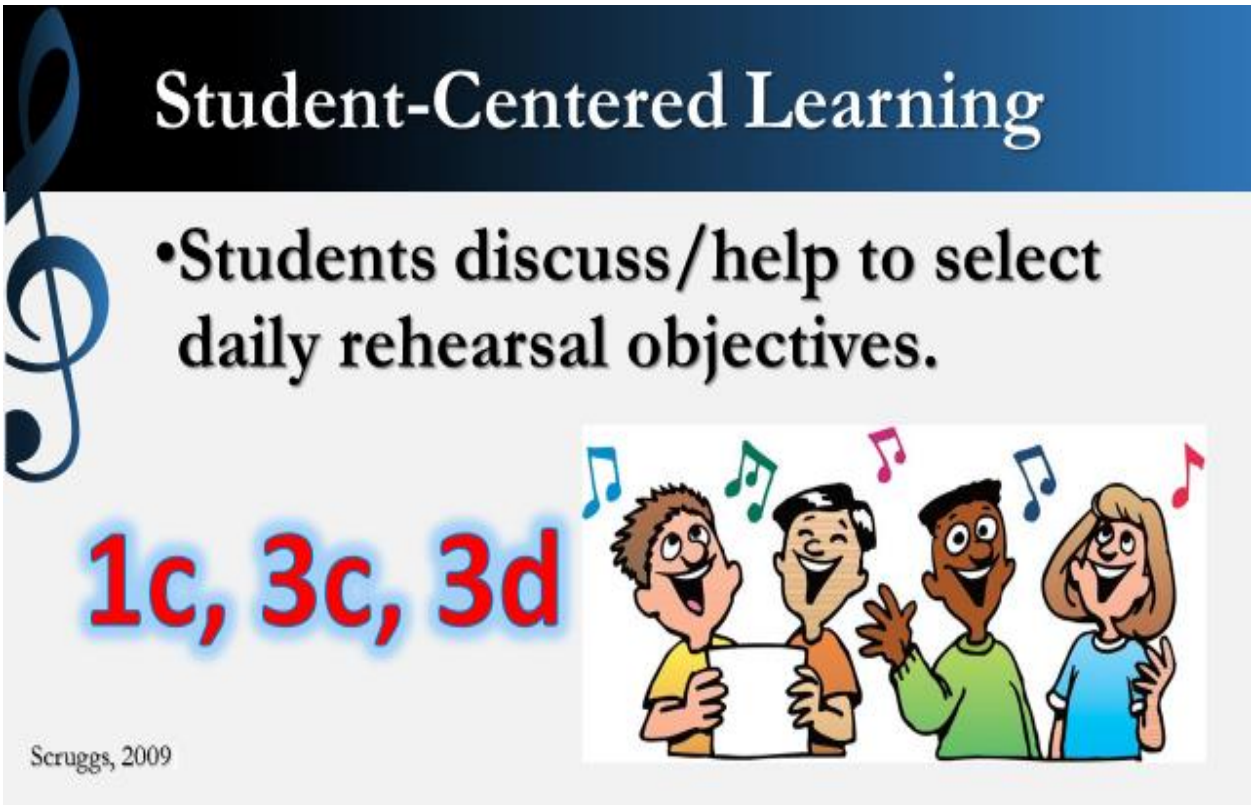
(Stamer, 2009)

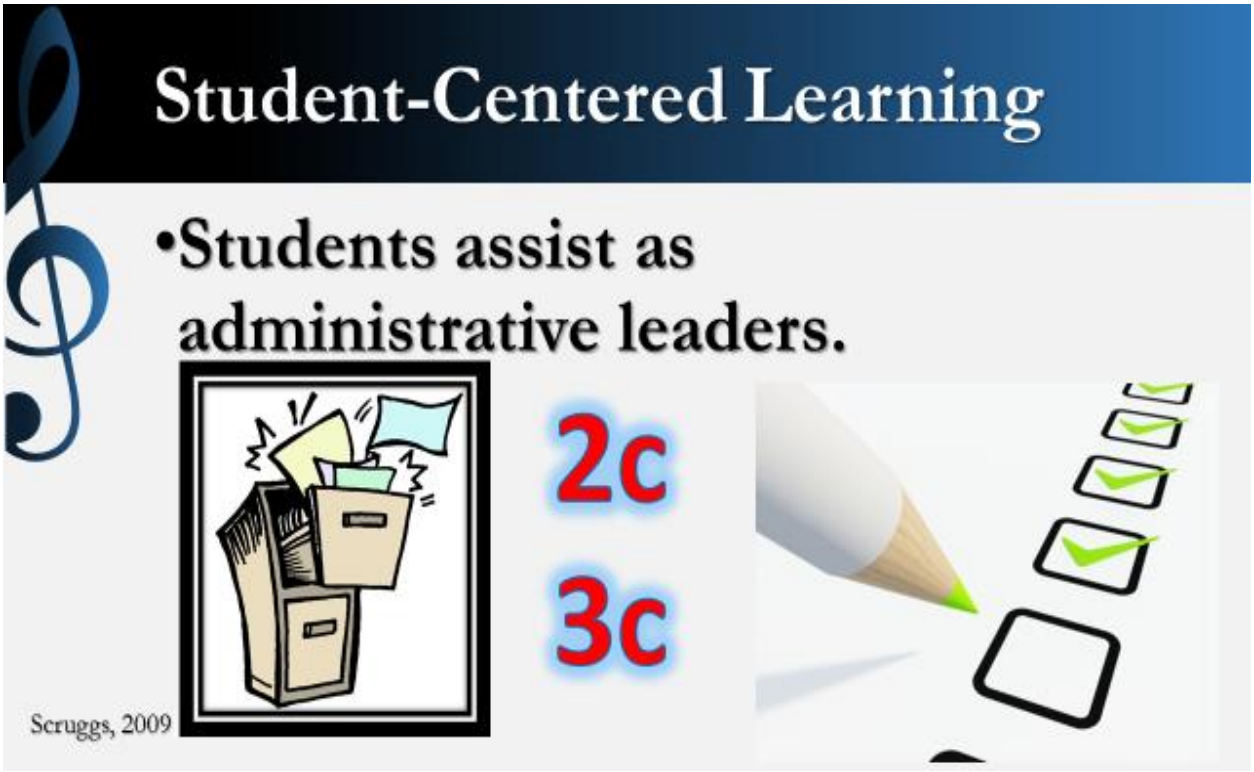

Gender Difference
•Males tend to communicate better using musical gestures.
•Females used dialogue between playing as the main form of communication.
(Abramo, 2011)

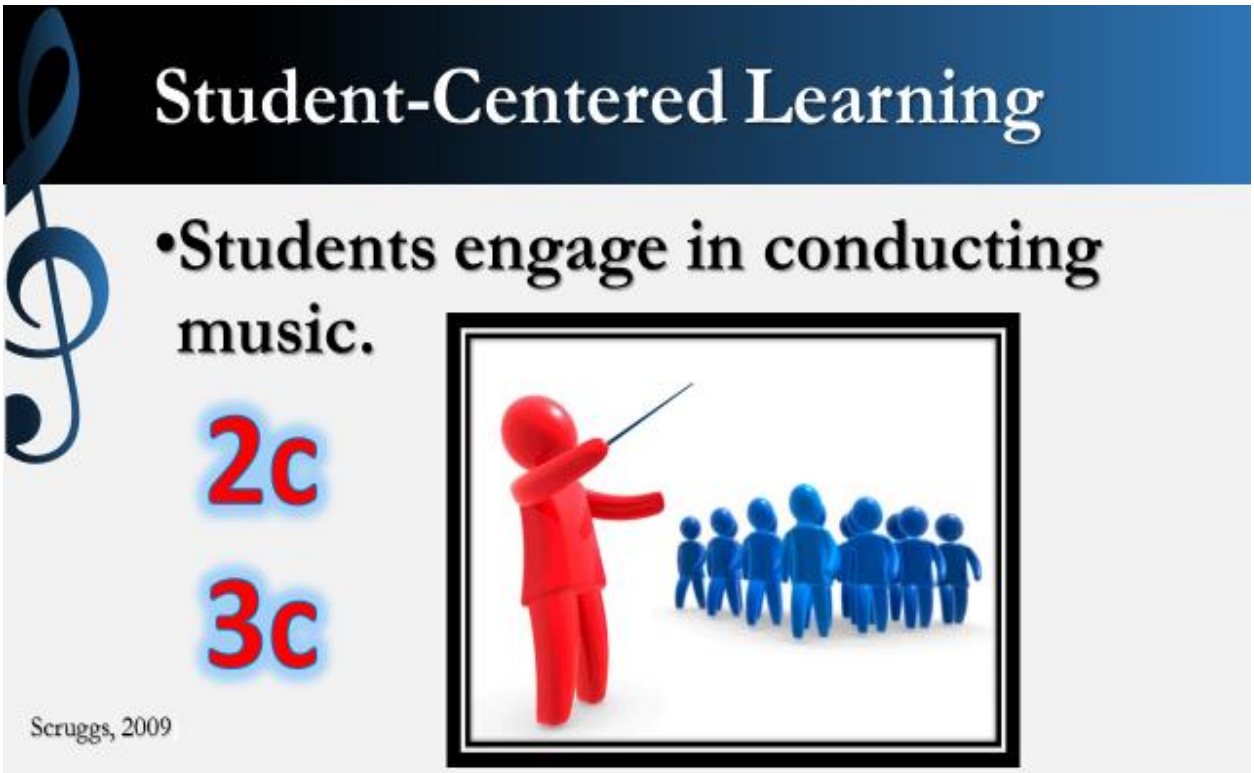

What are some ways to implement student-centered learning?
(and relate them to COMPASS)

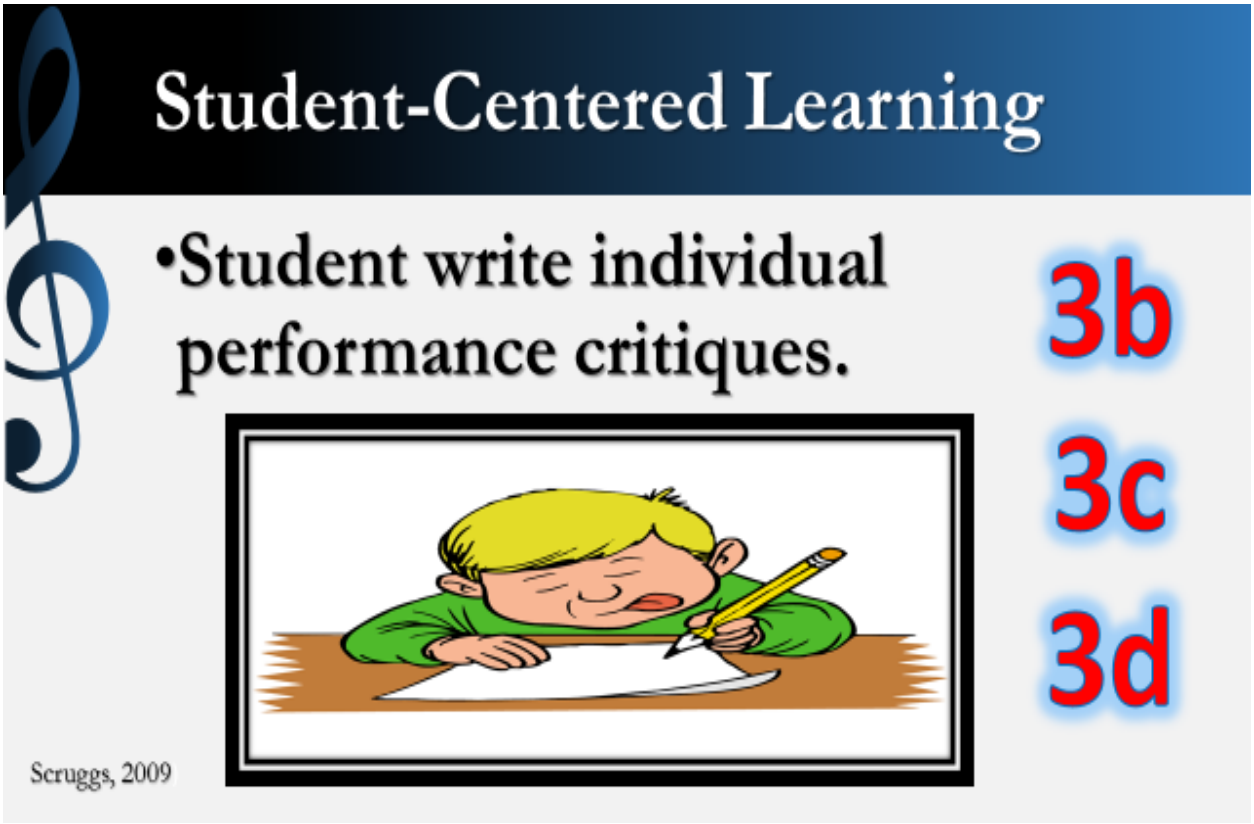

COMPASS
Five Components:
1c: Setting Instructional Outcomes
2c: Managing Classroom Procedures
3b: Using Questioning and Discussion Techniques
3c: Engaging Students in Learning
3d: Using Assessment in Instruction
Danielson, 2011

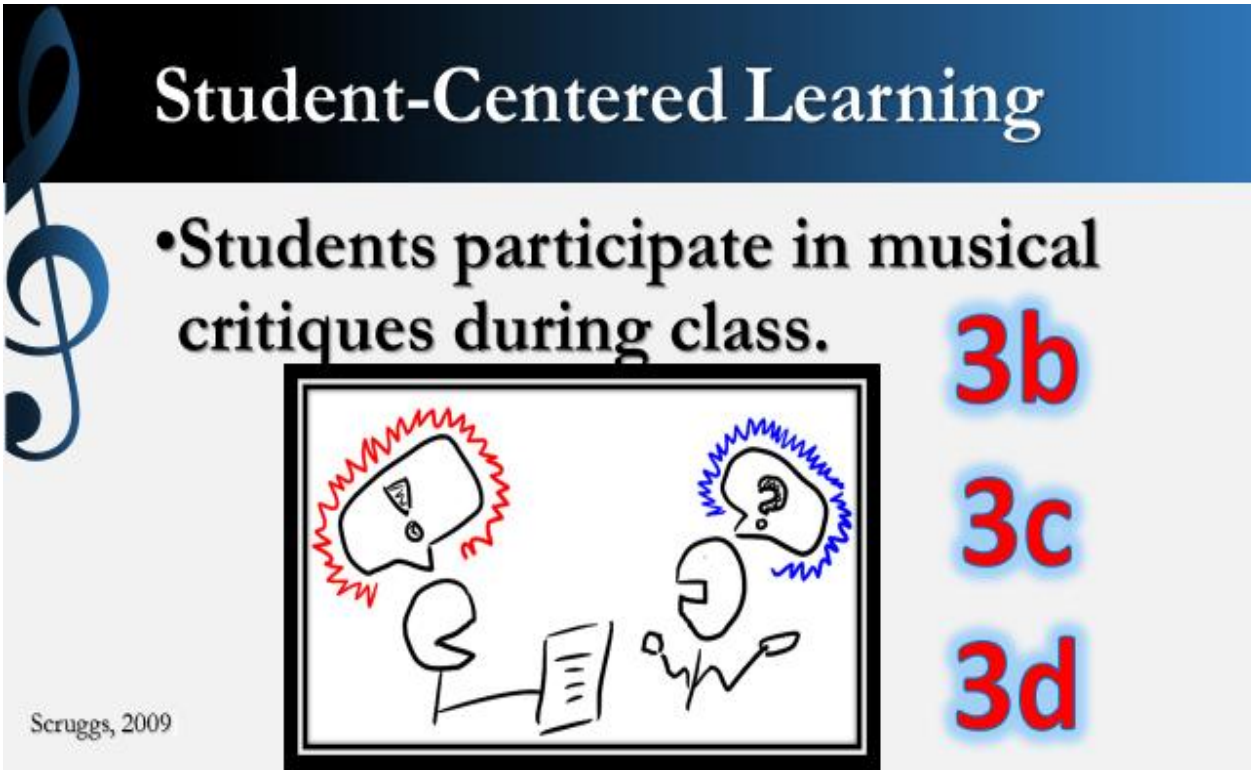

Student-Centered Learning
•Students unpack and set up quickly and efficiently without teacher prompting.
2c
Scruggs, 2009

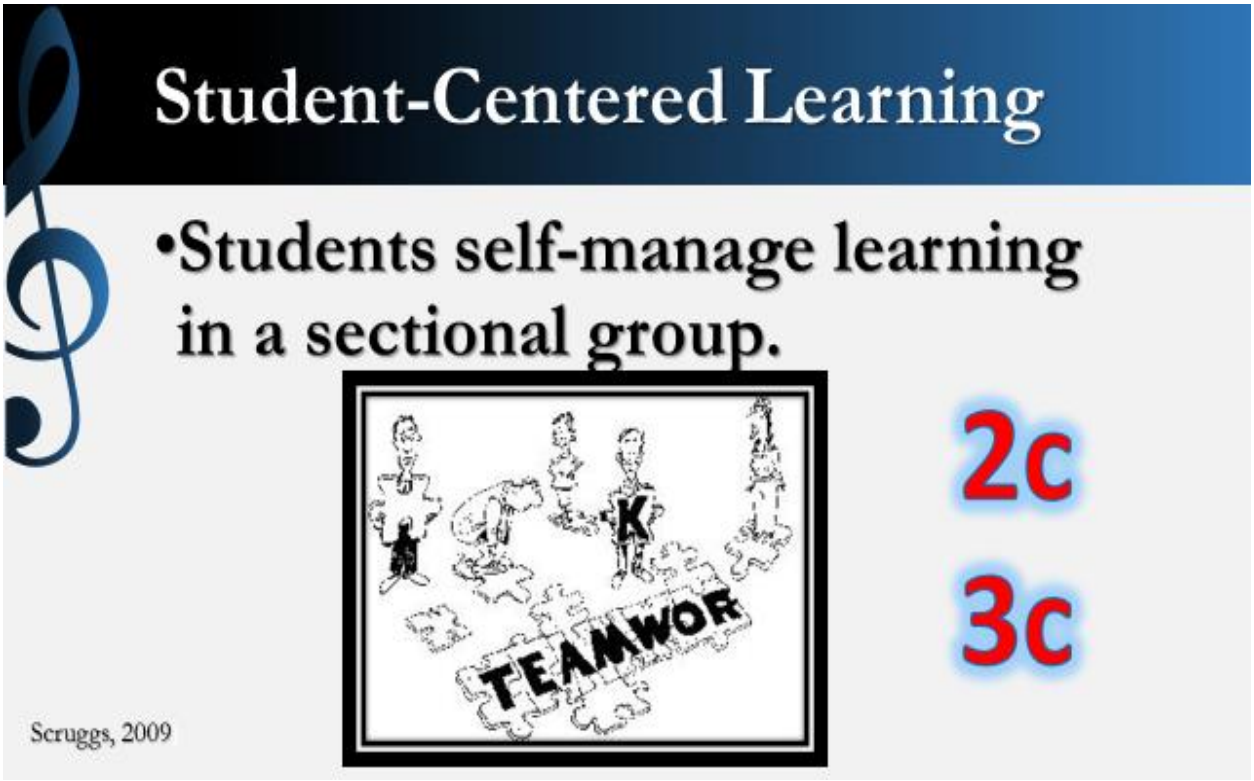

Student-Centered Learning
•Students discuss/help to select daily rehearsal objectives.
1c, 3c, 3d
Scruggs, 2009

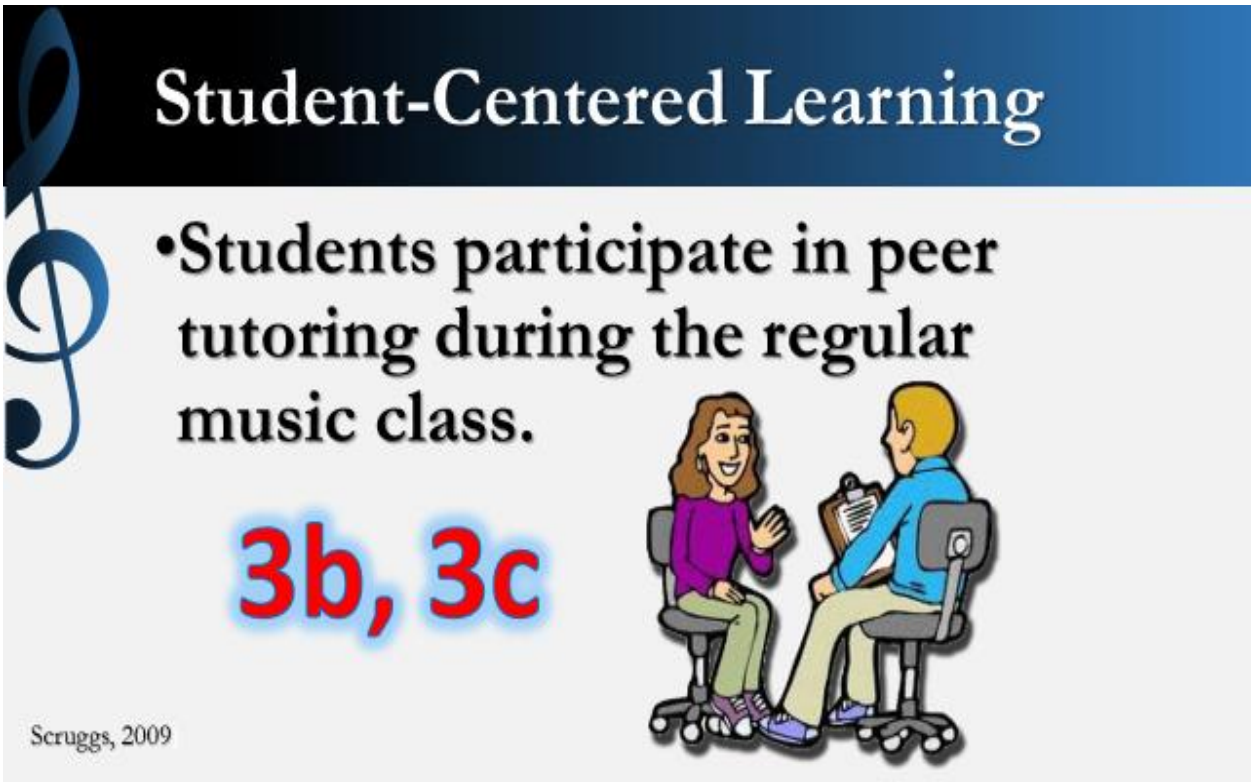

Student-Centered Learning
•Students assist as administrative leaders.
2c
3c
Scruggs, 2009

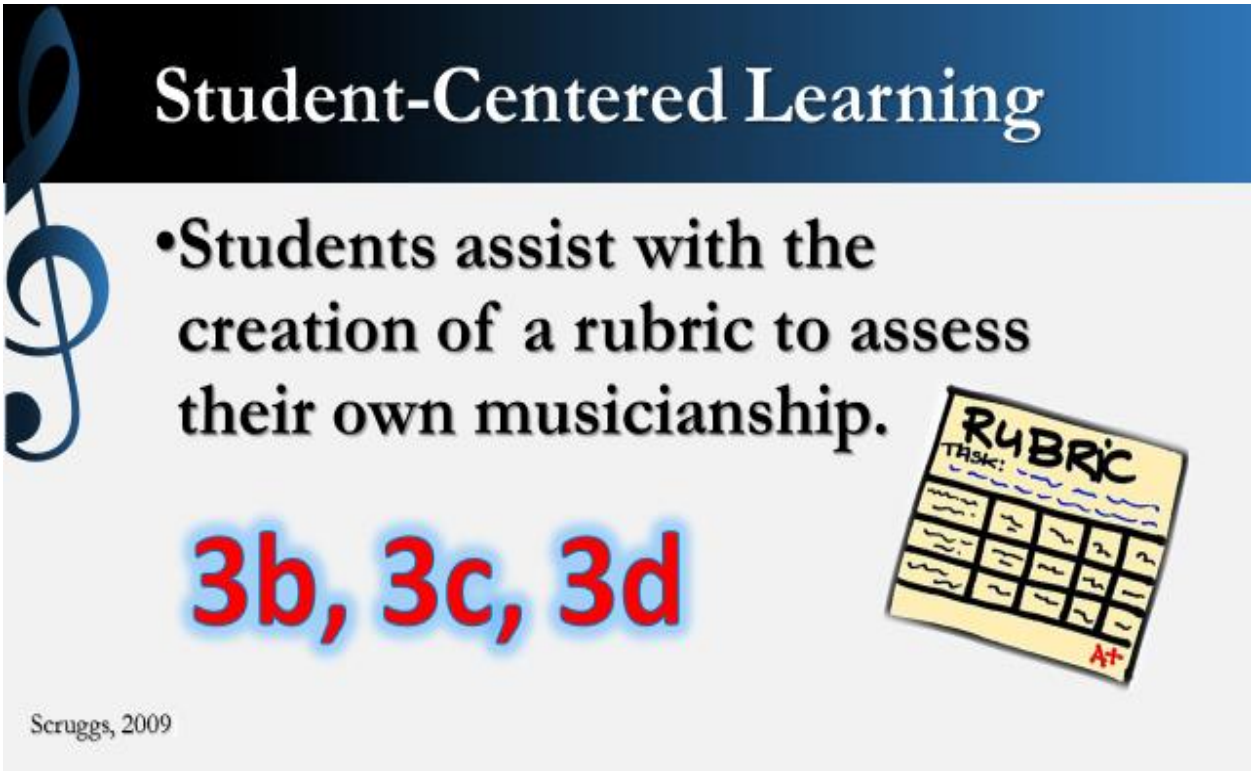

Student-Centered Learning
•Students engage in conducting music.
2c
3c
Scruggs, 2009

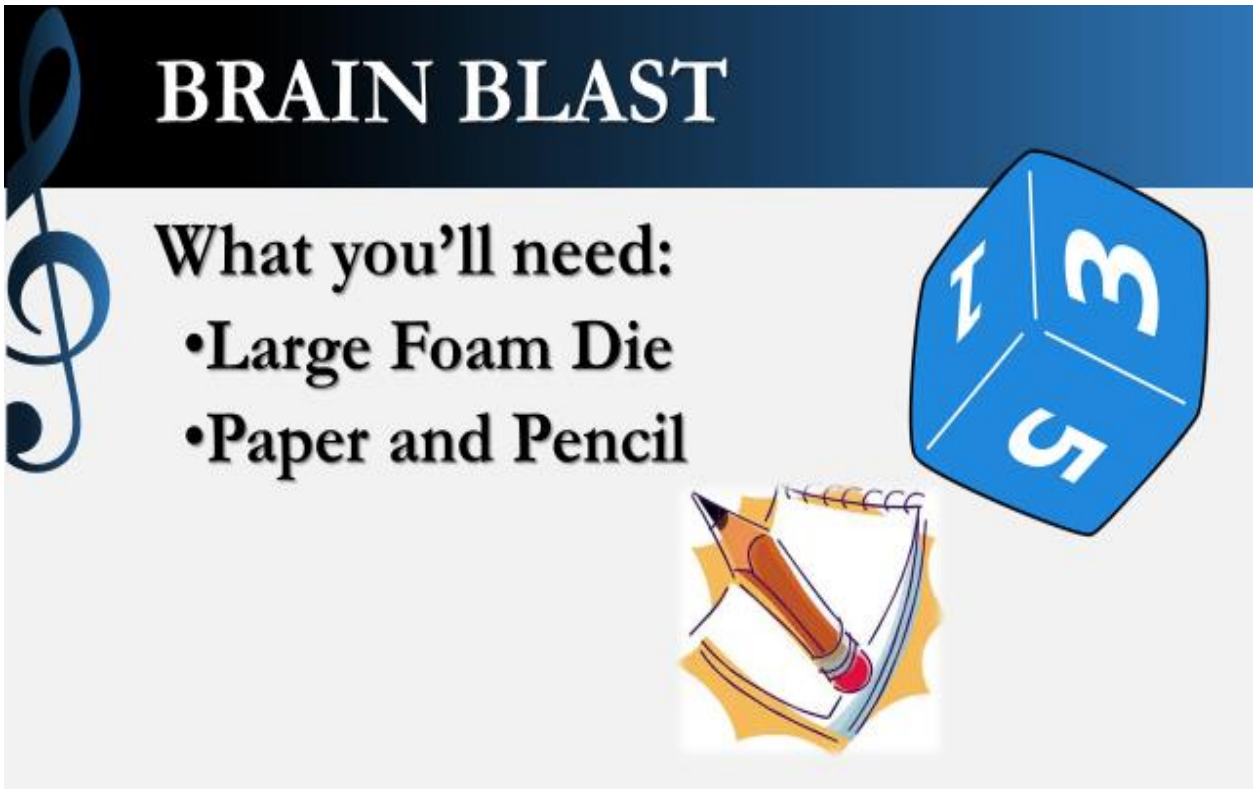

Student-Centered Learning
•Student write individual performance critiques.
3b
3c
3d
Scruggs, 2009

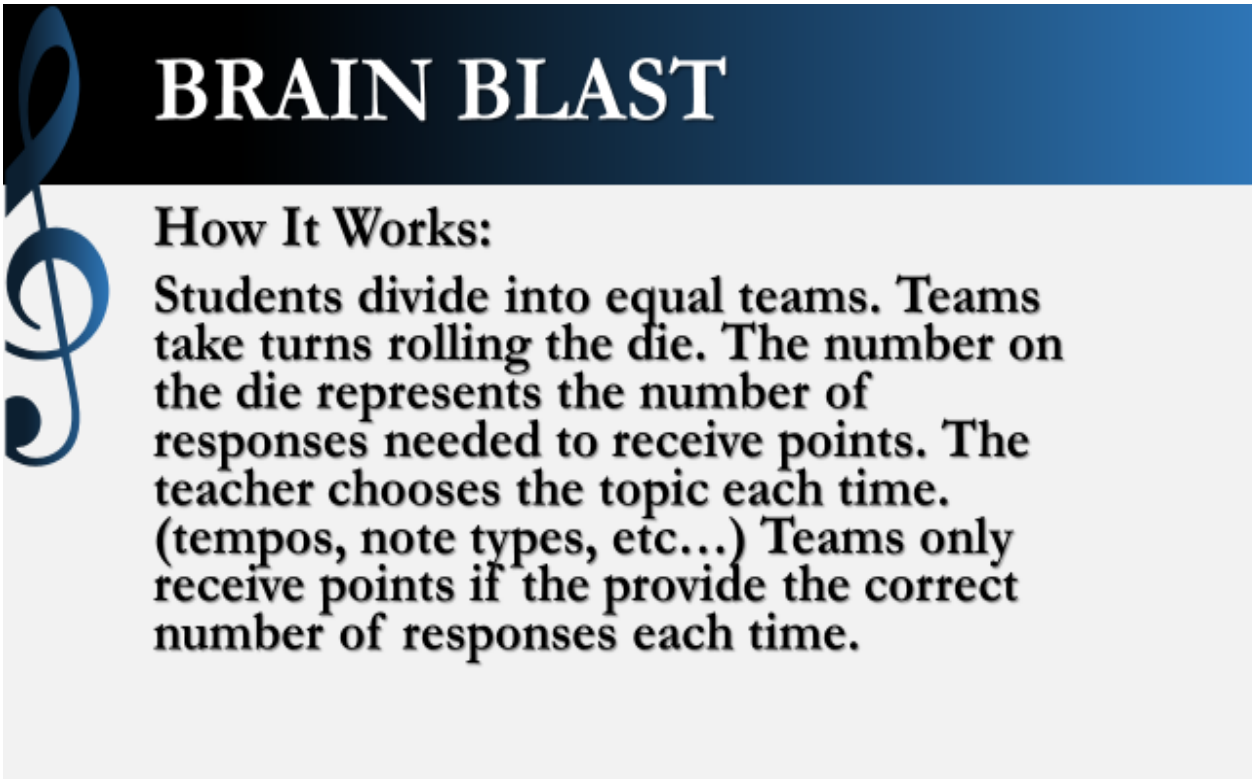

Student-Centered Learning
•Students participate in musical critiques during class.
3b
3c
3d
Scruggs, 2009


Student-Centered Learning
•Students self-manage learning in a sectional group.
TEAMWOR
2c
3c
Scruggs, 2009

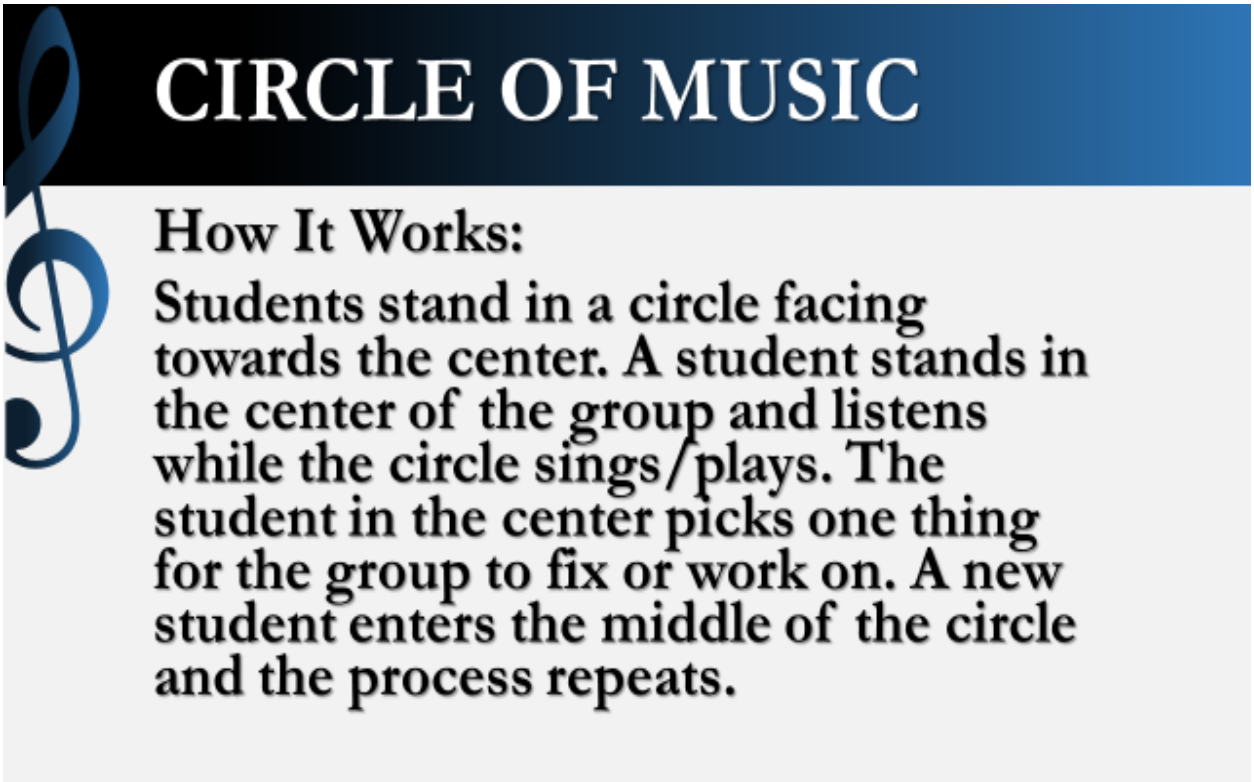

Student-Centered Learning
•Students participate in peer tutoring during the regular music class.
3b, 3c
Scruggs, 2009


Student-Centered Learning
•Students assist with the creation of a rubric to assess their own musicianship.
RUBRIC
TASK:
A+
3b, 3c, 3d
Scruggs, 2009


BRAIN BLAST
What you'll need:
•Large Foam Die
•Paper and Pencil
1
3
5


BRAIN BLAST
How It Works:
Students divide into equal teams. Teams take turns rolling the die. The number on the die represents the number of responses needed to receive points. The teacher chooses the topic each time. (tempos, note types, etc…) Teams only receive points if the provide the correct number of responses each time.


BRAIN BLAST
LET'S PLAY!


CIRCLE OF MUSIC
How It Works:
Students stand in a circle facing towards the center. A student stands in the center of the group and listens while the circle sings/plays. The student in the center picks one thing for the group to fix or work on. A new student enters the middle of the circle and the process repeats.


Questions?


Breakout Session
Creating Student-Centered Lesson Plans


Share Time


Questionnaire


Michael Trey Miller
Central Middle School
Central Community School System
MichaelMiller@centralcss.org

Instructions for Included Activities

Brain Blast

Supplies Needed

1. Large foam die
2. Paper and Pencil for score keeping

Instructions

Students will divide into equal teams. These teams may be chosen by students or the teacher may choose the students for each group. Once students are in their teams, they take turns rolling the foam die. The number on the die determines the number of correct responses the team must give in order to receive any points. The teacher determines the topic. Sample topics include note names, note types, dynamic markings, and tempo markings, names of songs that include the word "music," etc. If a group does not give the correct number of responses they receive no points. It is at the discretion of the teacher as to what the winning group receives.

Circle of Music

Students stand in a large circle facing toward the center of the classroom. The teacher or students will determine a section of the current repertoire that could use some work. One student will stand in the center of the circle and listen while the students sing or play the selected excerpt. When finished singing, the student in the middle of the circle will choose ONE thing the group could work on or fix. The student in the middle then moves back to the large group and the process is repeated with a new student in the middle of the circle. Students should be able to build upon each new item to work on.

Student-Centered Teaching Examples

1. Students unpack and set up quickly and efficiently without teacher prompting

2. Students discuss/help to select daily rehearsal objectives

3. Students assist as administrative leaders (organization tasks, taking roll, etc.)

4. Students engage in conducting music

5. Students write individual performance critiques (formal student critique)

6. Students participate in musical critiques during class (informal student critique)

7. Students self-manage learning in a sectional group

8. Students participate in peer tutoring during the regular music class

9. Students participate in small ensembles while working on large ensemble music

10. Students participate in small ensembles while working on enrichment music (duets, trios, etc.)

11. Students critique musical performance and learning while working in small ensemble

12. Students assist with the creation of a rubric to assess their own musicianship.

Adapted from:

Scruggs, B. B. (2009). *Learning outcomes in two divergent middle school string orchestra classroom environments: A comparison of a learner-centered and a teacher-centered approach*. Available from ProQuest Dissertations & Theses Full Text. (304892483).

♪ COMPASS Guide ♪

Setting Instructional Outcomes

- Outcomes should be clearly written and students should know what they are
- All planned activities should require students to create, perform, and respond.
- Students can transfer their new knowledge to similar learning situation

Managing Classroom Procedures

- Students assist teacher in developing rehearsal management techniques
- Students check themselves into class
- Section Leaders!!!
- Students help to ensure transitions are smooth
- Student Librarian oversees distribution and collection of music and other materials

Questioning Techniques

- Students work in sections to listen to a recording of their singing/playing and detect errors and then correct errors to improve performance
- A student says, "I don't think I agree with you because…"
- A student asks other students, "Does anyone have another idea as to how we might figure this out?"
- A student asks, "What if…?"

Engaging Students In Learning

- Students are asked to suggest appropriate warm-ups to use considering the repertoire
- Students carry out peer evaluations on learned material
- Students are assigned to carry out individual conducting tasks with the larger group

Using Assessment in Instruction

- Teacher reminds students of the characteristics of high-quality work, suggesting that students helped develop them
- Students evaluate their performance and suggest strategies for improving their performance
- Students offer feedback to their classmates on how to improve their work

Adapted from:

National Association for Music Education. (2013). *Workbook for the building and evaluating effective music education in the school ensemble.* Reston, VA: NAfME.

Sample Lesson Plan 1

Grade Level: 6
Class Subject: Choir Lesson Length: 45 Minutes

Louisiana Standards/Benchmarks Addressed in this Lesson:

M-CE- M1	M-AP-M1	M-HP-M1	M-CA-M1
M-CE- M2	M-AP-M4	M-HP-M2	M-CA-M2
M-CE-M3	M-AP-M5	M-HP-M4	M-CA-M4
M-CE-M4		M-HP-M5	
M-CE-M5			

Mastery Objectives:

At the completion of the lesson, the student will be able to:

1. Sing *Wake Every Breath* using correct posture and proper breathing techniques.
2. Evaluate the performance of others.
3. Self-assess using a student created rubric.

Materials:

- Copy of *Wake Every Breath* by William Billings for each student

Procedures:

Anticipatory Set:

- Students will participate in physical warm-ups led by a student.
- Students will participate in vocal warm-ups.
    - Student suggestions of appropriate warm-ups will be accepted.

Instructional Strategies:

- After warm-ups, students will create a large circle in the classroom by standing shoulder to shoulder and facing towards the center of the room.
- Students will sing *Wake Every Breath* for the "Circle of Music" activity (see attached)
    - Specific sections will be the focus of the activity.
- Students will come together for a teacher-led run through of *Wake Every Breath*.
- The teacher will record students singing *Wake Every Breath*.
- Students will return to their assigned seat and evaluate their performance of *Wake Every Breath* using a student-created rubric.

Closure:

- The student(s) will be prepared to answer the following questions when asked:
    - What is one thing new you learned today? Did anyone else learn this as well today?
    - What is one thing you could have done better today?
    - By a show of fingers, rate the quality of your work today (1, 2, 3, 4, 5)

Assessment:
Constant self-assessment during all singing.
Self-evaluation using a student-created rubric.
Informal assessments during closure

Sample Lesson Plan 2

Grade Level: 4
Class Subject: General Music Lesson Length: 40 Minutes

Louisiana Standards/Benchmarks Addressed in this Lesson:

M-CE- E1	M-AP-E1	M-HP-E4	M-CA-E1
M-CE- E2	M-AP-E4		M-CA-E2
M-CE-E3	M-AP-E5		M-CA-E4
M-CE-E4			
M-CE-E5			

Mastery Objectives:
Today, the student will be able to:

1. Compose a melodic musical phrase in groups using the recorder.
2. Evaluate the performance of others.

Materials:

- Recorder for each student
- Recording equipment

Procedures:

Anticipatory Set:

- Students will play through several songs previously learned on the recorder.

Instructional Strategies:

- Students will be divided into groups to compose a melodic musical phrase using the recorder.
- Students will work together to create and practice their musical phrase.
- Students will present their composition to the class.
- The teacher will record each performance for self-evaluation during another lesson.
- Students will offer positive feedback and comments based on performances by other groups.

Closure:

- The student(s) will be prepared to answer the following questions when asked:
  - What do you think was the hardest part about today's lesson?
  - What is one thing you could have done better today?
  - Did you find it easy to compose as a group?

Assessment:

- Constant self-assessment during all singing.
- Self-evaluation using a student-created rubric.
- Informal assessments during closure

Sample Lesson Plan 3

Grade Level: 9-12
Class Subject: Music Lesson Length: 2-4 Periods

Louisiana Standards/Benchmarks Addressed in this Lesson:

M-CE- H1	M-AP-H1	M-HP-H1	M-CA-H1
M-CE- H2	M-AP-H4	M-HP-H4	M-CA-H2
M-CE-H3	M-AP-H5		M-CA-H4
M-CE-H4			
M-CE-H5			

Mastery Objectives:
Students Will:

1. Record at least 10 minutes of unedited sound from a place of their choice
2. Using the recording as a base, manipulate the audio file (cut, shorten, move around, sound effects, etc.) into a music composition
3. Provide a paragraph to describe the space they recorded as well as their intention for the final composition

Materials:

- Recording of *Favorite Intermissions* by Chris DeLaurenti
- Music playing device
- Digital recording device (computer, cell phone)
- Computer with audio manipulation software (Audacity)

Procedures:

Day 1:

- Students will listen to selections from Christ DeLaurenti's CD *Favorite Intermissions* and other recent recordings from his website. Discuss the concept of a "phonographer" an DeLaurenti's approach to music composition
- Students will record 10 minutes of a sound space of their choice. Students will be encouraged to find a place that has either plenty of rich sounds of a variety of interesting sounds.

Day 2-3:

- Students work on manipulating their audio file into a musical composition using Audacity.
- Students will write a paragraph describing original space recording and the thoughts that went into shaping their final compositions.

Day 4

- Play student compositions for the class.
- Composers will be asked to describe their composition is organized.

Assessment:

- Students compose a “soundscape” composition using an audio recording
- Students describe the technology process and conceptual thoughts behind their musical soundscape.

This lesson plan was adapted from:

Hickey, M. (2012). Music outside the lines: Ideas for composing in K-12 music classrooms. New York, NY: Oxford University Press.

Louisiana Music Benchmarks for K-12
Retrieved from the Louisiana Department of Education

Creative Expression

Grade Cluster	K–4	5–8	9–12
Benchmark 1	Recognize and imitate simple melodies and rhythmic patterns using voice, musical instruments, or other sound sources (3)	Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles (1, 3, 4)	Create and improvise advanced musical forms using voice, musical instruments, or other sound sources, both individually and in ensembles (1, 2, 4)
Benchmark 2	Recognize basic notational symbols and express vocabulary that conveys precise musical meanings (3, 4)	Interpret notational symbols and vocabulary that convey precise musical meanings (2, 3, 4)	Apply with technical accuracy notational symbols and vocabulary that convey precise musical meanings (2, 3, 4)
Benchmark 3	Improvise or compose and perform simple musical ideas, such as echoing melody or short rhythmic patterns (1, 4)	Improvise or compose and perform written music (1, 4)	Improvise or compose and perform advanced compositions (1, 4)
Benchmark 4	Explore and express basic elements of music through voice, musical instruments, electronic technology, or available media (3)	Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media (3, 4)	Interpret and apply elements of music using preferred medium of performance (3, 4, 5)
Benchmark 5	Participate in organized musical activities including singing, playing, and movement (1, 2, 5)	Perform in organized musical activities including singing, playing, and movement (1, 5)	Perform in musical ensembles using preferred performance medium (1, 5)

Aesthetic Perception

Grade Cluster	K–4	5–8	9–12
Benchmark 1	Understand and apply basic music vocabulary to describe aesthetic qualities of musical compositions (1, 4)	Understand and apply expanded music vocabulary to describe aesthetic qualities of musical compositions (1, 4)	Understand and apply advanced music vocabulary to describe aesthetic qualities of musical compositions (1, 4)
Benchmark 2	Recognize and respond to concepts of beauty and taste in the ideas and creations of others through the study of music (1, 4, 5)	Recognize that concepts of beauty differ by culture and that taste varies from person to person (1, 4, 5)	Distinguish unique characteristics of music as it reflects concepts of beauty and quality of life in various cultures (1, 4, 5)
Benchmark 3	Demonstrate awareness of where and how music is used in daily life and within the community (1, 4, 5)	Describe the emotional and intellectual impact of music in various contexts (1, 4, 5)	Analyze and express the impact of music on intellect and emotions (1, 4, 5)
Benchmark 4	Recognize that there are many possibilities and choices available in the creative processes of music (4)	Demonstrate awareness of various traditional and technological options pertaining to creative processes in music (1, 4)	Compare and contrast traditional and technological options available for artistic expression in music (1, 4)
Benchmark 5	Participate in guided inquiry into the basic question "What is music?" and share personal feelings or preferences about music (1, 5)	Discuss the question "What is music?" and express intuitive reactions and personal responses to various works (1, 4)	Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward musical works (1, 2, 5)
Benchmark 6	Recognize and demonstrate behavior appropriate for various musical environments (4, 5)	Demonstrate and discuss behavior appropriate for various musical environments (1, 4, 5)	Evaluate and discuss appropriateness of behavior for different types of musical environments (2, 4, 5)

Historical and Cultural Perspective

Grade Cluster	K–4	5–8	9–12
Benchmark 1	Recognize musical styles representative of various cultures (4)	Identify distinguishing characteristics of musical styles representative of various historical periods and cultures (1, 2, 4)	Compare and contrast musical styles representative of various historical periods and cultures (1, 2, 4)
Benchmark 2	Recognize and discuss the function of music within historical and cultural contexts, including celebrations, ceremonies, and special occasions (1, 4)	Compare and contrast the function of music within historical and cultural contexts, such as celebrations, ceremonies, and events (1, 4, 5)	Analyze the function of music as it fulfills societal needs within historical and cultural contexts (1, 4, 5)
Benchmark 3	Recognize families of musical instruments and instruments of various cultures (4)	Identify specific types and uses of musical instruments in various cultures (4)	Compare and contrast types and uses of musical instruments in various cultures (4)
Benchmark 4	Recognize professions in music and identify the roles of musicians in various cultures (4)	Describe careers for musicians and compare the roles of musicians in various cultures (1, 4, 5)	Investigate and assess roles, careers, and career opportunities for musicians (3, 4)
Benchmark 5	Recognize great composers and their most significant musical works (4)	Identify major works of great composers and recognize achievements of prominent musicians (4, 5)	Identify prominent musicians of various cultures and compare their lives, careers, works, and influence (1, 4)
Benchmark 6	Recognize universal themes in music and how music communicates a universal language (1, 4)	Identify and discuss ways in which universal themes are revealed and developed in the music of diverse cultures and time periods (1, 4)	Analyze the universality of musical themes across cultures and time periods (1, 4)

Critical Analysis

Grade Cluster	K–4	5–8	9–12
Benchmark 1	Identify the music form (e.g., AB, ABA) and describe in simple terms how the elements of music are used in various works (1, 4)	Identify the music form (e.g., round, canon) and explain how the elements of music are used in works representing various genres/styles (4)	Distinguish and analyze elements of music and expressive devices as used in musical works representing diverse genres/styles (1, 2, 4)
Benchmark 2	Identify simple music events (e.g., dynamic change, meter change, same/different sections) while listening to a work (2, 4)	Identify and describe music events (e.g., entry of an instrument, meter change, return of refrain) while listening to a work (2, 4)	Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work (1, 2, 4)
Benchmark 3	Recognize characteristics of music that make a musical selection appropriate for a particular purpose (4)	Describe or explain characteristics of music in regard to suitability of musical selections for specific purposes (1, 4)	Analyze the appropriateness of music choices as they relate to purpose (2, 4, 5)
Benchmark 4	Identify relationships among music, other arts, and disciplines outside the arts (1, 4)	Describe relationships among music, other arts, and disciplines outside the arts (1, 4)	Explain commonalities and differences among music, other arts, and disciplines outside the arts (1, 2, 4)
Benchmark 5	Devise criteria for evaluating music and music performances, and express opinions using basic music vocabulary (1, 2, 4)	Use appropriate criteria and expanded music vocabulary to evaluate the quality of music and performances (1, 2, 4)	Use appropriate criteria and advanced music vocabulary to critique the quality of music and performances (1, 2, 4)

Post In-Service Questionnaire

Thank you for attending today's professional development session. Please fill out this questionnaire so that future presentations may be improved. Thank you!

1. Following this presentation what would your conception of a student-centered classroom entail?

2. Prior to today, were you actively including student-centered learning practices into your daily teaching? What are some of these practices? Could you draw any connections between what you experienced today and the practices you are already employing? What are some of these?

3. What are some specific practices that you learned about today would you would consider implementing in your own classroom?

4. Is the topic of student-centered learning one you would like to explore further? Why or why not?

5. What suggestions might you offer to make this in-service more useful or efficient in future presentations?

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