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Making a scene: empowering third-grade students towards creative, independent, and collaborative musicianship in an after-school general music program

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Boston University

Making a Scene: Empowering Third-Grade Students Towards Creative, Independent, and Collaborative Musicianship in an After-School General Music Program

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Curriculum Organization in Music Education

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At the time of designing this curriculum, I was not active as an in-service music teacher. The community and school context provided here was selected based on my interest in teaching in metropolitan areas, and proximity from Boston University. In examining community and school demographics, I discovered that while the Jackson/Mann K–8 School well-represents metropolitan schools in the United States, it is also unique in demographic composition. This has encouraged me to reconsider some of my original conceptions of the curriculum, and to critically examine how my praxis is actually informed by philosophy and teaching context. Thus, the curriculum that is presented here is intended to serve a broad spectrum of students, and could be adapted to serve classes and schools outside of Boston and the Jackson/Mann. Ultimately, the curriculum was designed to empower students towards making original music, making music collaboratively, and recognizing their potential to make music in the future. These are goals that are useful in all teaching contexts.

Teaching Context

What follows is a description of the demographics of Boston, Massachusetts, the Boston Public School system, the neighborhood of Allston, and the Jackson/Mann school. A musical ethnography of Boston is included to provide a more holistic and relevant context for teaching, and data from a comparable student population has been analyzed to further inform the development of a curriculum for this environment. However, it is important to note that these data are from an unpublished set provided to me by the course instructor, rather than an actual survey of students in the Jackson/Mann (Urban Data Set, n.d.).

Boston, Massachusetts

The city of Boston is the third most densely-populated large city in the United States, with a total population of 673,184 people (United States Census Bureau, 2016). This estimate

does not include those living in bordering cities of Brookline, Cambridge, and Somerville, which are connected to Boston via rapid public transit. The population consists of 48% male-identifying persons and 52% female-identifying persons, and the voting age population consists of 53.2% of persons born female, and 46.8% born male (U.S. Census, 2016). In total, 70% of people in Boston are of voting age, but further analysis of demographics reveals that Boston has a relatively young voting age population (see Appendix A; U.S. Census, 2016). Furthermore, the population is diverse in terms of race and ethnicity (see Appendix A; U.S. Census, 2016).

Boston Public Schools and the Jackson/Mann K–8 School. It was important to me to approach curriculum development with the Jackson/Mann in mind because while it is located in a large city, the neighborhood is both comparable to other parts of Boston, and smaller cities and towns in Massachusetts alike. The neighborhood of Allston is easily accessible via public transit, and is only about a 20-minute train ride away from the Downtown neighborhood. However, the landscapes of Boston change dramatically from section to section, and while some parts of the city have tall buildings or lush green spaces, Allston is largely made up of older brick and stone buildings, and small businesses (see Appendix B). Neon lights are found in the windows of such establishments, and public art covers the walls of certain buildings (see Appendix B). Allston is a particularly unique neighborhood because of the large college and university student population (United States Census Bureau, 2010), in addition to the permanent residents who are, as previously described, diverse in terms of race and ethnicity. To reflect the diversity of the city, neighborhood, and school, the motto found on the walls and website of the Jackson/Mann is "Unique Yet United!" (Jackson/Mann, 2018).

The Boston Public Schools (BPS) enrollment by sex assigned at birth is 51.9% male, and 48.1% female, while that of the Jackson/Mann is 57.5% male, and 42.5% female (see Appendix

A; Massachusetts Department of Elementary and Secondary Education, 2018). Other discrepancies in demographics can be found when examining enrollment data, particularly regarding race and ethnicity, in comparison to similar demographics for the city at large. Minority populations in the city are majority populations within the schools, and particular groupings of populations may be found by school and neighborhood (see Appendix A; Massachusetts, 2018). An important example of this population distribution may be observed in the Jackson/Mann. While BPS enroll a small percentage of students with a Native American background, nearly a third of students in the Jackson/Mann identify as Native American (see Appendix A; Massachusetts, 2018). However, enrollment by grade level is fairly representative of BPS within the Jackson/Mann (Massachusetts, 2018). Furthermore, the Allston-Brighton neighborhood—as categorized by the Boston Public Schools—is average in terms of student needs such as free and reduced lunch, disability services, and English Language Learner enrollment (Boston Public Schools, 2016a).

Musical ethnography. The city of Boston hosts myriad opportunities to hear and participate in live music. As a leader in classical and early musics, several world-class ensembles such as the Handel and Haydn Society and Boston Symphony Orchestra are based in the city. Furthermore, many professional ensembles are dedicated to new classical music, such as Juventas New Music Ensemble, and Boston Modern Orchestra Project (Allen, 2016). However, in addition to these anchor institutions and the many other organizations in Boston dedicated to classical music, there are also many opportunities to hear and participate in alternative rock, hip-hop, and pop musics. Within these realms there are also many underground music venues and experiences in the city (Bedian, 2016). However, it is critically important to examine where in the city such music-related opportunities exist. While Allston is geographically accessible to

other neighborhoods in the city, barriers to entry such as registration fees may prevent many local students from participation in music (Ayón, 2013; Ward, Strambler, & Linke, 2013). Furthermore, many of these opportunities focus on classical music, which, according to students in a comparable population, is not preferably desired to be expanded in the school music curriculum (Urban Data Set, n.d.).

Data from a student population. To better-inform my curriculum development process, I analyzed the preferences of students in a large, metropolitan area (Data Set, n.d.). So, while the students surveyed to collect these data are likely not those who are enrolled in BPS or the Jackson/Mann school, their backgrounds and environments may at least be somewhat similar. Regarding the genres of music preferred by students, over 60% preferred hip-hop and pop musics, and about 20% preferred rock (see Appendix C; Data Set, n.d.). Regarding possible engagement with music—the opportunities that students could participate in outside of music in schools if they elected to do so—2.6% of students stated that they could make music with another family member. Playing with others, music lessons, and concerts were opportunities for 3.8% of students, respectively. Church and music festivals were opportunities for 6.4% of students, respectively. Internet resources were available to 7.7% of students, 11.5% of students had access to radio, and the remaining 48.7% of the student population stated that personal listening was a possible engagement outside of music in schools. Regarding students' actual engagement with music outside of schools, less than 1% of students surveyed claimed to engage in singing, few students claimed to engage with music through concerts, church, gaming, or playing instruments, but many engaged in personal listening, while 16.4% of students claimed to have no musical engagement outside of schools (see Appendix C, Data Set, n.d.). Now focusing on students' desired musical engagement in school, only .9% of students claimed to be satisfied

with current musical offerings or desired a classical music unit, respectively, 2.7% of students desired piano and drum lessons, respectively, and 3.6% of students desired guitar and DJ lessons, respectively. Furthermore, 8.2% of students desired more music in classes and halls, 10% of students desired a pop music unit, 19.1% a rap and hip-hop unit, and 15.5% desired a production class. About a quarter of students surveyed did not know what they desired to see in addition to current school musical offerings (see Appendix C, Data Set, n.d.). This finding highlights how a comparable student population may be in particular need of additional music programming in the school curriculum, as mere possibilities of music-making appear to be unknown to many students.

Why composition and songwriting? I developed this curriculum to serve third-grade students in an after school program—which does not yet exist—in a public school such as the Jackson/Mann. All third-grade students would be eligible to participate in the program, regardless of their music participation within or outside of school. The primary focus for the curriculum is composition, both as an individual and collaborative activity within a musical community. However, the term *composition* should be broadly defined to best serve the students in a given class setting (Ruthmann, 2008). The Jackson/Mann's three-word motto "Unique Yet United!" (Jackson/Mann, 2018) has informed the kind of community that will be fostered in the implementation of this curriculum, but that will only be possible with an inclusive definition of *composition*, and the acknowledgement of student backgrounds, desires, and needs (Hickey, 2001; Kim, 2013; Ruthmann, 2008). This is particularly important because of the lack of musical opportunities for students to participate in outside of school within the neighborhood of Allston, and because developing agency through creative activities will empower students towards creating their own opportunities in the future (Bandura, 2012; Hendricks, 2016). Allston is

fortunate to enjoy a robust, underground musical landscape for adults to participate in, but K–8 students do not have many opportunities to make music outside of school or home. The musical community developed within this school will be a meaningful, critically-engaging environment that students will develop through this proposed curriculum. Participation in the development of and music-making within such an environment will empower students towards creative, independent, and collaborative music-making later in life.

Philosophy

If "music is essential to our humanness," (de Quadros, 2012) then music educators play a crucial role in the lives of young people, as key figures in their holistic development as human beings. Music educators have the power to decide what music is taught, how music is taught, and to whom music is taught, thus deciding which persons are empowered to musically develop in educational contexts. My goal is to provide opportunities for all students, and to empower students towards critical conscientization (Freire, 1970/2000) through music-making that leads to continued musicking throughout their lifespan. My goals are based on educational philosophy, theories of developmental psychology (Miller, 2011), praxialism in music education (Elliott, 1995), and critical pedagogy (Wink, 2011), as I will explain in this section of the document.

Educational Environments

Through this proposed curriculum, I aim to not only plan course content, instructional methodologies, and a timeline for delivery, but also to encourage the development of a creative music community. Because of this focus on creativity, collaboration, and the development of individual skills and knowledge with peers, it is important to consider the roles of students, educators, and communities in this context (Goodrich, 2007; Vygotsky, 1978). Furthermore, according to Green (2005), acknowledgement of musical and non-musical aspects of student

environments and backgrounds significantly contributes to their development of attitudes regarding music and education. In this section of the document, I will clarify what I believe the roles of students, educators, and communities should be in education.

The roles of students. Vygotsky's (1978) sociocultural approach to developmental psychology, and Style's (1988) approach to curriculum development have influenced how I view the role of students in education. Students, in any context of education, are the entire reason for a context of education to exist. They are the most important stakeholders in any educational environment. However, while the primary focus of the educators should be the students and development of students, it is important to recognize that students already possess a wealth of knowledge and experience, which they bring with them into every classroom environment they enter (Freire, 1970/2000). Their primary responsibility is to develop and sustain—with educators and other stakeholders in the educational environment—a safe learning environment in which all persons can participate in all of the activities which take place in the environment. Assuming that the primary responsibility is being fulfilled, their other broad responsibility is to participate in the educational environment, in ways that are meaningful to them and their peers. This will enable students to learn with and from one another, and contribute to the learning and knowledge of individuals while they contribute to other individuals in their environment (Freire, 1970/2000; Goodrich, 2007).

The roles of educators. Unlike dominant theories modeling the banking concept of education (Freire, 1970/2000), in which students are viewed as "'receptacles' to be 'filled' by the teacher" (p. 72), I posit that the primary role of an educator is to foster the development of a safe environment, in which all persons have the ability to contribute to and benefit from processes of learning. To ensure that all students share this ability and the benefits of such an environment,

educators must engage in equitable curriculum development and instruction, so that students with backgrounds that have historically been oppressed by systems of power have fair access to class activities. However, Hess (2017) has highlighted how problematic *equity work* can be, especially when done by white, Eurocentric educators such as myself. Some of the issues that educators should be cognizant of when engaging in such work, according to Hess (2017), are additive multiculturalism, power plays on class material, and assuming knowledge based on cultural heritage. This also means that planning and reflection should occur while considering the community at large, with an intention of recognizing differences in worldviews, and negotiating solutions that best serve the students. Furthermore, the input of students must be valued as well, as the community within the educational environment is mostly constituted by them, and ultimately exists for and revolves around them. Such an environment can only exist when their desires and needs are understood and honored (Freire, 1970/2000).

The roles of the community. The community in which a school or class environment is situated plays a vital role in the development of students (Jones, 2006a). Educators should facilitate engagement within and with the community to empower students towards gaining meaningful connections with their community, and an understanding of what roles they play in it. From this understanding, students—with their peers and the educator—can begin to develop a critical understanding of power within their community, and within larger macrosystems the community is a part of (Freire, 1970/2000). Style (1988) posited that curricula should be designed to empower students towards viewing the world through a “window” and “mirror” (p. 1), because people learn about themselves while learning about others (p. 2).

Statement on worldviews. Because the curriculum I have designed is based in collaborative work, it is important to acknowledge different worldviews that may at times be in

conflict within the educational environment (Smith, 2018). This is a critical aspect of curriculum development, because according to Smith (2014, 2018), biases of the educator towards a particular worldview can affect a student's development of attitudes towards music-making experiences. Furthermore, when considering Freire's (1970/2000) concept of conscientization, it becomes clear that recognizing worldviews should be an important part of education for students, as this will help them develop a second-tier worldview (Foss & Rothenberg, 1987) and connect with peers—despite differences—as they gain a holistic view of the environment in which they are situated, and their first-tier worldviews may initially be in conflict or harmony.

Social Constructivism

According to McKinley (2015), *social constructivism* is an epistemological framework established from Vygotsky's (1978) sociocultural approach to cognitive development, focusing on the individual's interaction with their environment. Social constructivists view knowledge and learning as artifacts and processes which occur in the context of the environment (Miller, 2011). This is an underlying aspect of my philosophical grounding for curricula and instruction because of the emphasis that is placed on the learner's reality and the context in which music and music-making exists.

Theories of Developmental Psychology

Two developmental theories that have influenced education in the last century are Piaget's (1936) cognitive stage theory and Vygotsky's (1978) sociocultural approach (Miller, 2011). It is important to open this overview with Piaget's stages because of how other approaches and theories can be applied within the various stages, and become expanded upon because of the information that Piaget provides regarding life and development within those stages (Piaget, 1936). This has also served as the basis for many education-related studies, and

have influenced curriculum design and lesson planning for educators (Miller, 2011). In Piaget's model, there are four stages of childhood life; the sensorimotor period, preoperational period, concrete operational period, and the formal operational period (Piaget, 1936). This theory of cognitive development and studies influenced by it (as cited in Miller, 2011) have influenced my curriculum design and instructional methodologies, as I will describe in greater detail later in this document. In brief, while music composition and social justice will be included in the curriculum, classroom activities will allow students to engage in such practices in ways that are meaningful to them as third-graders, persons in Piaget's concrete operational stage of cognitive development (Piaget, 1936).

Vygotsky's sociocultural approach. The sociocultural approach provides a completely different outlook on child development (Vygotsky, 1978; Miller, 2011). While researchers may use Piaget's cognitive stage theory to focus on children and the minds of children, they may not use the theory to begin to account for the world around children. Observations interpreted through this lens may imply that development takes place despite what is occurring in a child's life (Miller, 2011). Vygotsky (1978) acknowledged this sociocultural influence, and thus, some of the *why* questions that cannot be investigated using Piaget's stages may begin to be explored with Vygotsky's approach (Miller, 2011). The five aspects of Vygotsky's (1978) theory are the child-in-activity-in-context, the zone of proximal development, the sociocultural origins of mental functioning, the mediation of intellectual functioning by tools provided by culture, and sociocultural methodology. Vygotsky also posited that an inner force is ultimately interacting with the world around the child, and that the environment can be constructed in part by the child themself (Vygotsky, 1978). This has influenced my decision to make collaboration and the establishment of a creative environment foci of my curriculum development.

Musical identity development. According to Lamont (2002), children begin to develop differentiated concepts of identity around age seven, and “[c]hildren’s musical identities should be based initially on external and observable activities and experiences, and being a member of a group involved in music will be an important part of a musical identity” (p. 43). These musical identities develop as people age and continually interact with their environment (Hargreaves et al., 2002). Musical identities are critically important to consider, because how a child develops self-understanding and self-other understanding is highly influenced by their conceptualization of identity (Lamont, 2002). Understandings of identity thusly influence the attitudes of students with regard to music, and are essential to one’s development as a musician (Hargreaves et al., 2002). This is further reason why the development of a musical community will be a focus of my curriculum and teaching, because students will have a place to create and take on roles directly corresponding to and informing their concepts of musical identities.

Praxialism

Contemporary philosophers lead by David Elliott (1995, 2009) have established a praxial view of music education, which incorporates the philosophy of Paulo Freire (1970/2000). Praxialism is a major philosophical movement in contemporary music education (Regelski, 2009), and situates music-making as an action that people perform in contexts of the self, society, and self-in-society (Elliott, 1995). Martin (2009) has directly related these philosophical foundations of individual and societal contexts to composition and improvisation by highlighting how people perform these activities with reflection and self-realization, and acknowledgement of socio-environmental impacts. Furthermore, Barrett (2009) has proposed a systems approach to creativity, which music educators can use to consider the individual and social contexts in which music-making occurs. The systems approach highlights a need for educators to assess student

work while acknowledging their own value systems, which they hold as more advanced musicians than their students—which may place unfair judgements upon their students because they created their work with inherently different values as a less knowledgeable or skilled musician in comparison to the educator (Barrett, 2009).

Competing views. Music education as aesthetic education (MEAE) is the most prominent competing philosophical viewpoint to praxialism in music education (Regelski, 2009). Music educators who practice MEAE seek to teach music and foster musical understanding in ways that are “true to its artistic nature” (Reimer, 1989, p. 26). While it is true that music is an art form, and music teachers have a basic responsibility to foster an understanding of the art form at hand (e.g. the piece of music being performed or created in class, or the music being heard as an example of structure and content, etc.), this rationale has been used by educators to discriminate against certain students and musical practices, and to sustain the systems of power and oppression that currently exist in music and music education (Koza, 1994). Currently, music education in the U.S. is grossly biased towards Western classical musics, which historically favors whiteness and masculinity in leadership, while devaluing non-Western practices and discriminating against musicians who are women, people of color, or identify with other marginalized groups relating to sexual orientation, ability, age, etc. (Koza, 1994). Thus, when music educators exclusively build curricula around and for the musical practices of the Western canon, they decide which students are favored in the classroom (Small, 1990). However, it is possible to include aesthetic education in praxis, as Barrett (2002) has *resituated* MEAE to apply to a broader spectrum of musics and musicians—thus developing MEAE into a more inclusive practice, and an important aspect of musical conscientization (Freire, 1970/2000).

Critical Theory and Critical Pedagogy

My beliefs about and goals for music education are grounded in the philosophy and work of Paulo Freire. Freire originally described critical pedagogy and conscientization in *Pedagogy of the Oppressed* (1970/2000), which is the foundation upon which my views are established. Critical pedagogy, as described by Freire, is teaching and learning in dialogue to acknowledge and transcend systems of power and oppression that exist in society, which limit the achievements of the learner in most contexts (p. 48).

Conscientization. *Conscientization* is the sociopolitical self-realization that occurs through critical pedagogy, and is an action that is required to occur for persons to capitalize on their potential (Freire, 1970/2000, p. 67). Because I posit that music educators should provide opportunities for all students to develop musically, and empower students towards lifelong musicking, critical self-realization must be a goal for music educators as well. As described previously with foci on educational environments and musical identity development, one's ability to succeed in music is inherently reliant on their ability to recognize and capitalize on their potential as a musician, which is one of the many potential results of conscientization (Abrahams, 2005; Freire, 1970/2000; Wink, 2011).

Thus, my philosophy of music education is praxialist, and grounded in critical pedagogy. Youth are an endemically oppressed group of people (Kozol, 1991; Wink, 2011), and by acknowledging systems of power that exist in and outside of schools and music, first steps can be taken to claim accountability and agency for musical development (Freire, 1970/2000; Wink, 2011). This will lead to lifelong learning (Aspin, 2000) and musicking that will allow people to further realize their potential as musicians—and indeed, as people—and further grow musical cultures and practices without sustaining oppressive hierarchies that currently exist in music

(Freire, 1970/2000; Wink, 2011). I believe this is an approach that should be taken in all teaching contexts, because of the adaptability that is not only possible with critical pedagogy, but required for conscientization to occur (Freire, 1970/2000). As we grow into our humanity, so too will our environments and cultures to become more conducive to healthy, sustainable, artistic human life.

Rationale Statement

With a teaching context and personal philosophy of music education now established, I will now rationalize my creative third-grade curriculum within those contexts. In this next portion of the document, I will describe why such a curriculum is important for metropolitan teaching contexts, and how it is aligned with philosophies of music education. Furthermore, I will rationalize the curriculum in accordance with state and district education policies, and potential grantmaking resources that support music education initiatives, including federal educational policies, the cultural grantmaking agency of the state government, and independent grantmaking agencies which support music education initiatives. It is important that such standards and resources be considered because of the intended teaching context in which this curriculum is situated, as an after-school program which does not yet exist. Student assessment and program evaluation will also be explained and rationalized within this section, in relation to philosophy, policy, and resources.

Creative Music-Making in Context

As described previously, Allston—and Boston more broadly—is home to a vibrant DIY (do-it-yourself, or *underground*) music culture, in which many individuals from local areas and around the country make music in informal settings. Performances of popular musics take place in myriad venues, including community centers such as local businesses—but not music halls or other businesses usually intended to host musical performances—private living rooms and

basements, and patios. DIY musics are often different from the kinds of music made in schools, as they reflect the desires and needs of individual musical identities formed around rock, pop, and hip-hop cultures (Lonie & Dickens, 2016; Shepherd & Sigg, 2015; Verbuč, 2014). There is a communal aspect of this music-making that is vital to the process, as individuals work together to create performance experiences with, for, and by the local community (Verbuč, 2014). The politics of this music culture makes this possible, as this industry of music exists outside of the capitalist system which governs the music industry more broadly, as well as the governing of education policy (Apple, 2014; Kozol, 1991; Lonie & Dickens, 2016; Shepherd & Sigg, 2015). However, this community is also possible due to the agency that is exercised by individuals within the community. There is a constant flow of power and leadership within DIY music communities, as roles—such as listener, performer, venue host—within those communities change (Verbuč, 2014). This is why it is vital that music-making in schools be collaborative, so that students may begin to experience music-making within a community context, and so that non-musical skills that are often required in music-making situations later in life may be developed. Furthermore, as evidenced by Lamont (2002), it is vital that meaningful, creative collaboration initially begins in third-grade, as students can begin to develop differentiated concepts of identity around age seven. Such identities are required to develop and sustain musical cultures (Lamont, 2002; Verbuč, 2014).

Response to musical ethnography. Jones (2006b) posits that the future of music education as a "viable school offering" (p. 1) depends on relevant music curricula that is developed with informance of student demographics. Because this program should meet the needs and desires of as many students as possible within a given school setting, it is important to consider the data collected in a student and community musical ethnography (Jones, 2006a,

2006b). When a metropolitan student population was surveyed to learn about their musical preferences, they reported that pop, hip-hop, and rock musics were most preferred (Data Set, n.d.). Furthermore, when asked what they would like to have in addition to current school offerings, they reported that production classes and units on pop and hip-hop musics would be most preferred (Data Set, n.d.). The curriculum that I have designed is responsive to these findings, as students will be welcomed and implored to creatively make music with their preferences in mind. The music that will be experienced and examined at the opening of the creative portion of the curriculum will primarily include pop, hip-hop, and rock musics, and music composition experiences will include music technology and digital production strategies (see Appendix D). However, it should be noted that production will not be a primary focus of the class, as production skills will only be utilized to realize musical compositions, rather than solely being developed as a musical skill. This is a point of tension that exists between student preferences as indicated in the musical ethnography data, and my curriculum development (Data Set, n.d.). I have decided to not focus the class on these skills because I intend to empower students towards making music, without relying on music technology and the music technology industry as problematized by Hickey (2001) and Ruthmann (2008). Such reliance would not truly empower students towards independence and critical conscientization (Freire, 1970/2000).

Standards and policies. Regardless of where geographically such a curriculum would be implemented, educators should be aware of how planning and instruction is situated within education policies. Because the ideal school model as described in this document is in Boston, Massachusetts, arts education guidelines from both the Massachusetts Department of Elementary and Secondary Education (1999), as well as the Boston Public Schools (2016b) will be analyzed, and the curriculum will be rationalized within those frameworks in this section. Tensions

between my curriculum development and standards will be analyzed and rationalized in accordance with philosophy and the student musical ethnography (Data Set, n.d.).

Massachusetts Arts Curriculum Framework. For several decades, the Massachusetts Arts Curriculum Framework (Massachusetts Department of Elementary and Secondary Education, 1999) has been the guiding policy regarding music and arts education in Massachusetts public schools. The five standards relating to music as listed in the Framework document are 1) Singing, 2) Reading and Notation, 3) Playing Instruments, 4) Improvisation and Composition, and 5) Critical Response. While indeed the fourth standard is most heavily emphasized in the curriculum I have developed, all of the standards described in the Massachusetts Frameworks will be meaningfully represented throughout the course. The first part of the year will largely represent what many in-school elementary general music classes are in the United States (Kelly-McHale, 2013; Shouldice, 2017), and music-making activities will largely focus on singing and movement. In the second part of the year, that focus will change to incorporate more technology and creative work, though the goals of generating musical knowledge and skills as a class will remain (see Appendix D). Furthermore, instruments will play a crucial role throughout the class, and they will be played and created in traditional and non-traditional manners. For example, students will play on drums and barred instruments from an Orff instrumentarium, but students will also use classroom objects as instruments. The class will also spend time creating notation, and developing music notation literacy. Kodály (1967) and Waller (2010) have posited that notational literacy is most effectively developed when multiple forms of notation are studied and used in classroom contexts. One of the minor goals from this work is to develop a basic reading skill using Western notation, as in addition to DIY music, classical music is also a very influential aspect of Boston’s musical ethnography (Allen,

2016). Finally, critical response will become emphasized in the second part of the curriculum as well, once students begin to experience and respond to musical examples, the work of their peers, and their own artistic works.

Boston Public Schools Arts Course Guides. In addition to the Massachusetts Frameworks (1999), BPS (2016b) has created an arts curriculum guide to align course offerings with state standards. Thus, there are specific course guides for all musical activities in BPS, and the course proposed in this curriculum should be considered as "Grade 3-5 Music," in the BPS course guides (Boston Public Schools, 2016b). The official description of the Grade 3-5 Music course follows.

> "Students will review basic pedagogy and rudiments of vocal and instrumental music. Students will continue to practice healthy breathing, posture and sound production. Students will continue to develop musical concepts, vocabulary and skills through a growing repertoire of music. Students will be active participants (musicians) learning through practice and repetition of songs, activities, and musical games. Listening, analyzing, and describing music will be integral in all lessons" (p. 4).

Because the foci of this class will not primarily include singing and listening, there is tension between the curriculum I propose in this document, and the BPS course guide (2016b). In particular, students will not be concerned with breathing and posture for singing in this class, as musical experiences will be centered on technology, and creative and collaborative processes in music-making. This approach is better-aligned with the community musical ethnography as previously referenced.

Resources

Because this curriculum is intended to be delivered in an after-school setting, it is important to consider the logistics required to establish and sustain such a program. My unique background in music business and arts administration suits me not only to teach in such a setting,

but to identify and develop the resources that are required to establish a non-profit entity that would act in partnership with the public school. The program would only require school resources in the form of classroom space and existing classroom materials. Additional instruments, technology platforms, student transportation, and infrastructure would be funded through the non-profit entity rather than the BPS or Jackson/Mann budget. Thus, in lieu of discussing school resources due to my limited access to institutional knowledge as a pre-service educator, I will identify and discuss resources that would be required to implement such a program without regard to specific schools or geographic location within Boston or Massachusetts.

Every Student Succeeds Act. The Every Student Succeeds Act (ESSA) of 2015 is the current governing law of public elementary and secondary education in the United States (Every Student Succeeds Act of 2015). Student Support and Academic Enrichment Grants make up the second largest funding authorization of the ESSA, at 1.6 billion dollars per year from 2018–2020 (Every Student § 4112, 2015). These block grants are intended to provide school districts with the resources necessary to make improvements in three areas, 1) access to and opportunities for a "well-rounded" education, 2) safe and supportive conditions for learning, and 3) access to learning experiences supported by technology (Every Student § 4101, 2015). Because this proposed curriculum is tied to two of those three key areas—access to and opportunities for a well-rounded education, and access to personalized learning experiences supported by technology—such a program is viable to be included in a competitive district-wide proposal to receive block grant funding from the U.S. Department of Education. This is important to consider because not only would this benefit a program in Boston or Massachusetts, but anywhere in the United States.

Massachusetts Cultural Council. Refocusing on the proposed teaching context for this curriculum—the Jackson/Mann school in Boston, Massachusetts—it is important to consider more local and targeted resources for program support. The Massachusetts Cultural Council (MCC) is the official funding agency of the state government for arts and cultural initiatives. In fiscal year 2018, the MCC budget totaled at 15.7 million dollars to be invested through various initiatives, such as local cultural councils, artist fellowships, and YouthReach (Massachusetts Cultural Council, 2018). From 1999–2018, YouthReach has granted over 13 million dollars to 120 organizations, and this would be the primary MCC initiative to potentially partially support such a non-profit entity (Cultural Council, 2018). This is important to consider because the program would be competitively advantaged to apply for this funding in any district in Massachusetts, even though the ideal teaching context is located in the state capital.

Independent grantmakers. While government programs are an important part of any program development portfolio, such a development strategy should remain diverse to avoid issues of sustainability. Furthermore, because government support can vary from state to state—Massachusetts is privileged to enjoy comparatively generous public arts funding (Georgiou, 2008)—it is vital to consider independent grantmakers, and initiatives specifically targeting music education. As an example, the Give a Note Foundation has provided 1.2 million dollars in funding to music education initiatives as of 2018 (Give a Note Foundation, 2018), and the curriculum proposed in this document is well-aligned with the criteria of the Music Education Innovator Award (Give a Note, 2018). This grant program celebrates curricula that includes content that is "new for the school system," and is inclusive of students who may not usually be enrolled in a music course (Give a Note, 2018).

Assessment and Evaluation

Because of the unique and dynamic nature of this proposed curriculum and program, assessment and evaluation should be considered in such ways and with special consideration. Student assessment will take various forms and flow in various directions—from student-to-student, teacher-to-student, student groups to individual students, and so on—so that students will develop in safe, holistic manners throughout the course of the curriculum (Hickey, 2001). Furthermore, because of the organizational quality of the program as a non-profit entity in addition to being a public school entity, program evaluation should be tied to both student assessment and external expectations of the program as stated by community stakeholders and grantmakers (Kaiser, 2013, p. 126).

Student influence on assessment. Although the primary focus of this curriculum will be to produce new music, examples of existing musical practices will be helpful and inspirational to students (Kim, 2013). This will be the starting point for student engagement in the curriculum building process, as the desires and curiosities of the students will be given priority over my artistic desires as a musician (Allsup, 2003). However, my pedagogical desires and duties as an educator beckon me to still have a voice in the class. Rather than taking on the role of *expert* as problematized by Hickey (2001) and Ruthmann (2008), I will seek to provide content that I believe to be useful and inspirational to young musicians, an active class participant. Thus, students will largely have control over the content of the course by creating their own content and bringing their own cultural preferences into class. However, as the curriculum unfolds over time, and more class time becomes dedicated to creating, the instruction will also be gradually handed over as well, in the process of creating an artistic, creative environment, in which students are constantly providing peer feedback and instruction, and my professional feedback

becomes more focused on student intent rather than compositional—or otherwise musical—products (Hickey, 2001; Ruthmann, 2008).

Consensual assessment and student intent. This focus on student intent rather than compositional product was proposed by Ruthmann (2008) as a practice for assessing student work, while maintaining their focus on composition for the self, as opposed to composition for the teacher. This practice is related to critical pedagogy because the classical hierarchy of school and musical practices is avoided in the assessment process. Furthermore, Hickey (2001) has applied Amabile's (1982) consensual assessment to student musical compositions, and concluded that music teachers are most qualified among experts—such as composers, music theorists, student peers—to provide accurate assessment in this manner, which focuses on compositional product with specific relation to student intent. I will seek to provide this feedback in productive manners, while students will receive less formal feedback from peers throughout the course of composition experiences.

Program evaluation. In addition to the formal and informal student assessment that will be taking place as previously described, my teaching and the holistic growth of the program will also be evaluated to ensure that goals are being met and appropriately adapted, and so that other stakeholders in the educational environment may be made aware of program achievements. This will also help to provide a transparent view of the program to community members, families, and other members of the school community, so that alignments or misalignments may be managed accordingly. Furthermore, because the curriculum is intended to be part of a non-profit entity in addition to the Jackson/Mann and BPS, funding agencies will require program evaluations as part of a grant-awarding agreement (Kaiser, 2013). My goal is to build upon student assessment to create a program evaluation process which aligns with school, state, and granting agency

standards to both streamline the evaluation process, and create a holistic view of program evaluation at the same time.

Curricular Content

As previously stated, the curriculum has been developed to include two macro-level parts of the overall curriculum map. The first part of the course will focus on general music, as every student should experience a classroom general music setting in their education. These fundamental activities will empower all students towards meaningful participation in the more creative portion of the curriculum. While there will indeed be creative and collaborative activities in the first part of the course, the second part of the course will highlight these experiences, but focus more on creativity and the use of technology.

Part One: General Music

In the first part of the course, which will unfold over the first four-and-a-half months, students will primarily focus on singing and movement. During this time, students will also begin to work creatively, through sound exploration activities and introductory composition experiences. This will also be a crucial period in the curriculum because students will first collaborate, and build their creative community during these months. Furthermore, instruments—and found objects used as instruments—will be used in traditional and non-traditional manners so that students may experience instrument playing, and instrument creating.

Part Two: Composition, Creativity, and Collaboration

In this portion of the curriculum, student work will become entirely focused on creative and collaborative music-making. Rather than focusing on singing, students will immediately begin to work with technology of various forms, and to form connections between technology and their music which does not require such technology. Students will also begin to work

together in new ways, as collaboration will become more focused on creative processes than performance products, such as singing a round or dancing. During this time, there will also be more student-centered activities focused on planning and reflection, rather than making music that is more teacher-centric—such as learning songs that the teacher knows, or interpretively moving to music that is played by the teacher—as in the first part of the course. Connections are to be a focus as well in this part of the class. Students will explore opportunities to connect with themselves, their peers, and their community, as well as with the world more broadly, and the future of all of these contexts. However, it is important to note that because concepts of differentiated identity will still be new to these third-grade students (Lamont, 2002), this connection-building work is meant to be introductory, so that all students may begin these processes for the first time, and gain a basic understanding of why these connections are important.

Major Themes

Throughout the course of the year, seven major themes will guide music-making activities within the course. These themes have been designed to spiral around concepts of the self and the community, as connections to each concept will be made throughout the curriculum in response to each other. Finally, the concluding major theme will guide students towards music-making beyond the course, to succinctly close a micro-level spiral within the course, but continue on to a macro-level spiral which can exist in an extension of the program, or other music-making experiences in general which may occur throughout the lifetime of a student. These major themes are: 1) Musical foundations and personal ethnography, 2) Musical foundations and community ethnography, 3) Musical foundations and social practice, 4)

Composition and technology, 5) Composition and self-actualization, 6) Composition and entrepreneurship, and 7) Composition and social justice.

Essential questions. Jacobs (1997) stated that *essential questions* should be used as organization tools in curriculum development, as a course can be guided but not restricted by asking questions rather than stating directions (p. 25). Essential questions play a vital role in the organization of this proposed curriculum, because questions will be used to focus class activities more frequently than major themes, as listed previously. While some themes organize several months of the calendar year, essential questions will change from month to month, and break down certain themes which require more exploration than others. These questions have been designed to similarly elicit a sense of spiraling within the curriculum, so that major themes may connect in more direct manners than they would have by standing alone. Furthermore, all of the essential questions—similarly to the major themes—are directly and inherently connected to music-making, and context in which music is made (see Appendix D).

Activities

With the curriculum now introduced using macro-level themes and questions, I will now discuss activities in greater detail. As mentioned previously, the first part of the curriculum will largely represent a general music class which may typically be found in elementary schools throughout the United States. Activities during this portion of the course will focus on Dalcroze Eurhythmics movement, and singing inspired by the Kodály tradition. Students will sing with hand signs and solfege as used in the Kodály approach, to advance musical fundamentals of pitch and rhythm first established in Eurhythmics activities. However, I have chosen to adapt this approach to include Takadmi rhythm syllables, as recent studies have supported (Cha, 2015; Ester, Scheib, & Inks, 2006). The next progression of these fundamentals will include sound and

instrument exploration, and the development of accompanimental music for the songs previously learned using instruments from the Orff instrumentarium, along with found objects such as non-intentionally-musical classroom materials. At this point, the learned songs will be given a heightened affective meaning by students, as they will create a storyboard for an overall performance of the musical material.

Following this initial culminating experience, the second part of the curriculum will begin with exploration of sound and technology using items which are widely available to a general market. At the time of writing this document, Apple iPads are considered to be an ideal form of this technology. However, as technology develops over time, it is expected that this curriculum will adapt as well, to accommodate changes in personal computing habits. Examples of activities to take place during this portion of the curriculum include exploring the use of such technology in musical ways and with musical goals, and doing so both in individual and small group contexts. Moving forward from those initial, exploratory activities, students will also organize sounds, notate sounds—both in some form of Western notation, and some other form of notation—and then rehearse their works. Non-musical activities that will take place during this time include journaling and community canvas building. Journals will focus on connections to and from the self, and will also act as organizational documents for music notation. The community canvas will include the class-made rules of engagement, and visually artistic responses to classroom experiences. Allowing students to critically respond to their artwork and that of their peers and others in multiple ways will empower students towards developing musical knowledge and skill sets that may not have otherwise been developed using a single methodology for a response (Allsup & Westerlund, 2012).

Musical examples. The musical content of the first part of the curriculum will be given careful consideration, because this musical content will be teacher-selected, with the intent of responding to the musical ethnography as previously described. The Jackson/Mann school is composed of a diverse student population, with approximately 30% of students each having an African American, Hispanic, and or Native American background (see Appendix C; Massachusetts, 2018). Thus, the songs selected for this first part of the curriculum should represent both the students in the class, and the community at large, as well as some community from some other part of the world, so that students may begin to form such connections that will be emphasized in the second part of the course (Jones, 2006a, 2006b). Because of the Native American population which is unique to the Jackson/Mann school, and considering that the Wampanoag People are the largest population of Native People in this location (Mashpee Wampanoag Tribe, n.d.), songs from local, living musicians such as Daryl Wixon Dunn and Mwalim will be incorporated into the curriculum. Furthermore, popular songs and songs which are tied to other student backgrounds will be sung in class as well, such as “We Shall Overcome” (Stacks, 2016).

Culminating experiences. The first final concert experience students will design will include musical and nonmusical activities—such as acting and stage configuration—to create a large work based around their singing, movements, and instrumental accompaniments. Students will tell a story in this concert experience that is either informed by the songs, or reinterprets the songs, and is heightened by their non-musical actions. The second culminating experience of the year will take place in two phases, as the presentation of new work will be both for the educational environment, and for the students as a cohort and as individuals. This concert experience will be very informal, and will center on student performances of their created works,

along with a celebration of their intentions and actions. This concert will not be open to the public, but will only be open to family members, members of the school community, and student peers. After this performance experience, students will have class time to celebrate their work and collaboration, and to reflect both on their creations, and their creative processes. This reflection will occur in the forms of journaling, community canvassing—as previously mentioned—and open dialogue, a kind of public, collaborative journaling using conversation.

Conclusion

Thus, I developed this curriculum to serve a broad population of students in meaningful ways which are based in philosophy, and a specific context within a metropolitan public school. The activities of classes are aligned with state and local standards, but emphasize composition to better-serve students in response to a study of their musical ethnography. Furthermore, the program would not create a financial burden for a school because it would be a competitive applicant for federal, state, and independent granting agencies. Such a program would add value to the lives of students by empowering creativity, validating individuality, and creating new music in a collaborative environment; and all of these actions foster growth into humanity as individuals and communities of artists.

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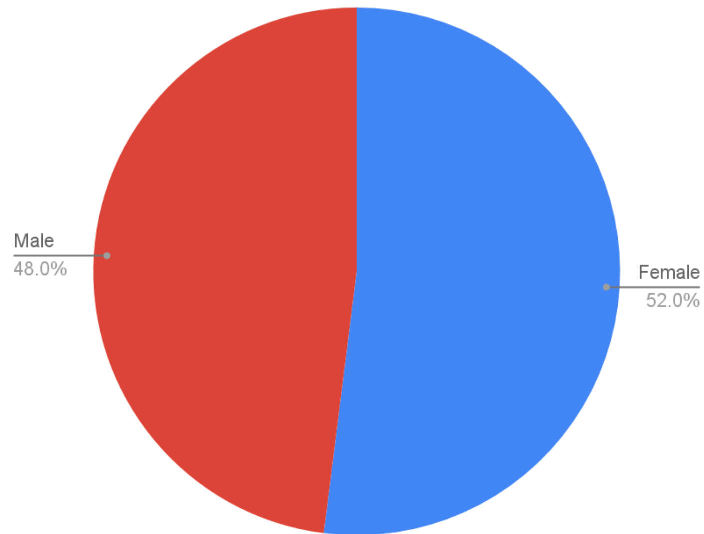
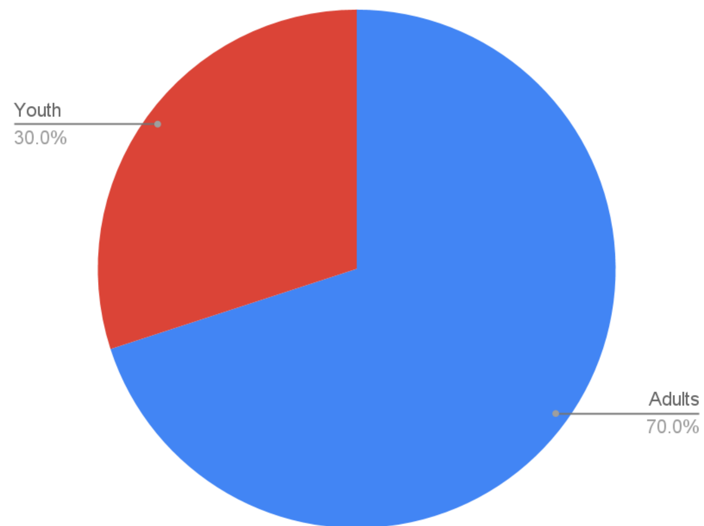
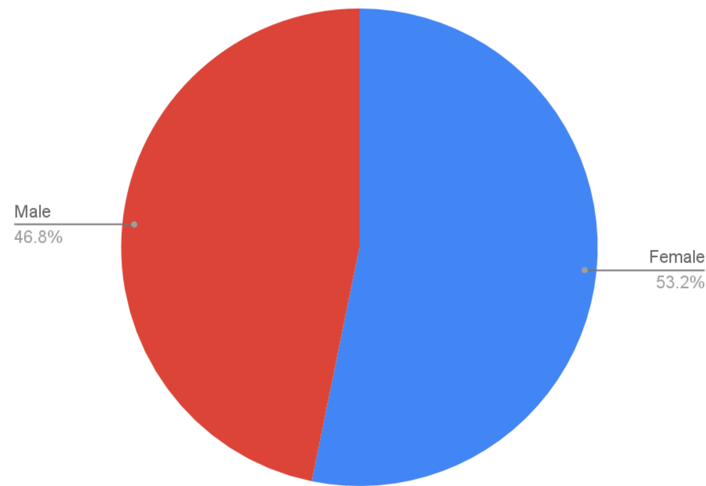
Appendix A

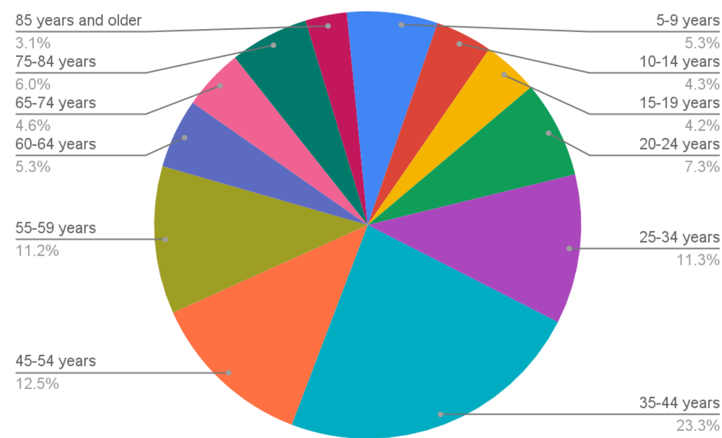
Demographics

Source: United States Census Bureau, 2016






Voting Age Population Birth Sex
Male
46.8%
Female
53.2%


Age
85 years and older
3.1%
75-84 years
6.0%
65-74 years
4.6%
60-64 years
5.3%
55-59 years
11.2%
45-54 years
12.5%
5-9 years
5.3%
10-14 years
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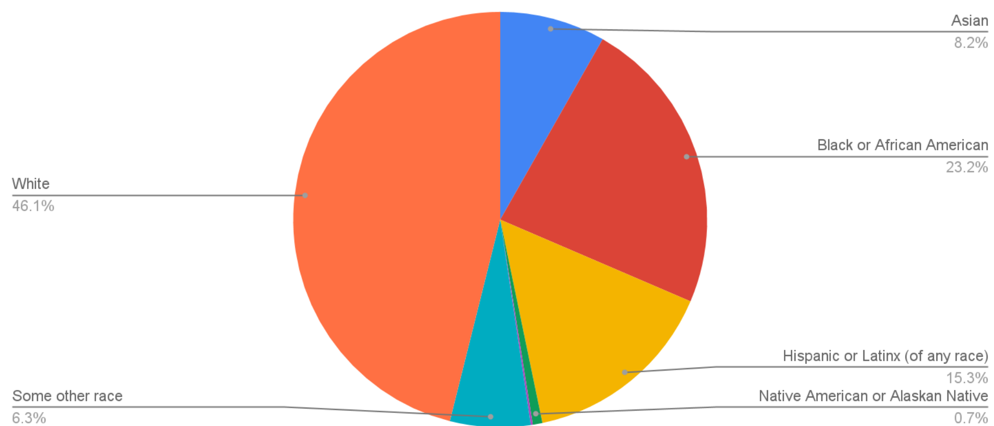
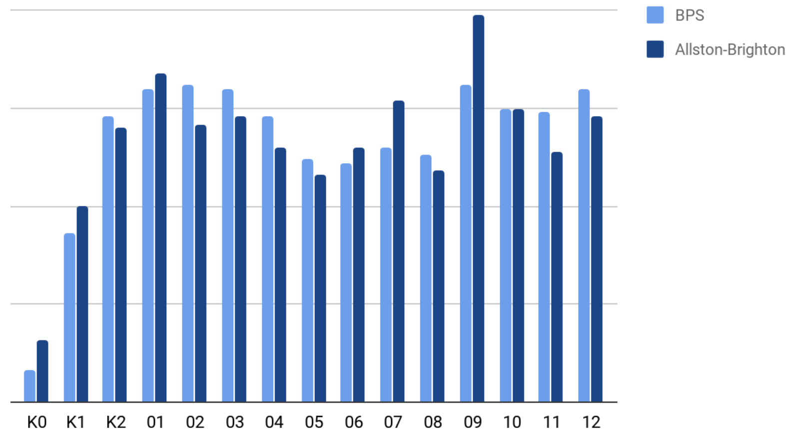
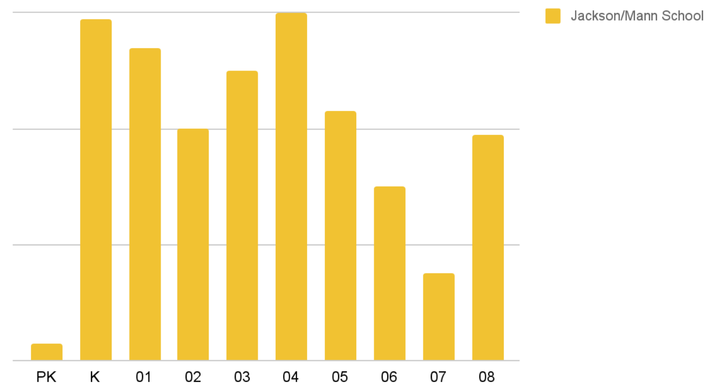
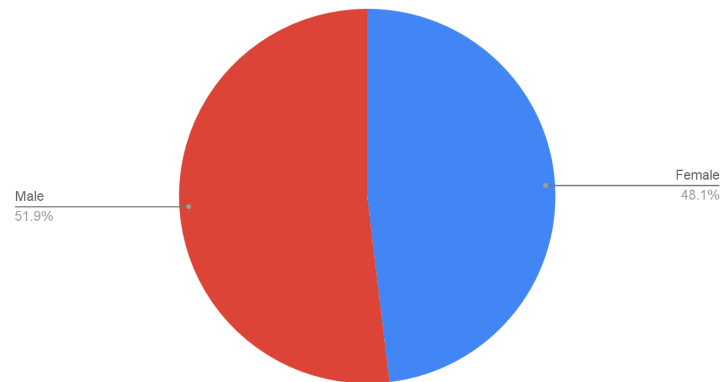
15-19 years
4.2%
20-24 years
7.3%
25-34 years
11.3%
35-44 years
23.3%

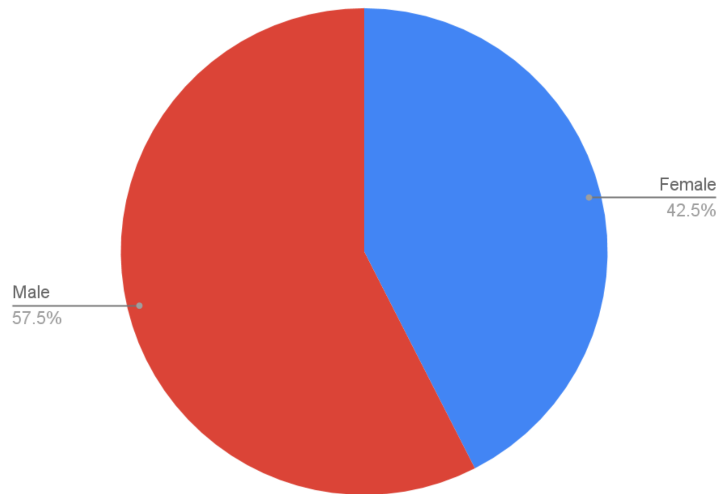

Race and Ethnicity
Asian
8.2%
Black or African American
23.2%
White
46.1%
Hispanic or Latinx (of any race)
15.3%
Some other race
6.3%
Native American or Alaskan Native
0.7%

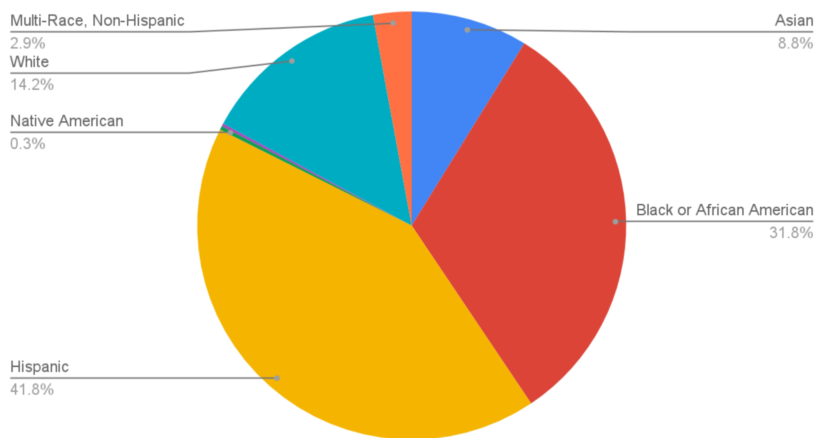
Sources: Boston Public Schools (2016) and Massachusetts Department of Elementary and Secondary Education (2018)

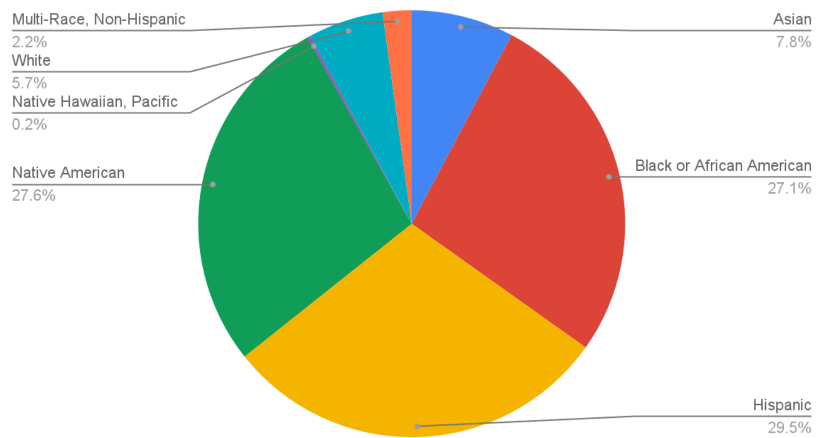




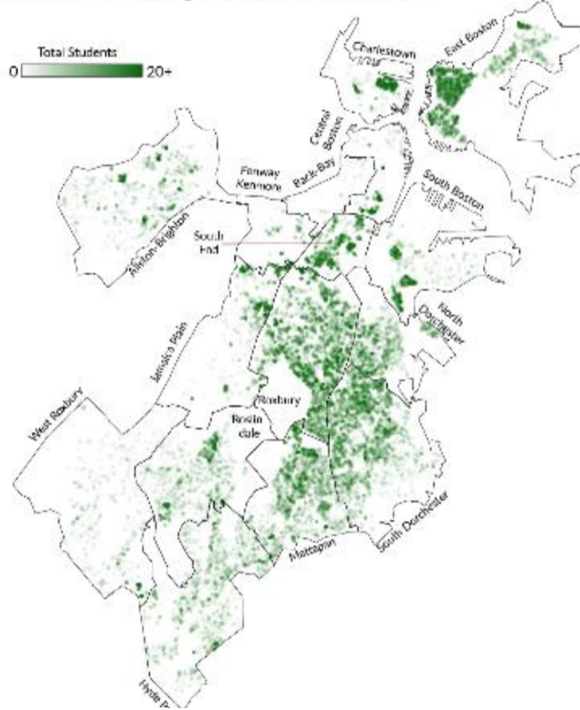


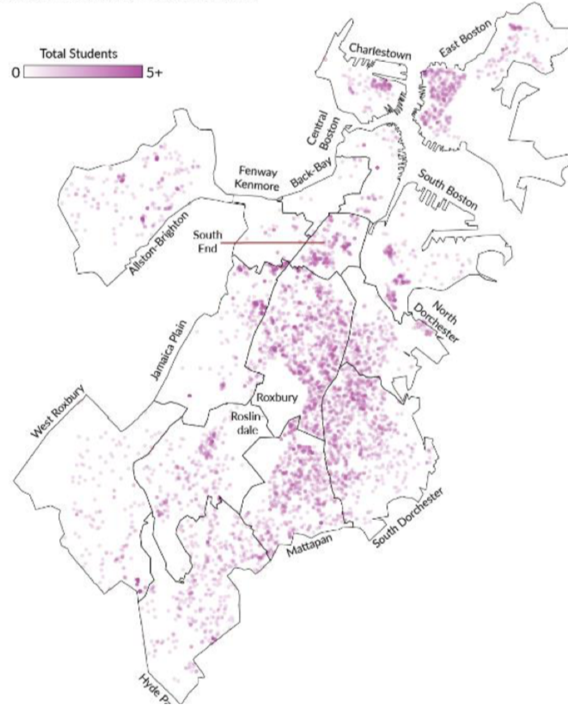

Jackson/Mann School Enrollment by Birth Sex
Female
42.5%
Male
57.5%

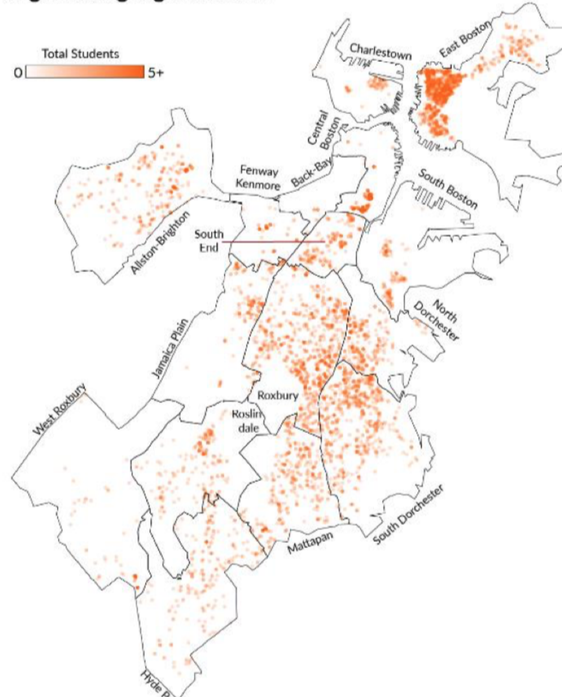

BPS Enrollment by Race and Ethnicity
Multi-Race, Non-Hispanic
2.9%
White
14.2%
Native American
0.3%
Asian
8.8%
Black or African American
31.8%
Hispanic
41.8%


Jackson/Mann Enrollment by Race and Ethnicity
Multi-Race, Non-Hispanic
2.2%
White
5.7%
Native Hawaiian, Pacific
0.2%
Native American
27.6%
Asian
7.8%
Black or African American
27.1%
Hispanic
29.5%

Source: Boston Public Schools (2016)







Appendix B

Neighborhood of Allston

Figure A1: Entry to the Jackson/Mann K–8 School. Source: Wikimedia Commons, retrieved from commons.wikimedia.org.

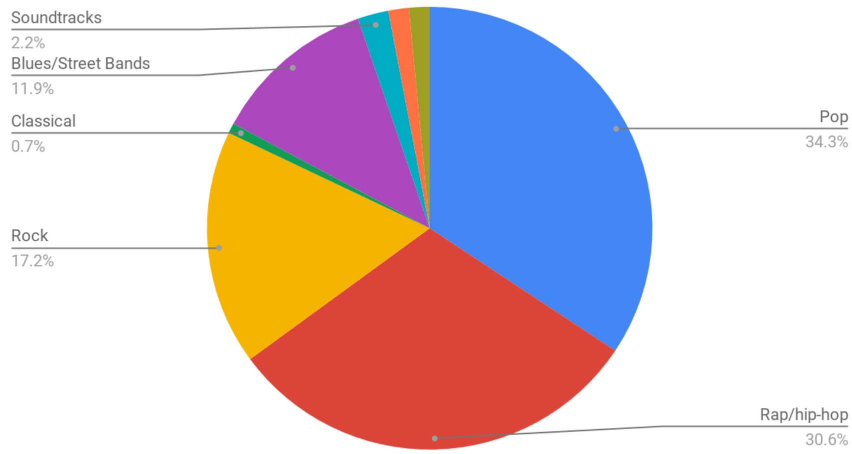
Figure A2: “Greetings from Allston Village.” Source: Boston Magazine, retrieved from bostonmagazine.com.

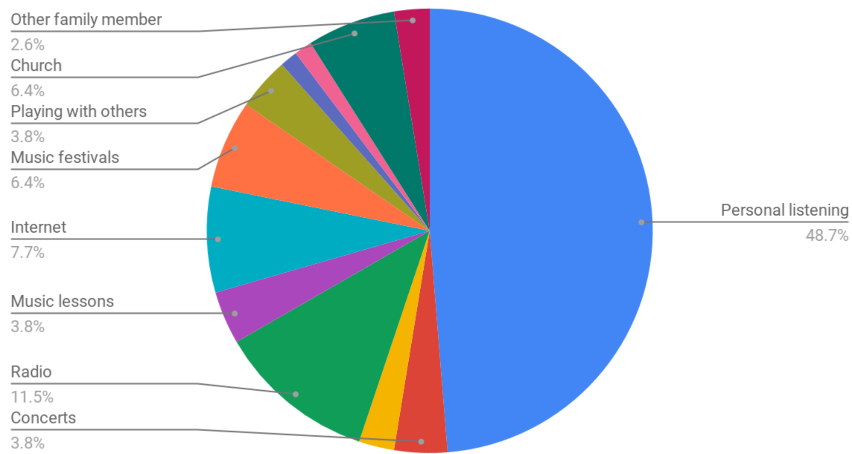
Figure A3: Aerial view of Allston. Source: Bldup, retrieved from bldup.com.

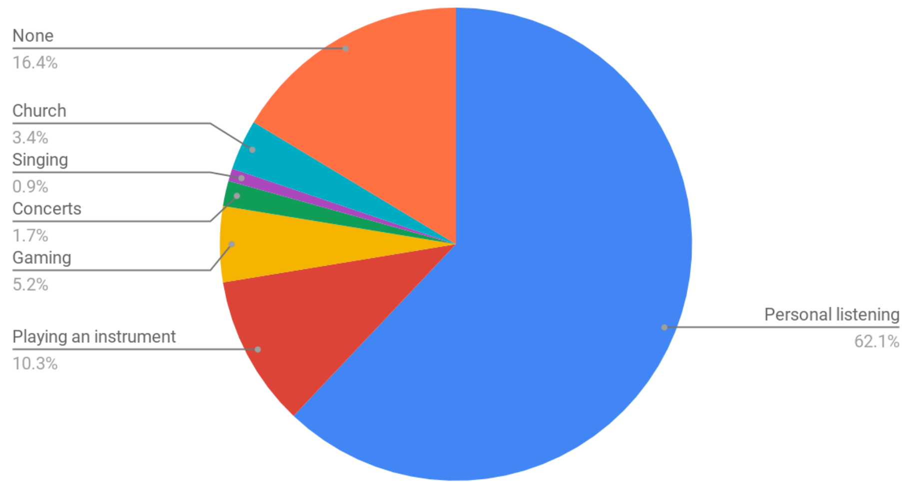
Appendix C

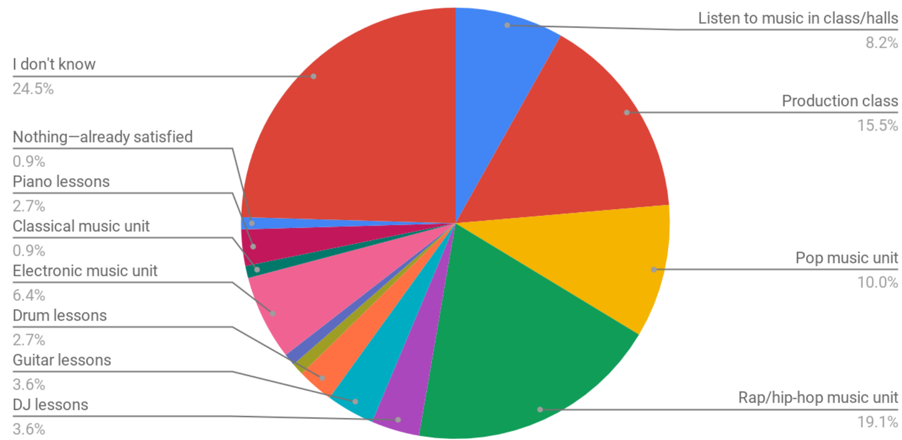
Student Musical Ethnography Data

Source: Urban Data Set (n.d.)






Actual Engagement with Music
None
16.4%
Church
3.4%
Singing
0.9%
Concerts
1.7%
Gaming
5.2%
Playing an instrument
10.3%
Personal listening
62.1%


Desired Musical Engagement in School
Listen to music in class/halls
8.2%
I don't know
24.5%
Production class
15.5%
Nothing—already satisfied
0.9%
Piano lessons
2.7%
Classical music unit
0.9%
Electronic music unit
6.4%
Pop music unit
10.0%
Drum lessons
2.7%
Guitar lessons
3.6%
DJ lessons
3.6%
Rap/hip-hop music unit
19.1%

Appendix D

Curriculum Map

Month	**1**	**2**	**3**	**4**	**5, part 1**
Major Themes	Musical foundations and personal ethnography	Musical foundations and community ethnography	Musical foundations and social practice	...	...
Essential Questions	What is music?	What does music mean to us?	Why is music an essential part of humanity?	How and why is music made in our community? By and for whom is music made in our community?	How are the ways in which we make music the same or different? To what extent should traditions be honored, and why? How can our differences enhance our music-making?
Primary Goals	Exploration of sounds	Rewriting song lyrics	Storyboarding overall performance of songs	Establishment of community rules, practicing	Rehearsal and performance
Activities and Materials	Movement	Creating new movements	Percussion, movements, creating actions	Orff instruments, percussion, movements, and actions	Orff instruments, percussion, movements, actions, and improvisation
Culminating Experiences and Assessments	Singing single-part songs	Singing rounds with new lyrics	Blending songs together to form multiple parts	Blending rounds together to form multiple rounds	Public performance of the newly created "piece"

Month	5, part 2	6	7	8
Major Themes	Composition and technology	...	Composition and self-actualization	...
Essential Questions	How can we use technology to make music?	...	What music do I want to make? What music does my community want to make?	Why is it important that I make music?
Primary Goals	Exploration of technology	...	Exploration of technology and sounds	Organization of sounds and lyric writing
Activities and Materials	iPads	Drum machines and iPads	Drum machines, iPads, and lyric writing	Drum machines, iPads, and singing
Culminating Experiences and Assessments	Small iPad Ensemble group work	Individual iPad performance	Journal entry, Community canvas building	Journal entry, Small group canvas building

Month	9	10
Major Themes	Composition and music entrepreneurship	Composition and social justice
Essential Questions	What problems exist in our community? How can we do good or help to solve these problems with music?	Whose music is honored and dishonored in society? What does this mean for me and my future music-making?
Primary Goals	Notation of sounds and singing practice	Rehearsal and performance
Activities and Materials	Aforementioned technology, student works in progress	Aforementioned technology, student works
Culminating Experiences and Assessments	...	Rehearsal and performance of new works