

LIBERTY UNIVERSITY  
SCHOOL OF MUSIC

Curriculum Project:  
Music History- Laugh and Learn

Submitted to Dr. David M. Hahn in partial  
fulfillment of the requirement for the  
completion of the course,

MUSC 689:  
Curriculum Project

By

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### **Abstract**

The project I have chosen aligns with my curriculum project and research. Data will be gathered on the effects of laughter in the classroom. This research will show that humor can motivate students as well as aide memory. Overall, the project should conclude that laughter aids in the learning process.

This project has great importance in the field of education, especially music education. Students have come to memorize for the tests, soon forgetting what they have learned. Adding a fun twist on a class that will aide students in their first year of college may increase enrollment. This may also help teachers discover that within reason, laughter plays an important role in education.

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## **Curriculum Project: Music History- Laugh and Learn**

### **Chapter One**

#### **Introduction/Research Questions**

This research is being used to investigate high school music history classes and the impact they have on high school students. The end goal is to create a learning atmosphere where students enjoy learning about music history and should remember more than they typically would in a one semester high school class. By researching other music history classes as well as different teaching approaches, I hope to find answers to my research question: Can adding laughter to the music history classroom create an environment where students enjoy learning?

#### **Need for the Study**

One problem that high school students face is a lack of energy in the classroom<sup>1</sup>. Whether energy is lacking from the part of the student or teacher, it is one reason students have a hard time remembering large amounts of information from class<sup>2</sup>. They learn to memorize enough to pass a test and then forget what they have learned<sup>3</sup>. Making a more comfortable environment and adding memory aides are both accomplished through humor. Students should be able to recall more information when they are comfortable and have been taught through their learning style<sup>4</sup>.

The need for a study on humor in the classroom has already existed. Teachers and employers alike have found that adding humor in the classroom or workplace increases learning

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<sup>1</sup> Richard A. Shade, *License to Laugh: Humor in the Classroom* (Englewood, Colorado: Teacher Idea Press, 1996), 107.

<sup>2</sup> Richard A. Shade, *License to Laugh*, 76.

<sup>3</sup> Richard A. Shade, *License to Laugh*, 74.

<sup>4</sup> Richard A. Shade, *License to Laugh*, 76.

and productivity. I will be adding music history in the equation for students that attend college and will face taking a music class even if they are not majoring in music. Students are often unprepared for such a course, and this class in high school will lay the groundwork needed to succeed<sup>5</sup>.

### **Limitations of the Study**

Limitations of this study include no first-hand evidence from my own classroom and limited music history classroom data. While multiple studies have been done on laughter in the classroom or workplace, few to none include a music history setting. While I will have no first-hand evidence from my own classroom, the evidence in other classrooms that have used humor and laughter studies exist and these studies will be the focus of this research. It is my hope that taking the evidence of laughter in other classrooms and applying it to the music history classroom setting should result in the same effect that these studies concluded.

### **Assumption**

My assumption with this course is that students will improve their knowledge of music history. I am excited to see just how much they are able to recall. I also assume that students will enjoy a change of pace and atmosphere that allows them to relax. My last assumption is that this class will spark more of a passion for music in students and encourage them to continue learning about music. Students will be more motivated during class and dive deeper into music history while retention improves. If the aforementioned assumptions are true, it will answer my

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<sup>5</sup> Richard A. Shade, *License to Laugh*, 104.

research question: can adding laughter to the music history classroom create an environment where students enjoy learning?

## **Chapter 2**

### **Literature Review**

#### **Music History References**

Carl Delhaus discusses the decline in interest in the subject of history, including musical history.<sup>6</sup> Besides a concert guide or commentary on a musical piece, people often do not delve deeper into the history of a piece of music even though the history behind a piece of music can illuminate the preconditions for the work as well as shed light on the present-day listener's relationship to the piece.<sup>7</sup> Students learning the importance of music history can connect to the music in a different way than they had previously. Works of music and their performances, the matters surrounding the lives of the composers, the structures of the institutions for which they were written, and even aesthetic ideas of the age and social classes that sustained musical genres are all vital parts of music history.<sup>8</sup>

Knowing the history of music brings continuity to musical genres and shows the progression throughout time periods. Making historical connections is one way to strengthen understanding and a love for music, therefore fostering a love for music in the next generation. Learning the way musical history ties with political history helps make these connections for

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<sup>6</sup> Carl Dahlhaus, *Foundations of Music History* (New York: Cambridge University Press, 1983), 3.

<sup>7</sup> Ibid.

<sup>8</sup> Carl Dahlhaus, *Foundations of Music History*, 33.

students.<sup>9</sup> Finding a memorable way to learn music history while making learning fun is something David Barber believes in strongly<sup>10</sup>.

Barber brings humor to music history in a way that most history books fail, while still keeping accurate portrayals of the musicians' lives and reasons for composing what they did in their lifetime. He causes these history texts to be memorable by the humorous way they are presented. Chapter titles such as "A Ridiculously Short History of Opera" and "The Mess We're in Now" grab the readers' attention while the content and witty footnotes keep one reading in anticipation of what is to come.<sup>11</sup> After much success with his first history book, four others followed with the same wit and humor, bringing light to even the darker moments of music history.

### Teaching Strategy References

Teaching in any classroom, including the music history classroom, takes strategy and preparation. It is an art form that requires creativity<sup>12</sup>. Leonard Bernstein said the definition of art had three attributes: it holds a complex and profound truth; it cannot be expressed in any other way; and the world would be worse without it.<sup>13</sup> This is true of both music and teaching. Teaching music requires educators to help students develop skills and abilities in four essential roles: creator, performer, audience and critic.<sup>14</sup> Learning these skills creates an appreciation for music and education which helps carry music into future generations. Music educators often

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<sup>9</sup> Carl Dahlhaus, *Foundations of Music History*, 50.

<sup>10</sup> David W. Barber, *Bach, Beethoven, and the Boys: Music History as it Ought to be Taught* (Toronto, Canada: Sound and Vision, 2011), iii.

<sup>11</sup> David W. Barber, *Bach, Beethoven, and the Boys*, 1.

<sup>12</sup> Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (New York: Oxford University Press, 2009), 4.

<sup>13</sup> Eric Booth, *The Music Teaching Artist's Bible*, 3.

<sup>14</sup> Eric Booth, *The Music Teaching Artist's Bible*, 55.

find themselves advocating to keep their programs, learning to adapt in the changing education environment.<sup>15</sup>

Teaching today includes multiple strategies for different student needs and learning styles. Music education is no different, requiring a transformation of teaching so the student can progress.<sup>16</sup> During a study on characteristics of an effective music teacher, multiple behaviors and skills were found to be common including strong leadership skills, being a motivator (while balancing praise and criticism), ability to get students involved, organizational skills, confidence, and positivity.<sup>17</sup> All of these qualities help while teaching students with different learning styles such as the visual, aural, or hands-on learners.<sup>18</sup> Interestingly, Townsend added another study that included a few additional traits for effective music teachers that included honesty and integrating humor with learning.<sup>19</sup>

### **Laughter in the Classroom References**

“Laughter is the best medicine” is a cliché that people have heard throughout the years, referring to laughter lifting the spirits and lowering pain levels. It is no wonder why many scientific studies have been done on the effects of laughter on patients and the physical and mental well-being of people<sup>20</sup>. Upon seeing the effects of laughter on the brain, managers and teachers alike began to study how humor could change the atmosphere in the workplace and classrooms.

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<sup>15</sup> Eric Booth, *The Music Teaching Artist's Bible*, 125.

<sup>16</sup> Jan Meyer and Ray Land, *Overcoming Barriers to Student Understanding: Threshold Concepts and Troublesome Knowledge* (New York: Routledge, 2006), 3.

<sup>17</sup> Alfred S. Townsend, *Introduction to Effective Music Teaching: Artistry and Attitude* (Lanham, Md: Rowman & Littlefield Publishers, 2011), 18.

<sup>18</sup> Meyer and Land, *Overcoming Barriers to Student Understanding*, 34.

<sup>19</sup> Alfred S. Townsend, *Introduction to Effective Music Teaching*, 19.

<sup>20</sup> Mary Kay Morrison, *Using Humor to Maximize Learning: The Links between Positive Emotions and Education* (Plymouth, UK: R & L Education, 2013), 41.



Humor is found in studies to promote a connection between teacher and students, to reduce anxiety, increase enjoyment and interest in the class, increase student achievement, and have greater memorability.<sup>21</sup> Teachers do not know what is on a students' mind when they arrive in the classroom, yet it is their job to grab their attention and teach them the lesson for the day.<sup>22</sup> Laughter is found to increase catecholamine levels, which improves mental function such as alertness and memory in the classroom.<sup>23</sup> Humor is a tonic for weary educators as well as aiding in contributing to a better mind/body balance, maximizing brain power, enhancing creativity, facilitating communication, supporting the change process, and creating an optimal environment for teaching and learning.<sup>24</sup>

Teachers in the United States often face public trials when they “behave badly” in the classroom or on social media, and many of these trials have led to the firing of those teachers.<sup>25</sup> Great caution must be used when incorporating humor into the classroom to ensure that students, parents, and administration do not misconstrue humor for inappropriate classroom behavior. Dark humor can often be found as hurtful, even when that was not the intent, so light humor belongs more in a classroom setting.<sup>26</sup> A good rule of thumb would be to avoid any word, object, or action that violates a person's values, moral principles, or norms of behavior that would be offensive, as this causes students to withdraw, tighten up, resent the teacher, become angry, tense or anxious, or tune out completely.<sup>27</sup> Another common reason teachers avoid humor is the fear that they will lose control of the classroom or the students will begin teasing the

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<sup>21</sup> Nancy Bell and Anne Pomerantz, *Humor in the Classroom: A Guide for Language Teachers and Educational Researchers* (London: Routledge Ltd, 2015), 101.

<sup>22</sup> Ronald A. Berk, *Humor as an Instructional Defibrillator: Evidence-based Techniques in Teaching and Assessment* (Sterling, Va: Stylus, 2002), 5.

<sup>23</sup> Ronald A. Berk, *Humor as an Instructional Defibrillator*, 49.

<sup>24</sup> Mary Kay Morrison, *Using Humor to Maximize Learning*, 11-14.

<sup>25</sup> Bell and Pomerantz, *Humor in the Classroom*, 131.

<sup>26</sup> Bell and Pomerantz, *Humor in the Classroom*, 134.

<sup>27</sup> Ronald A. Berk, *Humor as an Instructional Defibrillator*, 12-13.

teacher.<sup>28</sup> Mindfulness and caution must be used with humor in the classroom. Humor can be seen as an “instructional defibrillator”, bringing students and deadly boring course content back to life.<sup>29</sup> Humor is “disguised wit winged with wisdom” for without the underlying wisdom, humor dies out quickly even if it is able to create a passing condition of laughter.<sup>30</sup> It is vital that balance is found with humor in the classroom to avoid these situations.

The highest levels of anxiety, tension, and stress can be found when students enter a classroom to take a test.<sup>31</sup> Stress and depression keeps students from doing as well as they are capable, while humor was found to capture and retain student attention, expand student comprehension, increase the opportunity for memory retention, build relationships with students, create a nurturing environment for learning, support classroom management, help students cope, and enhance the joyful craft of teaching and learning.<sup>32</sup> These results are beginning to sound familiar as they have been seen by multiple authors across the education spectrum, which would include Bell, Pomerantz, Berk, Marques, Dhiman, Biberman, and Morrison. The impact of humor on student learning is outstanding. To infuse humor, teachers can organize and control these events: gaining and controlling attention, informing the learner of expected objectives, stimulating recall of relevant prerequisite capabilities, presenting the stimuli inherent to the learning task, offering guidance for learning, providing feedback, appraising performance, making provisions for transferability, and ensuring retention.<sup>33</sup> Humor can be used in any classroom setting by organizing and examining these events.

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<sup>28</sup> Bell and Pomerantz, *Humor in the Classroom*, 144.

<sup>29</sup> Ronald A. Berk, *Humor as an Instructional Defibrillator*, 6.

<sup>30</sup> Marques, Dhiman, and Biberman, *Teaching Leadership and Organizational Behavior through Humor: Laughter as the Best Teacher* (New York: Palgrave Macmillan, 2012), 1.

<sup>31</sup> Ronald A. Berk, *Humor as an Instructional Defibrillator*, 232.

<sup>32</sup> Mary Kay Morrison, *Using Humor to Maximize Learning*, 42.

<sup>33</sup> Richard A. Shade, *License to Laugh*, 70.

Leadership is an art, a belief, a condition of the heart, and the ability to master a set of skills and understanding of leadership theory. Therefore, a successful and heroic leader is one who leads with both the mind and heart.<sup>34</sup> What do Benjamin Franklin, Abraham Lincoln, Theodore Roosevelt, Albert Einstein, Winston Churchill, Harry Truman, Casey Stengel, Golda Meir, Ronald Reagan, and John F. Kennedy have in common? These effective leaders adapted their leadership behavior to changing situations all while engaging a sense of humor.<sup>35</sup> Each classroom will differ in student ability, behavior, and many other factors but each teacher can lead their classroom effectively by adapting and thinking introspectively about what they do and why they do it.<sup>36</sup>

There is a fine line between teaching and entertainment, and just because an activity is enjoyable or engaging does not mean that students are learning.<sup>37</sup> However, games play an important role in the classroom to engage student attention. Students may willingly engage in difficult and even arduous tasks if those tasks are in the context of a game for the sake of having fun.<sup>38</sup> Educational games can be motivational and support positive learning outcomes.<sup>39</sup> Doni Tamblyn came up with a list of 95 ways to use humor for more effective teaching and training, some of which also include games for motivation and increased memory.<sup>40</sup> Incorporating these ideas in the classroom has improved memory tricks and student engagement.

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<sup>34</sup> Robert Palestini, *No Laughing Matter: The Value of Humor in Educational Leadership* (Lanham: Rowman & Littlefield Education, 2013), 32.

<sup>35</sup> Robert Palestini, *No Laughing Matter*, 163.

<sup>36</sup> Robert Palestini, *No Laughing Matter*, 167.

<sup>37</sup> Bell and Pomerantz, *Humor in the Classroom*, 154

<sup>38</sup> Alexis Ludewig and Amy Swan, *101 Great Classroom Games: Easy Ways to Get Your Students Playing, Laughing, and Learning* (New York: McGraw-Hill, 2007), xi.

<sup>39</sup> Ludewig and Swan, *101 Great Classroom Games*, xii.

<sup>40</sup> Doni Tamblyn, *Laugh and Learn: 95 Ways to use Humor for More Effective Teaching and Training* (New York: AMACOM, 2003), xiii-xv.

Humor captures attention and increases the likelihood of memory storage and long term retrieval, and an analysis of the retention rate found that the highest rate of recall was when humor was used.<sup>41</sup> Morrison's study ties the benefits of humor to maximizing brain power, contributing to healthy mind and body balance, supporting the change process, creating optimal learning environment, facilitating communication, and enhancing creativity which showed students moving up Maslow's hierarchy or needs scale.<sup>42</sup> Richard Shade draws on research that discusses ten benefits to using humor in the classroom which include; self-esteem enhancement, improved motivation, stress reduction, anxiety reduction, other health advantages, improving morale and team building, enhancing creative thinking, enhancing divergent thinking, avoiding burnout, and improved instruction.<sup>43</sup> Appropriate and frequent classroom laughter not only promotes retention, but reduces academic anxiety in learning and testing situations, liberates thinking, and most importantly increases learner satisfaction with the entire educational experience.<sup>44</sup> In life as well as teaching one is often required to make decisions with insufficient data, get the job done with inadequate tools, and accept less than 100 percent success.<sup>45</sup> Because of this, it has been found that creativity and humor aide in surviving the less-than-perfect conditions. Tamblyn's research shows that the more finely honed one's mind is, the more they tend to enjoy and use humor than others.<sup>46</sup> When one thinks about people with enjoyable lives, they tend to be those that enjoyed humor and creativity.<sup>47</sup> It is important that teachers pass these skills on to students.

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<sup>41</sup> Mary Kay Morrison, *Using Humor to Maximize Learning*, 12.

<sup>42</sup> Mary Kay Morrison, *Using Humor to Maximize Learning*, 19.

<sup>43</sup> Richard A. Shade, *License to Laugh*, 97-104.

<sup>44</sup> Richard A. Shade, *License to Laugh*, 108.

<sup>45</sup> Doni Tamblyn, *Laugh and Learn*, 10.

<sup>46</sup> Doni Tamblyn, *Laugh and Learn*, 12.

<sup>47</sup> Doni Tamblyn, *Laugh and Learn*, 15.

### Semester Knowledge and Course Memory References

While humor plays an important role in the classroom, finding other strategies to help students remember more information from class lessons rather than memorize until the test will help them in the long run of their educational career. Simple things such as covering a challenging lesson more than once or discussing, explaining, elaborating, and repeating as much as necessary for each student to understand the concept is an easy way to improve understanding and memory throughout the semester.<sup>48</sup> Strategies that often get overlooked can be the greatest tool for a student to get the most information out of a class. Memory is important for helping students learn how to think and solve problems, which is why teachers assign examples of problems in hopes that they will learn from those examples.<sup>49</sup> Memory is foundational, and even patients with amnesia have some ability to use memories which is why memory is important in everything humans do, and is found to be a complex collection of skills and abilities that vary depending on the context in which they are being used.<sup>50</sup>

Exercises are defined as methods designed to generally improve brain-based memory capacity, function, or performance and are not explicitly strategies that can be generalized or applied to learning though they enhance short-term and working memory.<sup>51</sup> Strategies, on the other hand, are memory methods (such as mnemonics) designed to improve learning and aspects of memory, to allow students to more effectively utilize the memory abilities he or she possess.<sup>52</sup> Teaching memory strategies cause students to use creative thinking and make connections on

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<sup>48</sup> Milton J. Dehn, *Helping Students Remember: Exercises and Strategies to Strengthen Memory* (Hoboken, NJ: John Wiley & Sons, 2011), 1.

<sup>49</sup> James M. Lampinen and Denise R. Beike, *Memory 101* (New York: Springer Publishing Company, 2015), 5.

<sup>50</sup> Lampinen and Beike, *Memory 101*, 20.

<sup>51</sup> Milton J. Dehn, *Helping Students Remember*, 3.

<sup>52</sup> Ibid.

their own rather than temporarily memorize information to later be forgotten. Creative thinking then creates links between subject areas and improves retention in multiple subjects.<sup>53</sup>

Memory improvement books, supplements, and seminars comprise over \$450 million per year in the United States alone.<sup>54</sup> Some people look for an “easy” fix in supplements or particular foods, while others use “hard” ways such as rehearsal, memory walk, chunking, enactment, repetition, or writing it out.<sup>55</sup> Along with these memory aides, it is necessary to point out that the brain reacts to stress, refusing to cooperate when trying to do too many things at once.<sup>56</sup> Multiple memory improvement strategies will fail to assist when people put time constraints on themselves which affects memory.<sup>57</sup> The brain has at least five different memory lanes that each show learning is taking place: semantic memory (information learned from words), episodic memory (locations), procedural memory (muscle memory or processes), automatic memory (conditioned response), and emotional memory (takes precedence over the others).<sup>58</sup> Each subject area fits inside these memory categories, thus making recall a possibility.

Marilee Sprenger has written several books on the topic of memory and the classroom. In one such book she writes:

“Neuroscientists are working hard to find more strategies to help today’s teachers, who can rightly be called brain-changers, dendrite growers, or even neuroeducators. Because the brain exhibits plasticity, the experiences students have in the classroom can and will create neurological changes. Among the most important changes to students’ brains are those related to memory. We are

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<sup>53</sup> Lampinen and Beike, *Memory 101*, 15.

<sup>54</sup> Lampinen and Beike, *Memory 101*, 85.

<sup>55</sup> Lampinen and Beike, *Memory 101*, 87.

<sup>56</sup> Marilee Sprenger, *Learning and Memory: The Brain in Action* (Alexandria, VA: Association for Supervision and Curriculum Development, 1999), 45.

<sup>57</sup> Ibid.

<sup>58</sup> Marilee Sprenger, *Learning and Memory*, 50-54.

constantly accessing prior knowledge- long-term memory- to make sense of our world. We take in new information through our sensory memory, hold onto it through working memory, and place it in long-term memory for later use. All this happens through electrical and chemical connections.”<sup>59</sup>

This is an explanation of why education continually changes, because teachers are constantly making changes in the classroom that cause an increase in memory in relation to education. They must keep up the pace to continue to help students learn to retrieve information and make connections. The “R” word techniques found to be useful in the classroom with student memory are reach and teach, reflect, recode, reinforce, rehearse, review, retrieve, and realization.<sup>60</sup>

### **Chapter 3**

#### **Methodology**

This research is historical research based on previous studies done by professional educators. The research will be used to focus on how it can be applied to a music history setting and continually improve learning in the classroom. Since no research exists regarding music history classes and humor, I will be applying the research focusing on other subjects towards a music history class. A curriculum will be designed for a music history class that reflects the research and incorporates multiple learning styles with comical teaching strategies and memory aides.

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<sup>59</sup> Marilee Sprenger, *How to Teach so Students Remember* (Alexandria, VA: Association for Supervision and Curriculum Development, 2005), 2.

<sup>60</sup> Marilee Sprenger, *How to Teach so Students Remember*, 4.

## Chapter 4

### Research Findings



The chart shows connections that students will be making as well as the different learning styles that be covered throughout the semester. The categories are easily visual for students to see and make connections between while organizing the sections of music history.



## **Chapter 5**

### **Conclusion**

This research shows that laughter aides learning, and many teachers have infused humor into their classrooms with wonderful results. Therefore, adding humor to the music history classroom should create an environment where students enjoy learning. This will greatly aide my research into a comical music history class. I will be using humorous texts such as the Barber books to bring humor to the life of many composers. Also, games such as Jeopardy and Kahoot will bring a lively memory game with some laughter after incorporating the things we have learned throughout the semester. Another fun aspect being added will be humorous videos to aide in learning about musical time periods. After these texts, games, and videos have been added, students will have a chance to create their own games or videos to show the class to further learn while allowing students to be creative.

Research shows that students truly feel more relaxed, have fun learning, and generally can recall more information on assessments. There are also many memory strategies to teach students to aide in continued learning and recall throughout the semester. Incorporating these aides while allowing students to laugh and have fun while learning should result in a classroom that is not afraid to laugh at music history while learning and recalling a multitude of information.

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## Appendix

### ***COURSE SYLLABUS***

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**NAME OF COURSE:** MUSIC HISTORY- LAUGH AND LEARN

**COURSE DESCRIPTION** – LEARN THE MUSIC HISTORY TIME PERIODS AND COMPOSERS THROUGH A COMICAL GUIDE. THIS CLASS GIVES YOU UNFORGETTABLE MOMENTS IN HISTORY THAT AIDE YOU IN YOUR JOURNEY THROUGH MUSIC HISTORY. COMPOSERS COME ALIVE AND TIME PERIODS OF MUSIC HISTORY BECOME EASILY MEMORABLE.

**RATIONALE** - HIGH SCHOOL LEVEL MUSIC HISTORY HAS BEEN TAUGHT TO AIDE STUDENTS FOR THEIR UPCOMING COLLEGE MUSIC APPRECIATION CLASS, YET ONCE STUDENTS ARRIVE AT COLLEGE THEY CAN NO LONGER RECALL THE INFORMATION FROM THEIR HIGH SCHOOL MUSIC HISTORY CLASS. ADDING A SENSE OF HUMOR TO MUSIC HISTORY GIVES IT THE LIFE AND EXCITEMENT STUDENTS NEED TO EASILY RECALL INFORMATION OF TIME PERIODS AND COMPOSERS. THIS CLASS PREPARES STUDENTS FOR COLLEGE WHILE HAVING FUN LEARNING ABOUT MUSIC HISTORY.

**I. PREREQUISITES** - NONE

**II. REQUIRED RESOURCE PURCHASE(S)**

- 1) *BACH, BEETHOVEN, AND THE BOYS: MUSIC HISTORY AS IT OUGHT TO BE TAUGHT* BY DAVID W. BARBER (ISBN 0-920151-07-8)
- 2) *IF IT AIN'T BAROQUE...MORE MUSIC HISTORY AS IT OUGHT TO BE TAUGHT* BY DAVID W. BARBER (ISBN 0-920151-15-9)

**III. ADDITIONAL MATERIALS FOR LEARNING**

- 1) COMPUTER WITH AUDIO AND VIDEO OUTPUT
- 2) PRINTER
- 3) INTERNET CONNECTION

**IV. MEASURABLE LEARNING OUTCOMES**

Upon successful completion of this course, the student will be able to:

- A. Name important figures in music history.
- B. Describe characteristics of a composer and his music.
- C. Illustrate knowledge of a chosen composer through a display board.
- D. Differentiate between music history time periods through named composers or musical styles.

E. Arrange composers in order of appearance in music history.

## V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings

B. Class discussion

C. Quizzes over assigned reading material (10 Take-home and in-class)

D. Lecture/reading paragraphs for participation comprehension (20)

E. Exam (2- mid-term and final)

F. Presentations (2)

G. Display board and power point (1 each with presentation)

H. Composer/musical time period chart

## VI. COURSE GRADING AND POLICIES

A. Points

Class discussion	150
Quizzes (10 at 30 points each)	300
Lecture/reading paragraphs (20 at 10 points each)	200
Exam (2 at 50 points each)	100
Presentations (2 at 50 points each)	100
Display board and power point (2 at 50 points each)	100
Composer/musical time period chart	50
<b>Total</b>	<b>1000</b>

B. Scale

A = 900-1000 B = 800-899 C = 700-799 D = 600-699 F = 0-599

- C. Late Assignment Policy – Homework and quizzes are only accepted or completed late with an excused absence. If your absence is unexcused you will not be allowed to make up a missed quiz. Homework will receive a 10% deduction each day it is late. Plenty of class time is given to read assignments and work ahead, use it wisely.

## CURRICULUM PROJECT – ANALYSIS CHART

### PART I: CURRICULUM INFORMATION

<b>Student:</b> Jessica Fagan	<b>Course for which you are creating curriculum:</b> Music History (Laugh and Learn)
<b>Required Textbook for Class:</b> Barber, D. (1986). <i>Bach, Beethoven, and the Boys: Music History as it Ought to be Taught</i> . Toronto, Canada: Sound and Vision. Barber, D. (1992). <i>If it Ain't Baroque...More Music History as it Ought to be Taught</i> . Toronto: Canada: Sound and Vision.	
<b>Identify the problem:</b> <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
The student must learn and remember music history.	
<b>Who are the learners and what are their characteristics?</b> <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
High school students age 14-18, residential, no pre-requisites.	
<b>What is the new desired behavior?</b> <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>	
The student will be able to discuss music history by memory rather than having to use the internet to recall information. The student will arrange composers into correct musical time periods without internet assistance.	
<b>What are the delivery options?</b> <i>(Explain the materials you will develop for the course.)</i>	
This course is residential and meets Monday – Friday for 54 minutes per class.	
<b>What are the pedagogical considerations?</b> <i>(Describe your general content and methodology for the course.)</i>	
The course is based on factual music history lessons with a comical twist for added memory aides. Different strategies will be used to assist student learning with visual, aural, and auditory examples throughout class. Many hands-on activities take place while learning composers through musical time periods.	

<b>What learning theory applies to your curriculum? Why?</b>
--

<p>The cognitive theory is considered in this course as the material will be broken down into small portions, so students are able to understand and retain the information before building into new sections of history. Comical aides will allow students to easily remember sections of music history and recall important events.</p>
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**Part II: Learning Outcomes**

<b>Learning Outcomes</b>
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<b>At the end of the course, the student will be able to:</b>
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1. Name important figures in music history.
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2. Describe characteristics of a composer and his music.
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3. Illustrate knowledge of a chosen composer through a display board.
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4. Differentiate between music history time periods through named composers or musical styles.
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5. Arrange composers in order of appearance in music history.
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**Part III: Original Syllabus**



## ***COURSE SYLLABUS***

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**NAME OF COURSE:** MUSIC HISTORY- LAUGH AND LEARN

**COURSE DESCRIPTION** – LEARN THE MUSIC HISTORY TIME PERIODS AND COMPOSERS THROUGH A COMICAL GUIDE. THIS CLASS GIVES YOU UNFORGETTABLE MOMENTS IN HISTORY THAT AIDE YOU IN YOUR JOURNEY THROUGH MUSIC HISTORY. COMPOSERS COME ALIVE AND TIME PERIODS OF MUSIC HISTORY BECOME EASILY MEMORABLE.

**RATIONALE** - HIGH SCHOOL LEVEL MUSIC HISTORY HAS BEEN TAUGHT TO AIDE STUDENTS FOR THEIR UPCOMING COLLEGE MUSIC APPRECIATION CLASS, YET ONCE STUDENTS ARRIVE AT COLLEGE THEY CAN NO LONGER RECALL THE INFORMATION FROM THEIR HIGH SCHOOL MUSIC HISTORY CLASS. ADDING A SENSE OF HUMOR TO MUSIC HISTORY GIVES IT THE LIFE AND EXCITEMENT STUDENTS NEED TO EASILY RECALL INFORMATION OF TIME PERIODS AND COMPOSERS. THIS CLASS PREPARES STUDENTS FOR COLLEGE WHILE HAVING FUN LEARNING ABOUT MUSIC HISTORY.

**VII. PREREQUISITES** - NONE

**VIII. REQUIRED RESOURCE PURCHASE(S)**

- 3) *BACH, BEETHOVEN, AND THE BOYS: MUSIC HISTORY AS IT OUGHT TO BE TAUGHT* BY DAVID W. BARBER (ISBN 0-920151-07-8)
- 4) *IF IT AIN'T BAROQUE...MORE MUSIC HISTORY AS IT OUGHT TO BE TAUGHT* BY DAVID W. BARBER (ISBN 0-920151-15-9)

**IX. ADDITIONAL MATERIALS FOR LEARNING**

- 4) COMPUTER WITH AUDIO AND VIDEO OUTPUT
- 5) PRINTER
- 6) INTERNET CONNECTION

**X. MEASURABLE LEARNING OUTCOMES**

Upon successful completion of this course, the student will be able to:

- A. Name important figures in music history.
- B. Describe characteristics of a composer and his music.
- C. Illustrate knowledge of a chosen composer through a display board.
- D. Differentiate between music history time periods through named composers or musical styles.
- E. Arrange composers in order of appearance in music history.

**XI. COURSE REQUIREMENTS AND ASSIGNMENTS**

- A. Textbook readings
- B. Class discussion
- C. Quizzes over assigned reading material (10 Take-home and in-class)
- D. Lecture/reading paragraphs for participation comprehension (20)
- E. Exam (2- mid-term and final)
- F. Presentations (2)
- G. Display board and power point (1 each with presentation)
- H. Composer/musical time period chart

**XII. COURSE GRADING AND POLICIES****A. Points**

Class discussion	150	
Quizzes (10 at 30 points each)		300
Lecture/reading paragraphs (20 at 10 points each)	200	
Exam (2 at 50 points each)	100	
Presentations (2 at 50 points each)	100	
Display board and power point (2 at 50 points each)	100	
Composer/musical time period chart	50	
<b>Total</b>	<b>1000</b>	

**B. Scale**

A=900-1000   B=800-899   C=700-799   D=600-699   F=0-599

- D. Late Assignment Policy – Homework and quizzes are only accepted or completed late with an excused absence. If your absence is unexcused you will not be allowed to make up a missed quiz. Homework will receive a 10% deduction each day it is late. Plenty of class time is given to read assignments and work ahead, use it wisely.

### CURRICULUM PROJECT – DESIGN CHART

- I. Evaluate the Analysis Chart and Learning Outcomes and include a full twelve weeks of curriculum. Make sure that you include paraxial activities for your students.

<b>Student:</b> Jessica Fagan		<b>Course for which you are creating curriculum:</b> Music History (Laugh and Learn)	
<b>Concept Statement:</b> <i>(Briefly describe the overall purpose and point of the instructional unit.)</i> This unit will guide students in learning important composers during the musical time periods with aides of memory games, visuals, and auditory examples. Students will arrange composers in time periods.			
<b>Learning Outcomes</b> <i>(List in the order you plan to address in 12 weeks)</i>	<b>Content</b> <i>(What must be learned to reach this objective?)</i>	<b>Learning/Training Activity</b> <i>(How will you teach the content?)</i>	<b>Assessment</b> <i>(How will you know that the student has met the objective?)</i>
1. Name important figure in music history.	Week 1: <ul style="list-style-type: none"><li>• “Bach, Beethoven and the Boys” reading: Getting the Ball Rolling, Now We’re Getting Somewhere, and A Few Englishmen</li><li>• Review and song examples</li><li>• Concepts of medieval music, Josquin, Palestrina, and Gesualdo, Byrd, Clarke &amp; Purcell</li></ul>	Week 1: <ul style="list-style-type: none"><li>• Kahoot composer game</li><li>• Video on composers</li></ul>	Week 1: <ul style="list-style-type: none"><li>• Pre-quiz (not graded)</li><li>• Learning paragraphs</li></ul>

	<p>Week 2:</p> <ul style="list-style-type: none"> <li>• Reading: Going Baroque and Some Classical Examples</li> <li>• Lesson and song examples</li> <li>• Concepts of Romantic and Classic era music, Monteverdi, Vivaldi, Bach, Handel, Haydn and Mozart</li> </ul> <p>Week 3:</p> <ul style="list-style-type: none"> <li>• Reading: Those Romantic Types and Follow the Lieder</li> <li>• Review song examples</li> <li>• Concepts of Romantic era music, Beethoven, Wagner, Brahms, Schubert, and Schumann</li> </ul>	<p>Week 2:</p> <ul style="list-style-type: none"> <li>• Class group discussions</li> <li>• Kahoot quiz over content covered</li> </ul> <p>Week 3:</p> <ul style="list-style-type: none"> <li>• Jeopardy game over song styles and composers</li> <li>• Class discussions</li> </ul>	<p>Week 2:</p> <ul style="list-style-type: none"> <li>• Listen to group discussions</li> <li>• Observe Kahoot results</li> <li>• Quiz</li> <li>• Learning paragraphs</li> </ul> <p>Week 3:</p> <ul style="list-style-type: none"> <li>• Observe Jeopardy results</li> <li>• Listen to discussion</li> <li>• Quiz</li> <li>• Learning paragraphs</li> <li>• Pre-quiz again (composer list) self-assessment</li> </ul>
2. Describe characteristics of a composer and his music.	<p>Week 4:</p> <ul style="list-style-type: none"> <li>• Reading: The Russians are Coming, the Russians are Coming, and A Ridiculously Short History of Opera</li> <li>• Concepts of transitioning into Twentieth Century music, the Mighty Five, and Tchaikovsky</li> </ul> <p>Week 5:</p>	<p>Week 4:</p> <ul style="list-style-type: none"> <li>• Listen to song examples</li> <li>• Small group discussions</li> </ul> <p>Week 5:</p>	<p>Week 4:</p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Learning paragraphs</li> <li>• Listen to discussions</li> </ul> <p>Week 5:</p>

	<ul style="list-style-type: none"> <li>• Reading: The Mess We're in Now, and Where Do We Go from Here?</li> <li>• Concepts of Twentieth Century music, Stravinsky, Schoenberg, Ives and Cage</li> </ul>	<ul style="list-style-type: none"> <li>• Composer bingo game</li> <li>• Class discussion of musical style listening</li> </ul>	<ul style="list-style-type: none"> <li>• Observe bingo game</li> <li>• Quiz</li> <li>• Learning paragraphs</li> <li>• Quiz/writing over characteristics of composers and their music</li> </ul>
3. Illustrate knowledge of a chosen composer through a display board.	<p>Week 6:</p> <ul style="list-style-type: none"> <li>• Review "Bach, Beethoven, and the Boys"</li> <li>• Concepts of a clearly organized and informative presentation and display board.</li> </ul>	<p>Week 6:</p> <ul style="list-style-type: none"> <li>• Kahoot review games</li> <li>• Review music listening and discuss composer's style</li> </ul>	<p>Week 6:</p> <ul style="list-style-type: none"> <li>• Exam 1</li> <li>• Display board presentations</li> </ul>
4. Differentiate between music history time periods through named composers or musical styles.	<p>Week 7:</p> <ul style="list-style-type: none"> <li>• Begin "If It Ain't Baroque..." book and infuse those chapters with the first book</li> <li>• Read Part One: A Classical Problem, Really Early Music, and The Big Picture</li> <li>• Concepts of organum, church music, and Bach</li> </ul> <p>Week 8:</p> <ul style="list-style-type: none"> <li>• Read Part Two: Chants Encounter, A Word or</li> </ul>	<p>Week 7:</p> <ul style="list-style-type: none"> <li>• Discussion over new composers added to time periods</li> <li>• Song examples</li> <li>• Kahoot review game</li> </ul> <p>Week 8:</p> <ul style="list-style-type: none"> <li>• Small group discussions</li> <li>• Jeopardy game of song examples</li> </ul>	<p>Week 7:</p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Learning paragraphs</li> <li>• Observe Kahoot results</li> </ul> <p>Week 8:</p> <ul style="list-style-type: none"> <li>• Listen to groups</li> <li>• Observe Jeopardy results</li> </ul>

	<p>Two about Motets, and Achieving Critical Mass</p> <ul style="list-style-type: none"> <li>• Concepts of more church music, J.S. Bach, Handel &amp; Palestrina</li> </ul> <p>Week 9:</p> <ul style="list-style-type: none"> <li>• Read Part Two: Deathly Passions and Great Orations and Part Three: Traditional Blunt Instruments</li> <li>• Concepts of music change between time periods, instruments, Mozart &amp; Britten</li> </ul>	<ul style="list-style-type: none"> <li>• Song examples</li> </ul> <p>Week 9:</p> <ul style="list-style-type: none"> <li>• Students write questions they may have on the board while class answers if possible</li> <li>• Create time period charts in small groups</li> <li>• Compare charts</li> <li>• Review game</li> </ul>	<ul style="list-style-type: none"> <li>• Quiz</li> <li>• Learning paragraphs</li> </ul> <p>Week 9:</p> <ul style="list-style-type: none"> <li>• Observe student answers to student questions</li> <li>• Observe charts</li> <li>• Observe review game</li> <li>• Quiz over time periods</li> <li>• Learning paragraphs</li> </ul>
5. Arrange composers in order of appearance in music history.	<p>Week 10:</p> <ul style="list-style-type: none"> <li>• Read Part Three: Let's Sing Madrigals, Guys, Arias of Influence, and Shall We Dance?</li> <li>• Concepts of different dance music and musical styles</li> </ul> <p>Week 11:</p> <ul style="list-style-type: none"> <li>• Read Part Three: Concerted Efforts, Keyboard Input, Orchestral Maneuvers, and Coda</li> <li>• Concepts of the sonata, concerto, symphony and composers that made</li> </ul>	<p>Week 10:</p> <ul style="list-style-type: none"> <li>• Bingo review of song examples</li> <li>• Class discussion</li> <li>• Video on composers</li> </ul> <p>Week 11:</p> <ul style="list-style-type: none"> <li>• Jeopardy review of composers</li> <li>• Small group discussions and chart making</li> <li>• Song examples</li> </ul>	<p>Week 10:</p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Observe bingo results</li> <li>• Learning paragraphs</li> </ul> <p>Week 11:</p> <ul style="list-style-type: none"> <li>• Observe Jeopardy results</li> <li>• Listen to small groups and observe charts</li> <li>• Quiz</li> <li>• Learning paragraphs</li> </ul>

	<p>significant contributions to them.</p> <p>Week 12:</p> <ul style="list-style-type: none"> <li>Review “If It Ain’t Baroque...”</li> </ul>	<p>Week 12:</p> <ul style="list-style-type: none"> <li>Final Kahoot review game of composers and song examples</li> <li>Class discussion and question session</li> </ul>	<p>Week 12:</p> <ul style="list-style-type: none"> <li>Observe Kahoot results</li> <li>Quiz</li> <li>Learning paragraphs</li> <li>Exam 2</li> </ul>
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II. Enter each learning outcome according to Bloom’s Taxonomy, and describe what you believe the sequence is most effective.

Learning Outcomes	Rational for Sequence
1. Name important figures in music history.	This knowledge needs to come first for a basic understanding of important composers, their music, and the musical time periods to which they belong. Everything else in the class is built upon this.
2. Describe characteristics of a composer and his music.	Knowing composers even deeper comes with an understanding of their musical style. Each composer had a unique flare that the student will listen for and be able to identify.
3. Illustrate knowledge of a chosen composer through a display board.	After the first two objectives, students will be able to choose a composer they feel they want to study further. They will put this information together for a display board and present information to the class, also answering questions students may have about the composer.
4. Differentiate between music history time periods through named composers or musical styles.	Further studying of composers and their music will lead to understanding where they belong in each musical time period.
5. Arrange composers in order of appearance in music history.	Students will create a composer chart from a given list that includes composers studied and song examples. Music time periods will be listed, and students will be able to correctly place the composers and song examples into each period.

## CURRICULUM PROJECT – DEVELOPMENT CHART

<b>Student:</b> Jessica Fagan	<b>Course for which you are creating curriculum:</b> Music History (Laugh and Learn)
<i>Consider the 3 advance organizer methods below. You must create an advance organizer for <b>each</b> method below to use as a pre-instructional strategy (to prepare the student to link what they <b>do</b> know to what they <b>do not</b> know).</i>	
<b>Expository</b> <i>(You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format)</i>	
“So far, we have covered the Middle Ages, Renaissance, and Baroque musical time periods. Today we will be learning about the Classical period’s composers and musical styles.”	
<b>Narrative</b> <i>(You are presenting the new information in a story format; enter below what you will do or say.)</i>	
<p>“Today we will learn more about Haydn and Mozart and their music as well as compare their works to our past listening examples. What were some of the interesting things mentioned about Haydn in your reading?”</p> <ul style="list-style-type: none"> <li>• Give class a few minutes to discuss the chapter of Haydn</li> </ul> <p>“Haydn was known as the “Father of string quartets” and wrote many pieces of music. As you read, he had an interesting life and as you mentioned, his head was stolen after he was buried. People wanted to study Haydn even after death. His music was memorable and caught the attention of many. Haydn had a sense of humor and knew how to get the point across. One of his most famous pieces was mentioned in your text, the “Farewell” Symphony, which he wrote to passively tell Nicolaus that the musicians were ready to leave and go back home. Let’s listen to part of it now.”</p> <ul style="list-style-type: none"> <li>• Listen to example of “Farewell” Symphony</li> </ul> <p>“What did you think of the musicians slowly dropping out as the song came to an end? Did he get his point across?”</p> <ul style="list-style-type: none"> <li>• Give students a few minutes to discuss the song</li> </ul> <p>“Now let’s listen to one of his string quartets and see if we can see any similar styles.”</p> <ul style="list-style-type: none"> <li>• Listen to string quartet example.</li> </ul>	



“Did you notice any similarities to the symphony? Differences?”

- Give students a few minutes to discuss the similarities and differences.

“Let’s add these details we discussed to our music listening chart so we can remember them easily. Besides reading, we have a short video on the life of Haydn. Take notes if you hear something not mentioned in your book.”

- Watch short Haydn video while taking notes.
- Discuss anything not mentioned in the book about Haydn.

“The other composer we read about yesterday was Mozart. What interesting information did you come across in your reading?”

- Give students a few minutes to discuss Mozart.

“While he didn’t have a long life, Mozart accomplished a lot in a short time. The text calls him a bit of an over-achiever, and compared to other musicians he did get an early start. His father had him performing on the harpsichord by age 5, and Mozart seemed to be composing his own music ever since. It is difficult to count the number of pieces Mozart composed through his short life. The story that some believe about Salieri poisoning Mozart was turned into an opera and much later a movie about his life called *Amadeus*. We will be watching this movie later in the week as it does a great job of using his musical examples. Let’s listen to part of one of his symphonies now.”

- Listen to Mozart symphony example.

“What did you hear in the example? Did you notice any similarities or differences from the Haydn example?”

- Discuss symphony and its similarities and differences from the Haydn symphony example.

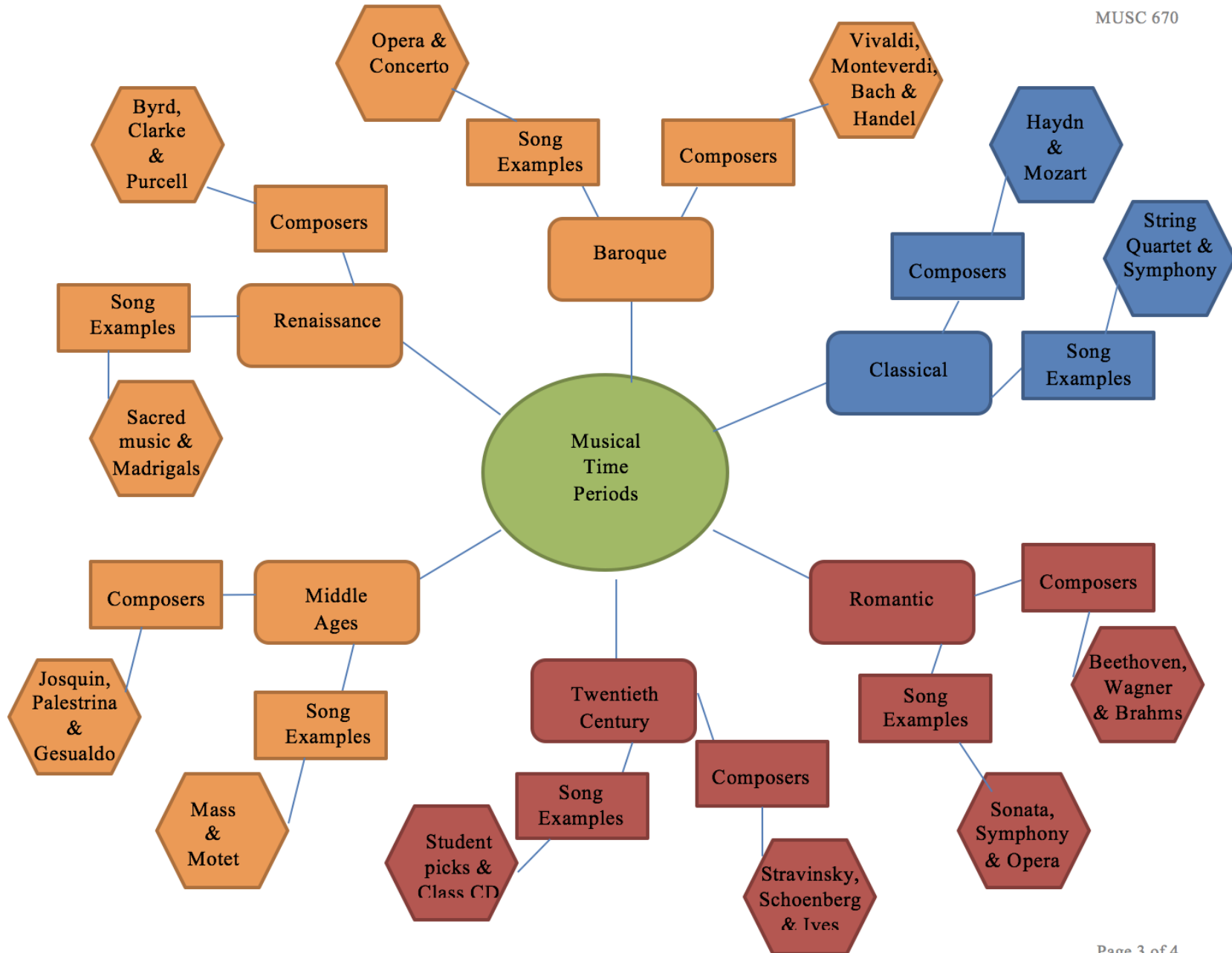
“Add these notes to your chart so it is easy to recognize the differences between the previous musical time periods and Classical music. Since we are watching a movie based on Mozart’s life, we are not doing a video today. Get out your composer timelines and add these two composers. As you do that, I will be passing out the reading quiz. Remember to write a short paragraph at the bottom over what you learned. After you turn in your quiz, any time left in class can be used to review the last two chapters or to get a head start on the next two chapters. We will do our Kahoot review game tomorrow before we start the movie.”

- Students will take the quiz and either read past or future assignments, ask for help, or work on missed quizzes.

**Graphical Organizers** (*You are presenting an original visual pictograph, chart, or concept pattern.*)  
*Describe the visual below and then copy and paste your original graphic.*

The green represents the over-arching concept students are learning during the first book. Orange is material that students have learned, blue is new information, and red is material that has not been covered but will be before the first exam.

MUSC 670



### Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	As students enter the room before class begins, music examples that will be played later in class will be playing. (Nilson, 232 on Auditory learning)
2. Inform learners of objectives	At the beginning of class, the objectives are stated. (Nilson, 46 on Course Information with syllabus activities and student expectations)
3. Stimulate recall of prior learning	We will compare these composers and musical selections to past composers and musical selections. (Nilson, 275 on background knowledge)
4. Present the content	Content is presented through text, lecture, video, and auditory ways for all types of learning. (Nilson, 233 on sensory-based learning)
5. Guide learning	Teacher will guide the discussion in the right direction while students discuss what they have learned. (Nilson, 231 on group work and discussions)
6. Elicit performance (practice)	Students are encouraged to participate in discussion and those that are shy have a chance to participate through music selections of their own later on. (Nilson, 232 on auditory learning)
7. Provide feedback	Tell students how well they are doing during discussion and grade quiz. (Nilson, 274 on summative assessments)
8. Assess performance	Quiz and short paragraph writing. (Nilson, 274 on CAT types)
9. Enhance retention and transfer	Time is given to review reading or move ahead and the videos, music, and movie enhance multiple types of learning to aide retention. (Nilson, 237 on multiple learning strategies)

### CURRICULUM PROJECT – IMPLEMENTATION CHART

#### Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson  
List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

<b>Student:</b> Jessica Fagan	<b>Course for which you are creating curriculum:</b> Music History (Laugh and Learn)
<b>Physical Item</b>	<b>Rationale for Use</b> Cite a reference from your text for each item indicating its effectiveness
<b>Power Point presentations</b>	These visual aids enhance the lecture for students that struggle to pay attention or take notes. (Nelson, 105 on lectures)
<b>Quizzes</b>	These quizzes include matching, multiple-choice, true/false, fill-in-the-blank, multiple true/false, and a written paragraph section for all types of summative assessment. (Nelson, 283-291 on summative assessments)
<b>Timeline handout</b>	This handout will allow students to fill in a timeline with composers and listening selections to keep everything organized in order of musical time period. (Nelson, 232-233 on read/write learners and visual learners)
<b>Videos</b>	Videos enhance the lecture with some of the same information and some new information to allow students a different type of learning. (Nelson, 232 on auditory and visual learners)
<b>Personal Device (phone, tablet, computer, etc.)</b>	Personal devices will allow students to participate in Kahoot quizzes as well as aide in research on composers and continued listening to music examples. For students without a personal device, a classroom Chromebook will be given to the student during class. (Nelson, 264 on technology)
<b>Listening chart guideline</b>	This guideline will be a chart that students use to know what to listen for in their musical examples. It will be a visual of what their ears will listen for in each piece. (Nelson, 232 on learning types)

**Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).**

<b>Task</b>	<b>Rationale for Task</b> Cite a reference from your text for each task indicating its effectiveness
Find videos	Finding and watching these composer videos before class not only allows the teacher to check content, but also ensures that no technology malfunctions with the video occur. Also, in case of

	the internet being down, save videos to a flash drive or other memory device to ensure it works when needed. (Nelson, 43 on before the first class)
Make Power Points	Creating these power points aides auditory learning with visual learning to enhance class time and help memory with composers' pictures and helpful visual aids. (Nelson, 260 on presentation)
Photocopy handouts and quizzes	Rather than wait until class begins or five minutes before class, copies will be made the day before to prevent any mishaps that may occur. (Nelson, 43 on copy machines)
Pick listening examples	Listening examples will be wonderful enhancers to the lecture and visual aids and allow students to hear examples of each musical time period according to composer. (Nelson, 45 on enhancing information)
Arrange classroom	Each class has a different set-up based on the needs of that class (watching video, power point, etc.) and having the seats and visuals prepared beforehand allows for a better atmosphere of learning. (Nelson, 45 on impressions)
Prepare Kahoot quizzes	These formative assessments need to be prepared ahead of time to ensure covered information is included and items that students may have struggled with may even be included multiple times. (Nelson, 274 on formative assessment)

**Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.**

Formative Assessment Type	Assessment Details
Memory Matrix	I would choose to use a memory matrix as one type of formative assessment due to the way it causes students to put information in an organized manner. Each student would draw their own matrix with learned composer information and listening examples. Later, the class could be given copies of a master matrix to fill in as a guide to study from for the quizzes or exam. If they can organize their composer knowledge with concepts from that time period, then they have met a learning objective. Also, this is a great tool for visual learners and many of my students are extremely visual learners. (Nelson, 275)

## CURRICULUM PROJECT – EVALUATION CHART

### Part I:

#### Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner's grasp of the learning objective)

<b>Student:</b> Jessica Fagan	<b>Course for which you are creating curriculum:</b> Music History (laugh and learn)	
<b>Learning Outcomes</b>	<b>Your Formative Assessment Plan</b>	<b>Rationale for Formative Assessment Type</b> <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
1. Name important figures in music history.	Students will begin with a background knowledge probe to assess prior knowledge and then be given a similar ungraded assessment to assess recall of names.	This is most effective in this case because the teacher will know what to build upon. (Nilson, 275)
2. Describe characteristics of a composer and his music.	A focused listening assessment will be used as it focuses on prior knowledge and a single name.	This assessment is most effective because focusing on one composer and his music for a brief amount of time prevents information overload. (Nilson, 275)
3. Illustrate knowledge of a chosen composer through a display board.	The paper or project prospectus assessment will be used as it will aide students in the preparation of their display and presentation.	This is best because it gives students a clear vision of what their project will include as well as feedback to boost presentations. (Nilson, 276)
4. Differentiate between music history time periods through named composers or musical styles.	A self-confidence survey will be given to show any areas that students may need covered again or feel unsure about.	This assessment is effective because it will cover low-confidence areas again and help students succeed. (Nilson, 266-267)
5. Arrange composers in order of appearance in music history.	Concept maps will be used to connect time periods to composers and their music/musical style.	This is most effective because it best organizes student knowledge along with charts they are already using. (Nilson, 276)

**Part II:****Evaluation and Reflection**

Consider all the charts and stages of development in order to create your syllabus. List 10 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
1. Syllabus points did not add up to 1,000 points.	This has been changed to a nice even number which allowed students to have more graded opportunities.
2. The new desired behavior was not clear.	It has been made clear what the new desired behavior for student's demonstrated ability really is for the course.
3. Pedagogical considerations were unclear.	These have been rethought and content and methodology are discussed.
4. Content was not listed as what had to be learned.	Rather than listing assignment, content includes what concept the students will learn.
5. Course title was boring and did not reflect uniqueness of course.	Course title has been updated from "Music History" to "Music History (Laugh and Learn)"
6. More formative assessments will be included.	After reading about formative assessments and their usefulness to students, more of them will be included throughout the semester to boost student confidence and learning.

7. Lectures will be shortened in classes.	Lecturing is one of the lowest forms of student learning and therefore more interactive learning will take place and less lecture-based lessons will occur.
8. Learning activities will be frequent.	Activities such as Kahoot and Jeopardy are fun ways to reinforce learned material and will be included more often to promote fun learning.
9. Amount of information covered in one semester was almost too much.	For a high school class, remembering too many composers or music selections would be college level. Song selections and number of composers have been trimmed down to a high school level.
10. Optional text has been removed.	"A Musician's Dictionary" was not used enough to be mentioned as optional text for the course and has been removed. The teacher may still use it in class, but students will not need a copy.

### Part III:

**Syllabus Creation/ Revision** – on page 1.

## Formative Assessment

(Ungraded, used during week 1 to check prior knowledge and get students started strong. Can be compared to summative assessment used in week 6 to check student progress.) Background knowledge probe.



- 1) Who of the following is not a composer?
  - a. Vivaldi
  - b. Tchaikovsky
  - c. Zucchini\*
  - d. Stravinsky
- 2) Which of the following is not a musical time period?
  - a. Romantic
  - b. Rock\*
  - c. Baroque
  - d. Classical
- 3) Which musical prodigy died at an early age?
  - a. Mozart\*
  - b. Haydn
  - c. Stravinsky
  - d. Cage
- 4) Who was known as the “Father of the string quartet”?
  - a. Mozart
  - b. Haydn\*
  - c. Stravinsky
  - d. Cage
- 5) Who composed a piece of silence?
  - a. Mozart
  - b. Haydn
  - c. Stravinsky
  - d. Cage\*
- 6) Listed below are the first letters of the musical time periods in order. Fill them out to the best of your ability.

M (\*medieval)

R (\*renaissance)

B (\*baroque)

C (\*classical)

R (\*romantic)

T (\*twentieth century)

- 7) Name as many composers from history as you can.  
 (\*any actual composer spelled closely enough to be recognized will be correct)
- 8) Which of the following best describes you? (\*any correct)
  - a. I know nothing about music history.
  - b. I know a little about music history.
  - c. I know quite a bit about music history.
  - d. I know so much music history I challenge you to a composer duel.
- 9) What is your favorite musical genre (country, pop, rock, etc.)?  
 (\*any answer)
- 10) Write about anything else you know about music history. Be creative!  
 (\*looking for creativity, not leaving the answer blank)

## Summative Assessment

(Graded, given during week 5 before the first exam, 30 points)

Name: (1 point)

- 1) Troubadours and trouveres travelled the country while singing about love. (1 point)

a. True\*  
b. False

- 2) Men who sang Gregorian Chant were called the Monkeys. (1 point)

a. True  
b. False\*

- 3) The Renaissance period came before the Baroque period. (1 point)

a. True\*  
b. False

- 4) John Cage composed a song called “Silence”. (1 point)

a. True  
b. False\*

- 5) Which composer studied to be a priest? (1 point)

a. Scarlatti  
b. Vivaldi\*  
c. Mozart  
d. Bach

- 6) Which musical prodigy died at an early age? (1 point)

a. Haydn

b. Vivaldi  
c. Mozart\*  
d. Bach

- 7) Who was known as “Father of the String Quartet”? (1 point)

a. Haydn\*  
b. Mozart  
c. Vivaldi  
d. Tchaikovsky

During the Romantic period: (1 point each)

- 8) \*T Beethoven went deaf

- 9) \*F Stravinsky composed “Rite of Spring”

- 10) \*T Wagner wrote an opera cycle *Das Ring des Nibelungen*

- 11) \*T Brahms avoided operas

Matching: (1 point each)

- 12) The first musical time period \*f

- 13) The second musical time period \*d

- 14) The third musical time period \*e
  - 15) The fourth musical time period \*c
  - 16) The fifth musical time period \*a
  - 17) The last musical time period \*b
- 
- 18) \_\_\_\_\_ studied law but then at age 21 began to study music seriously. \*Tchaikovsky (1 point)
- 
- 19) The plural for *opus* in Latin is \_\_\_\_\_ which means “work”. \*opera (1 point)
- 
- 20) Fights broke out at the premiere of \_\_\_\_\_ by Stravinsky. \*The Rite of Spring (1 point)
- 
- 21) \_\_\_\_\_ was an insurance broker in New York but was known for quartertones in his music. \*Ives (1 point)
- 
- a. Romantic
  - b. Twentieth Century
  - c. Classical
  - d. Renaissance
  - e. Baroque
  - f. Medieval

22) What were a few items Cage would place on prepared piano? (2 points)

\*Pick from multiple items but must name two (plate, paper, screwdriver, nails, etc.)

23) Out of the composers we have studied, which one is your favorite? Why? (2 points)

\*Given full points if they state a composer we have studied and give a reason why they like them.

24) Which musical time period had music that you enjoyed the most? What did you like about it? (2 points)

\*Give full points if they list a correct time period and why they enjoy the music.

25) Name at least ten composers that we have studied so far. Possible bonus points for extras! (2 points)

\*Choose from Josquin, Palestrina, Gesualdo, Byrd, Clarke, Purcell, Monteverdi, Vivaldi, Bach, Handel, Haydn, Mozart, Beethoven, Wagner, Brahms, Schubert, Schumann, Tchaikovsky, Stravinsky, Schoenberg, Ives, or Cage. Other composers have been mentioned and can be named but these have been primarily focused upon.

#### References

- Barber, David W. *Bach, Beethoven, and the Boys- Music History as it Ought to be Taught*. Toronto, Canada: Indent Publishing, 2011.
- Barber, David, W. *If it Ain't Baroque- More Music History as it Ought to be Taught*. Toronto, Canada: Indent Publishing, 2014.
- Nilson, Linda B. *Teaching at its Best*. Third Edition. San Francisco, California: Jossey-Bass, 2010.