RESPONSIVE CLASSROOM APPROACH (RCA) IN MUSIC CLASSROOMS TO ACKNOWLEDGE AND CULTIVATE DIVERSITY: A CURRICULUM

By

Carley Pelella

Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS IN MUSIC EDUCATION

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ABSTRACT

In present day America, there is a growing need for educators to acknowledge diversity and create a safe learning environment for all students. Students should feel safe, welcomed, and free to express themselves in any classroom. While there are many social emotional learning (SEL) strategies to support building this atmosphere, for over 40 years the Responsive Classroom Approach (RCA) has made a significant impact on the culture of classrooms across America. By fostering an environment to "build academic and social-emotional competencies every day," RCA provides teachers a tool to promote relationship building within their school populations.[1] However, with a rapidly growing diverse population, educators must ensure consistent implementation of such strategies as the Responsive Classroom approach (RCA). This project, Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity, is designed to determine in what ways the Responsive Classroom approach can be utilized to support the growing diversity in music classrooms. Through qualitative historical analysis of pre-existing literature on the Responsive Classroom Approach, this study will find the benefits of RCA and develop a curriculum around RCA that helps music teachers reach their students despite diverse populations and potential predisposed ideas of student behaviors.

Keywords: responsive classroom, diversity, culturally relevant teaching, social emotional learning, acceptance, urban, inner-city, praxial

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[1] *Responsive Classroom for Music, Art, P.E. and Other Special Areas,* (Center for Responsive Schools. Inc. 2016), 3.

CHAPTER ONE: INTRODUCTION

School can and should be a place where students feel that they must fit in. It is also a place where students' horizons need to be broadened; they need to be made aware of other cultures and be taught to appreciate differences.[2] Students may not feel accepted for their individuality, causing them to sometimes respond in ways that are unfamiliar to their teachers. As described by *Responsive Classroom,* RCA is, "an evidence-based approach to education that focuses on the strong relationship between academic success and social-emotional learning (SEL)."[3] Many Title-1 schools are placed in neighborhoods where crime rates are high.[4] The crime in students' neighborhoods can directly affect their academic success causing behavior to be affected along with academics. Educators must provide an arena that fosters acceptance, love, and a willingness to learn about a student's culture. As Ellen Criss notes, "High-performing teams ... do not necessarily have the best individual talent and ability available, which means that other variables - such as motivation, respect, responsibility and communication - are of paramount importance."[5] Music teachers should be familiar with the music cultures of their students, and by having a tool that inspires diversity, teachers will be able to reach more students and keep more students engaged.[6] Receiving training on the Responsive Classroom approach, and how to implement it will allow music educators to be prepared to really understand their students backgrounds, facilitate the important relationships needed in classrooms today, and foster acceptance within the community.

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[2] Steven Armon Anderson, and Gregory Lamar Denson, "Preparing the Successful Urban Music Educator: The Need for Pre-service and In-Service Development," *Music Educators Journal* 101, no. 4 (2015): 37, http://www.jstor.org/stable/24755598.

[3] "About," Responsive Classroom, accessed July 7, 2019, https://ww.responsiveclassroom.org /about/.

[4] "School Crime," National Center for Education Statistics, accessed July 7, 2019, https://nces.ed.gov/fastfacts/display.asp?id=49.

[5] Ellen Criss, "Teamwork in the Music Room," *Music Educators Journal* 97, no. 1 (2010): 31, http://www.jstor.org/stable/40960175.

[6] Anderson and Denson, "Preparing the Successful Urban Music Educator," 38.

Statement of the Problem

According the degree program requirements provided by the National Association of Schools of Music (NASM), "attention should be given to breadth in general studies, attitudes relating to human, personal considerations, and social, economic, and cultural components that give individual communities their identity."[7] In many courses of study, classes discussing educational philosophies and classroom management skills are covered, but a specific class on how to approach a culture different than one's own is not prevalent. In an overview of *Elementary Music Journal* articles, Steven Anderson and Gregory Denson discovered that over the past 50 years, the idea of preparing music educators for culturally diverse areas has been an evolving concept. Further, they found that new teachers are unfamiliar with culturally diverse populations and there is lack of music professors that have taught within these populations themselves. They acknowledge that while it has been changing, music education must continue to evolve and grow.[8] Now more than ever, privilege drives much of the social system. It is vital that teachers are prepared to recognize these privileges and are ready to discuss with students. Another issue prevalent in teaching is ignoring race among students. As Anderson and Denson write, unfortunately when "teachers [are] trained to not see color, [they] are also trained to not see the true identity of the students."[9]

Young teachers sometimes enter teaching with an idealized concept of how students will behave and what classroom management might look like. These subconscious ideas surrounding classroom management can create issues within the structure of the class. Managing large numbers of students from varying backgrounds is overwhelming and many times young teachers

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[7] "Handbook 2019-2020," National Association of Schools of Music, accessed June 1, 2020, https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2020/01/M-2019-20-Handbook-02-13-2020.pdf.

[8] Anderson and Denson, "Preparing the Successful Urban Music Educator," 36.

[9] Ibid., 37.

respond with anger or frustration, regardless of their best intensions. Many new teachers lack

classroom management skills. These problems result from not knowing students' backgrounds

and responding in negative ways to unwanted behaviors. As noted by Weiner,

> When cultural diversity and race are not put on the table by the school but are perceived by students to be salient factors that influence their identity and school success, teachers who are culturally different from their students have a greater challenge in creating a trusting classroom environment.[10]

Teachers who do not understand other cultures and push their own customs on students have a

negative impact on relationship building.[11] New teachers and established music educators must

identify a universal approach to connect with students.

Specials area teachers are also expected to implement schoolwide behavior plans but are

often not given a guide on how to utilize the plan in a special subject classroom where time is

restricted and relationships must grow over shorter periods of time.[12] A music classroom is

different from a general education classroom in that music teachers do not see students as often

as classroom teachers. With diversity becoming more prominent there is a greater need for

students to feel accepted at school.[13]

<div align="center">Statement of Purpose</div>

This thesis aims to expose an area of need in preparing future music educators for the

classroom in low socioeconomic neighborhoods or urban areas. The curriculum developed

through the research process will provide teachers with a tool to improve student's academic,

social and emotional skills. Traditional discipline standards such as clips charts and suspensions

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[10]Lois Weiner, "Why Is Classroom Management So Vexing to Urban Teachers?" *Theory Into Practice* 42, no. 4 (2003): 306, 308, www.jstor.org/stable/1477393.

[11] Carol Weinstein, Mary Curran, and Saundra Tomlinson-Clarke, "Culturally Responsive Classroom Management: Awareness into Action," *Theory Into Practice* 42, no. 4 (2003): 270, http://www.jstor.org /stable /1477388.

[12] *Responsive Classroom*, 2.

[13] Criss, "Teamwork," 31.

can harm a child's social-emotional learning. These public displays of wrongdoings can cause students to shut down and block off communication with teachers. The purpose of developing a curriculum around RCA is to provide a learning opportunity for future music educators to have confidence when placed in a new or challenging situation. RCA management technique is a practice that can lead to more learning, better behavior, and a more accepting environment for students.[14] Providing a tool to foster student acceptance of other students and teachers' acceptance of all students is necessary. The development of a curriculum that gives teachers a tangible and relatable methodology with proven successful outcomes enhances the teacher preparations in an undergraduate degree. Students will be introduced to the concept before their first job, providing them the opportunity to plan for the approach and actively put RCA to use.

<div align="center">Significance of the Study</div>

The Responsive Classroom approach can yield positive results on classroom culture, and music educators must be given the opportunity to develop implementation skills. As students feel more accepted and valued they will be more inclined to learn and be productive members in the classroom.[15] A class in teaching RCA would aim to help teachers identify predisposed behavioral responses in students in order to not alienate students based on unfamiliarity with their students' cultures.[16] Rather than music education students being prepared with an autocratic or permissive approach to classroom management, they will be given a more holistic approach to classroom management focusing on the whole child. Through knowing the history of one's students and immersing oneself in the culture of another through RCA, an educator can understand his or her students and how and why students respond to different stimuli.

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[14] *Responsive Classroom*, 3.
[15] Anderson and Denson, "Preparing the Successful Urban Music Educator," 37.
[16] Weinstien, "Awareness into Action," 270.

Research Questions

In an effort to explore the need for Responsive Classroom Approach in music education, the study will answer the following research questions:

Research Question 1: In what ways can Responsive Classroom Approach aid in relationship building between music teachers and students?

Research Question 2: In what ways can Responsive Classroom Approach build a culture of inclusivity in a music classroom?

Hypothesis

The following hypotheses correspond to the research questions:

Hypothesis 1: Responsive Classroom Approach may aid in relationship building between music teachers and students in terms of creating a safe space for students to share, providing academic choice, and facilitating learning in social emotional learning practices.

Hypothesis 2: Responsive Classroom Approach may build a culture of inclusivity in a music classroom by creating an environment of cultural awareness, and authentically educating the whole child.

Using a qualitative method with a historical approach, a review of literature covering the topic of the Responsive Classroom Approach will show that the methodology is a viable option for preparing music educators for a variety of situations. The literature will show that there is a need for a curriculum and that a course covering the implementation of RCA will benefit teachers and students. Literature will focus on the concept of educating the whole child and putting community in the classroom at the forefront of instruction. The resulting curriculum will educate teachers on best practices and more appropriate, compassionate ways to lead a classroom.

Assumptions

It is assumed that music education will continue to be an important part of the primary and secondary school curriculum, and that inclusivity will encourage students from diverse populations for success. As discussed by Lisa DeLorenzo, culturally responsive teaching is needed in urban and rural settings as well as suburban settings.[17] Educators provide an environment of security by identifying with students and accepting students for who they are along with their cultures. It is assumed that this atmosphere will foster a better learning environment and that when more students are welcomed into the arts, inclusivity from both teachers and peers will play a role in a thriving music setting. As parents and principals want the fine arts to remain in schools, teachers should learn the best way for students to flourish. [18]

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[17] Lisa C. DeLorenzo, "Missing Faces from the Orchestra: An Issue of Social Justice?" *Music Educators Journal* 98, no. 4 (2012):42, http://www.jstor.org/stable/41692637.

[18] Carlos R. Abril, and Brent M. Gault, "The State of Music in Secondary Schools: The Principal's Perspective," *Journal of Research in Music Education* 56, no. 1 (2008): 68. Accessed July 7, 2020. www.jstor.org/stable/40343713.

Glossary of Terms

The following terms have been defined in relation to this study.

Responsive Classroom Approach – an approach to teaching that focuses on community and social-emotional skills[19]

Diversity – being composed of many different elements[20]

Culturally Relevant Teaching - a pedagogy that empowers students intellectually, socially, emotionally, and politically, by using cultural references to impart knowledge, skills, and attitudes.[21]

Social-emotional learning – learning to manage emotions and feelings[22]

Acceptance – receiving others willingly[23]

Specials – a class other than common academics (music, art, P.E.)

Urban – occurring in a city[24]

Inner-city – typically a poorer area of a city[25]

Praxial – In music education, praxial refers to mindful doing. [26]

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[19] About," Responsive Classroom.

[20] "diversity," *Merriam-Webster.com*, Merriam-Webster, 2020, https://www.merriam-webster.com/dictionary/diversity, accessed July 7, 2020.

[21] Kate R. Fitzpatrick, "Cultural Diversity and the Formation of Identity: Our Role as Music Teachers," *Music Educators Journal* 98, no. 4 (2012): 56. http://www.jstor.org/stable/41692639.

[22] About SEL," Responsive Classroom.

[23] "acceptance," *Merriam-Webster.com*, Merriam-Webster, 2020, https://www.merriam-webster.com/dictionary/acceptance, accessed July 7, 2020.

[24] "urban," *Merriam-Webster.com*, Merriam-Webster, 2020, https://www.merriam-webster.com/dictionary/urban, accessed July 7, 2020.

[25] "inner-city," *Merriam-Webster.com*, Merriam-Webster, 2020, https://www.merriam-webster.com/dictionary/inner-city, accessed July 7, 2020.

[26] David J. Elliott, *Praxial Music Education: Reflections and Dialogues,* (New York: Oxford University Press, 2005), 70.

CHAPTER TWO: LITERATURE REVIEW

This literature review will focus on needs within the music education community regarding diversity, as well as RCA and the praxial approach to teaching with which RCA aligns. While there is research completed on RCA in general academic areas, RCA in the music room is not studied as often. This review examines studies completed on RCA primarily in traditional academic classrooms, with the notion that good teaching practices are transferable across specialties. Parallels between teaching in a mainstream class and a specials class will be drawn from the studies.

Diversity and Self Reflection

America is becoming more inclusive, but oppression and misunderstanding of other's cultures still exist in classrooms. According to the *New York Times,* New York City schools are often seen as a safe space for students. However, studies have shown that schools can actually contribute to neighborhood violence, despite law enforcement and civic organizations fight to decrease violence. [27] Research has also found that when neighborhoods are more segregated, there is a higher violent crime rate. Low-income neighborhoods have more violent crimes than other neighborhoods; this violence leads to a transient population that results in a lack of trust, and then more violence.[28] Many of the largest school districts in America have populations of mostly minority students.[29] When a student experiences violent crimes in his or her neighborhood, it impacts that student, and can damage the student emotionally and developmentally.[30] One study published by *The Russell Sage Foundation Journal of the Social*

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[27] Augustina Laurito, et al. "School Climate and the Impact of Neighborhood Crime on Test Scores," *RSF: The Russell Sage Foundation Journal of the Social Sciences* 5, no. 2 (2019) doi:10.7758/rsf.2019.5.2.08.

[28] "Neighborhoods and Violent Crimes," Office of Policy Development and Research, accessed July 21, 2019. https://www.huduser.gov/portal/periodicals/em/summer16/highlight2.html.

[29] Christopher Emdin, *For White Folks Who Teach in the Hood—and the Rest of Y'all Too: Reality Pedagogy and Urban Education,* (Boston: Beacon Press, 2016), ix.

[30] "Neighborhoods and Violent Crimes."

Sciences argued that four categories contribute to student performance: "school-based violence and disorder, school safety, school discipline, and sense of community within the school."[31] This sense of community can alter the way a child sees school, and turn it in to a safe place to learn. As an educator, one must be given the tools to see students outside of sociocultural norms. This study also argued that zero-tolerance behavior policies often do more harm than good.[32]

Weinstein, Curran, and Tomlinson-Clarke, in "Culturally Responsive Classroom Management: Awareness into Action," found this same issue in school discipline plans. The way in which teachers traditionally discipline students can be very demeaning and may only increase the achievement gap.[33] Instead of teaching students how to handle emotions in healthy ways and trying to understand what caused a student to react negatively, suspensions and removal from class have negative impacts on students. Christopher Emdin argued that schools so overrun with the predominating "white culture" do not have systems in place that support students of varying backgrounds.[34] He further stated that a culturally responsive teacher has "the ultimate goal of classroom management… not to achieve compliance or control, but to provide all students with equitable opportunities of learning."[35] Research has shown that black male students are more likely to be suspended long term and called out for bad behavior than students of other races.[36] This could be because many teachers react to students the way their world denotes is appropriate. In a study completed by Weinstein, Curran, and Tomlinson-Clarke, the authors discussed that "white middle-class ways define what is appropriate and valued in our schools."[37] They stressed that a classroom creates an unspoken way to welcome students and cultivate a sense of inclusion

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[31] Laurito et al, "School Climate."
[32] Ibid.
[33] Weinstien, "Awareness into Action," 270.
[34] Emdin, *For White Folks,* viii.
[35] Weinstien, "Awareness into Action," 275.
[36] Ibid., 274.
[37] Ibid., 269.

and acceptance of diversity.[38] By having an ongoing dialogue with students, teachers are able to

know students on a personal level and understand their tendencies and upbringings. The

researchers break down the importance of self-reflection and school reflection into three distinct

steps:

> First, we must recognize that we are all cultural beings, with our own beliefs, biases, and
> assumptions about human behavior…. Second, we must acknowledge the cultural, racial,
> ethnic, and class differences that exist among people…. Finally, [we] must understand
> the ways that schools reflect and perpetuate discriminatory practices of the larger
> society.[39]

According to Ruth Gurgel, who studied student teacher relationships in music

classrooms, research shows that music teachers do not feel prepared to teach students from

different cultures.[40] Educators must teach students to respect differing backgrounds.[41] Gurgel

argued that self-reflection is key in understanding how one's personal ideas can meld with

students'. By understanding personal likes and dislikes for social, academic, and musical

approaches, an educator is better able to value those opinions of diverse populations of

students.[42] A good curriculum and method is not useful if the teacher does not recognize the

foundation of his or her students attitudes and behaviors.[43] A teacher should be flexible to adapt

his or her teaching preferences to accommodate cultural differences; it is up to educators to

encourage all possible outcomes.[44] Gurgle also discussed that teachers should not lower

expectations based on previous assumptions about a population. Teachers must respect all

students and create a safe, rigorous, fulfilling atmosphere. She argued that techniques in

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[38] Weinstien, "Awareness into Action," 271.

[39] Ibid., 270.

[40] Ruth Gurgel, "Building Strong Teacher—Student Relationships in Pluralistic Music Classrooms," *Music Educators Journal* 101, no. 4 (2015): 77.

[41] Ibid., 81.

[42] Ibid., 80.

[43] Emdin, *For White Folks,* 2.

[44] Ibid.

responsive teaching help teachers view students as "likeable, capable, willing to learn and worthy of the best instruction." If teachers are not set up for success, they may become overwhelmed and lack motivation to continue to build relationships with students. When teachers feel overwhelmed, it may become difficult to not associate bad behaviors with class and race.[45]

Managing behaviors is a task under the umbrella of classroom management. Classroom management is one of the highest ranked problems reported by new teachers.[46] Lois Weiner, a professor at New Jersey City University, noticed that classroom management was difficult for teachers in urban areas. Weiner pointed out all of the constructs working against urban schools: standardized practices, impersonal interactions, densely populated neighborhoods, and class size. Weiner also noted that in low socioeconomic areas, it is sometimes more difficult to naturally build trusting relationships. Students are influenced by many factors in school and these factors contribute to how students behave. There is a "deficit paradigm" present that works against student success and personal relationships within urban schools.[47] The paradigm places students at a lower starting point based on perceived ideas that are not necessarily true.

<div align="center">Methodologies</div>

In the late twentieth century, David Elliott proposed a praxial approach to music education. This approach described a personal approach to music education, where the meaning of music was emphasized over reading and performing.[48] According to Elliot, music is embedded in social interactions. Elliott's approach to music education as praxial encourages multiple styles of music from all different cultures. He argued that music education should be a

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[45] Gurgel, "Building Strong Teacher—Student Relationships," 79.
[46] Weiner, "Why Is Classroom Management So Vexing?" 305.
[47] Ibid., 306-308.
[48] Elliott, *Praxial Music Education,* 14.

practice that is intentionally implemented.[49] Elliot believed that individuals see things the way in which they please, not how they may actually be.[50] He argued that music is an art form from different cultures that should be included in music education.

Elliott's view can be put into action through implementing the Responsive Classroom Approach. RCA combines six principles to drive success, combining SEL, cognitive growth, cultural awareness, and family engagement.[51] Clear guidelines surrounding classroom techniques include interactive modeling, teacher language, logical consequences, and interactive learning structures.[52] *Responsive Classroom for Music, Art, PE and Other Special Areas* published by the Center for Responsive Schools, Inc. is the most updated version of Responsive Classroom texts for teachers of special areas. Comprised in 2016, the text describes the main principles and practices of RCA. Each chapter covers a concept, examples of this concept, explanations on implementation, and steps for educators to plan their own implementations of these practices. *Rules in School: Teaching Discipline in the Responsive Classroom* is another text published by the Center for Responsive Schools, Inc. This text discusses how to implement discipline plans while following RCA. The authors discuss how RCA helps students become aware of their behaviors and the effect these behaviors have on the class. They note that the purpose of these discipline strategies is to teach children how to be better people.[53]

A review of literature involving RCA in music rooms was completed by Vanessa L. Bond. Bond noted that culturally responsive teaching within the music room is a newer topic of discussion; a focus on RCA in music classrooms has only become popular in the last two

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[49] Elliott, *Praxial Music Education,* 69-71.
[50] Ibid., 5.
[51] "Principals and Practices," Responsive Classroom, accessed June 10, 2020. https://www.responsiveclassroom.org/about/.
[52] "Principals and Practices," Responsive Classroom,
[53] Kathryn Brady, Mary Beth Forton, and Deborah Porter, *Rules in School: Teaching Discipline in the Responsive Classroom, (*Massachusetts: Northeast Foundation for Children Inc., 2013) 7, 9.

decades, whereas it has been implemented in regular academics since the 1980s.[54] Bond

discussed why the music education sector has begun to shift teaching methodologies to become

more culturally responsive. According to Bond, culturally responsive teaching "emphasizes high

expectations, the formation of cultural competence, and development of a critical

consciousness."[55] She pulls five themes from a culturally responsive framework developed by

RCA experts. These areas include identity and achievement, equity and excellence,

developmental appropriateness, teaching whole child, and student teacher relationships.[56] Each

of these areas combine to make RCA an effective approach. In 2017, Bond found that culturally

responsive education has been examined at the surface level; she believes becoming culturally

responsive to students will take more work. Bond stressed that music making must be an

authentic experience that is relevant to student's lives. She argues that culturally responsive

teaching is not an approach or a curriculum, but a mindset and an attitude.[57]

<div align="center">Studies in RCA</div>

As this thesis aims to research the need for guided instruction on the Responsive

Classroom Approach for music educations students, studies completed on the effectiveness of

RCA were reviewed. Unfortunately, there are not many studies conducted in music so parallels

will be drawn between mainstream academics and music. One study conducted by researchers

from Kennesaw State University and University of New Mexico looked at the effectiveness of a

program that trains new teachers in cultural responsiveness. This study focused on eight white

first year teachers working in an urban school district, after effectively completing a degree

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[54] Vanessa L. Bond, "Culturally Responsive Education in Music Education: A Literature Review," *Contributions to Music Education* 42 (2017): 153, 155, https://www.jstor.org/stable/26367441.
[55] Ibid., 154-155.
[56] Ibid.,157.
[57] Ibid.,169.

which involved a yearlong internship in low-income schools. Research was conducted through self-reflection, and comparison of past and present student test scores. Part of the study required the teachers to provide feedback and reflect on their teaching. Researchers found the new teachers valued their preparation in college to help them become culturally responsive teachers. Students confidence and test scores increased, showing that culturally responsive teaching is effective. Their findings concluded that student teachers exposed to culturally responsive training in college were better prepared to teach students from diverse populations.[58]

In 2014, a three-year longitudinal study was published covering the effects of RCA on academics. Researchers found that training in RCA practices resulted in higher use of these practices, which then resulted in higher student achievement. They noted that the social climate of a school plays into the effectiveness of RCA implementation. The implementation of RCA procedures can be difficult because it requires teachers to change their own approaches and beliefs.[59] Findings revealed that if the school principal did not support this SEL approach, teachers were not as invested in implementing it. Researchers also raised the question, "Will we diminish children's academic achievement if we place increased emphasis on (and allocate more time toward) children's social and emotional learning?"[60] Based on their research, they observed that if RCA was well implemented, students did show academic improvements.[61] According to these studies, it is evident that if RCA is implemented correctly, it can be an effective approach

[58] Binbin Jiang, Kathy Annis, and Woong Lim,"Developing Culturally Responsive First Year Teachers for Urban Schools," *The Journal of Classroom Interaction* 51, no. 1(2016): 19, accessed June 6, 2020, www.jstor.org/stable/26174347.

[59] Sara E. Rimm-Kaufman, et al, "Efficacy of the Responsive Classroom Approach: Results From a 3-Year, Longitudinal Randomized Controlled Trial." *American Educational Research Journal* 51, no. 3 (2014): 593, 595, 573, http://www.jstor.org/stable/24546707.

[60]Ibid., 597.

[61] Ibid.

to teaching. With teacher commitment and fidelity, training, and the support of principals, students can be reached socially and emotionally as well as academically.

<div align="center">Need for Inclusion in Music</div>

A culture of inclusivity and acceptance creates a safe environment for music class. Music classes provide an opportunity to build strong community more than other academic classes. As music ensembles have similar characteristics to athletic teams, music teachers then should create a team atmosphere and focus instruction to build community.[62] Ellen Criss pointed out that in adolescents the need to belong and fit in supersedes other needs. Students are most likely to invest when they understand their roles. Criss provided examples of how RCA works to create an inviting environment for students in music. She recognized that as individuals use RCA and work towards the same goals with clear expectations, a team atmosphere is created.[63]

Lisa DeLorenzo also stressed the need for teachers to be culturally responsive to students. She discussed the lack of Latin and Black musicians in professional orchestras, and what can be done to foster success in professional music. DeLorenzo concluded that students respond better to teachers who connect with and try to understand them. She also calls for music education to turn in to a job of social justice for equitable to access to music for all.[64]

Kate Fitzpatrick further discussed the role of the educator in promoting social justice and a culturally responsive classroom atmosphere. She noted that "Knowing about your students' cultural backgrounds – as well as recognizing your own – can foster greater respect, clearer understanding, and better connections in the music classroom."[65] Fitzpatrick stressed the importance of fighting for social justice in schools and also within the content of music

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[62] Criss, "Teamwork in the Music Room," 30.
[63] Ibid., 31-32.
[64] DeLorenzo, "Missing Faces from the Orchestra," 42-45.
[65] Fitzpatrick, "Cultural Diversity and the Formation of Identity," 53

classrooms. She argued that the music room should not become a place of "cultural conflict;" students should feel that their cultures are valid alongside other cultures. Fitzpatrick suggested that teachers go out in the community and students' homes to experience the music culture.[66] According to her,

> multicultural content in and of itself does not necessarily lead to increased cultural competency or forging a better alignment between home and school life for our students. It is the questions we raise and the "teachable moments" we seize, no matter what music we choose, that can provide space for students to be thoughtful about issues of cultural connection. We must concentrate on the interactions, discussion, questions, dialogue, and explicit and tacit foci of our pedagogy in an attempt to guide students to greater cultural awareness and acceptance.[67]

As Emdin encouraged, educators must work to understand their students and fight biases to the things that "look and feel like us."[68] Students should be welcomed into a classroom that considers their home lives.[69]

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[66] Fitzpatrick, "Cultural Diversity and the Formation of Identity," 56.
[67] Ibid., 57.
[68] Emdin, *For White Folks,* 19.
[69] Ibid., 23.

CHAPTER THREE: METHODOLOGY

Introduction and Design

Using a qualitative method with a historical approach, this study examined existing literature relevant to issues within schools and music classrooms. Specifically, text discussing diversity in schools, studies performed on RCA, and texts examining implementation of RCA and its effectiveness were reviewed. The qualitative investigation of documents revealed research describing how classroom approaches have failed in the past, and what needs to be changed to focus on the inclusion of RCA training for music teachers.[70] Information was analyzed to determine the need for a curriculum to instruct new teachers in RCA. Diverse populations as well as urban areas were examined in order to determine a need for culturally responsive teachers. With the intent of depicting a problem with inclusivity for decades, studies were reviewed as far back as 1980.

The curriculum designed from this research follows RCA guidelines. However, this curriculum is not simply a repeat of the Responsive Classroom training course because more self-reflection is included within the course design. The curriculum is designed to encourage students to self-reflect and determine where they stand on issues before training on RCA begins.

While some sources from the literature review will be used, the primary sources of research for this curriculum will be texts developed by the Responsive Classroom: *Responsive Classroom for Music, Art, PE and Other Special Areas* and *Rules in School: Teaching Discipline in the Responsive Classroom.*[71] The special areas text explains RCA and makes it approachable

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[70] John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approach, 3ʳᵈ ed.,* (LosAngeles, SAGE Publications, 2009), 173, 180.

[71] *Responsive Classroom for Music, Art, P.E. and Other Special Areas.* Center for Responsive Schools, Inc. 2016.; Kathryn Brady, Mary Beth Forton, and Deborah Porter, *Rules in School: Teaching Discipline in the Responsive Classroom, (*Massachusetts: Northeast Foundation for Children Inc., 2013).

for special area teachers. The special areas text will provide the foundation for the remainder of

the curriculum.

CHAPTER 4: RESEARCH FINDINGS

According to *Responsive Classroom,* RCA "focuses on engaging academics, positive community, effective managements, and developmental awareness."[72] RCA combines social and emotional competencies with academic competencies in order to educate the whole child.[73] While this practice has been used since the 1980s, the implications of studying it alongside music education are more recent. A curriculum designed to introduce students to RCA in their early years of education classes is also a new concept. Classroom teachers are required to have interaction with diverse populations throughout their schooling, but it is also important for new educators to know how to build relationships within these populations.[74] RCA provides an opportunity for teachers to become culturally responsive educators.

The purpose of research in this project was to answer the questions, "In what ways can Responsive Classroom Approach aid in relationship building between music teachers and students?" and "In what ways can Responsive Classroom Approach build a culture of inclusivity in a music classroom?"

RCA is a slowly evolving process, as community cannot be built instantaneously. This concept may seem overwhelming for a special area teacher that only sees students one time a week. In response to the first research question, ""In what ways can Responsive Classroom Approach aid in relationship building between music teachers and students?," the research validated that RCA provides a space for students and teachers to work alongside each other to meet agreed upon goals.[75] As Bond pointed out, music educators have a unique opportunity to

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[72] "About," Responsive Classroom.
[73] "About SEL," Responsive Classroom.
[74] Jiang et al, "Developing," 19.
[75] "Principles and Practices," Responsive Classroom.

see students from every grade.[76] Cheryl R. Ellerbock, et al. also argued that specials teachers have the best opportunity to educate and create a caring environment, allowing students to open up and connect their academics to everyday life, thus making their academic experiences more authentic.[77] Student to teacher relationships are aided by using RCA as teacher language is seen as a necessary skill that allows teachers and students to communicate effectively to enhance social and academic learning.[78] As students engage in these authentic learning experiences where their individual opinions are heard and acknowledged, they become more willing to open up to others. According to *Responsive Classroom*, social and emotional competencies are taught and incorporated along with academics.[79] Students are challenged with practicing skills such as empathy and cooperation to create a safe environment where students feel connected.[80] Creating this culturally responsive environment promotes student-directed learning, which is a necessary step in creating a classroom community.[81] Through rule creation or learning processes, students are allowed to take ownership in the classroom, developing a comradery between the students and the teacher. Students need to be given time to be decision makers in class, allowing for trust to form between students and teacher, and allowing the teacher a chance to become the learner.[82]

One of the guiding principles in Responsive Classroom literature is that "How we teach is as important as what we teach."[83] Taking ownership of implementing RCA provides an educator a way to build these authentic connections. Teachers must realize that culturally responsive

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[76] Bond, "Culturally Responsive Education in Music Education," 160.

[77] Cheryl R. Ellerbock et al, "Relationships –: The Fundamental R in Education." *The Phi Delta Kappan* 96, no. 8 (2015): 49, accessed June 8, 2020, www.jstor.org/stable/24375888.

[78] Principles and Practices," Responsive Classroom.

[79] "About SEL," Responsive Classroom.

[80] Ibid.

[81] Gurgel, "Building," 82.

[82] Ibid.

[83] "Principles and Practices," Responsive Classroom.

teaching needs to be planned out before it can feel natural.[84] Culturally relevant teaching involves more than what is taught, it also involves teacher response and discipline procedures.[85]

It became apparent that building relationships and inclusivity work together. In response to the second question, "In what ways can Responsive Classroom Approach build a culture of inclusivity in a music classroom?," it was found that RCA is able to foster an environment of inclusivity if implemented correctly. A teacher should learn the expectations of a student's academic and social culture to understand how that student acts in class.[86] To become a culturally competent teacher, one must accept the responsibility of forging relationships with students.[87]

RCA has established routines to foster inclusivity. As presented in Appendix A, there are practical steps music teachers can implement to create an inclusive environment. Morning meeting and closing circle are practices RCA has in place to allow students to take initiative and share in class. Through morning meeting, each student is greeted by name and given a chance to share.[88] On the first day of a new school year a music teacher should take the time to build rapport and learn how to correctly pronounce students' names. This process may seem like a time consuming or simple act but knowing a student's name and pronouncing it correctly gives the student a place of belonging in class. Singing and rhythm games to practice name recall and proper pronunciation are engaging activities for classmates to learn each other's names as well. In a larger ensemble setting this could be done by section, then put in front of the class and rotated each day of the week over the first month of school. Another way to help a student feel

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[84] Weinstien, Curran and Tomlinson-Clarke, "Awareness into Action," 272.
[85] Fitzpatrick, "Cultural Diversity and the Formation of Identity," 58.
[86] Weinstien, Curran and Tomlinson-Clarke, "Awareness into Action," 273.
[87] Ibid., 80.
[88] Principles and Practices," Responsive Classroom.

recognized is to incorporate music from various cultures throughout different activities in the first few weeks of school or have one's ensemble sing and play music from around the world. This shows students that many cultures are welcomed in one's class. A teacher can also provide creative opportunities for independence and ownership to foster inclusivity. This process could involve a student composing or writing their own lyrics to preexisting classroom repertoire or giving students ownership to facilitate discussion around rules in the classroom. Rotating classroom responsibilities like passing out instruments, taking roll, or collecting music can also provide a sense of belonging to students. Finally, family engagement can play a major part in allowing students to feel like they are included and matter. Inviting parents to come and participate in music lessons, share music from their homes, or speak to the class can provide an atmosphere where students are excited for learning and students feel accepted.

Bond argued that "in recognizing each student's cultural and social capital, one is able to validate students' backgrounds and empower them to promote their experiences as a resource."[89] Teachers should create an accepting atmosphere to foster deeper learning. Populations will continue to diversify, but positive peer relationships, and celebrating the achievements of students, aids in building racial and cultural identities.[90] Effective teaching combines emotions and academic success.[91] The central idea is that teachers must understand their student's background and living situation to provide the best teaching and learning environment.[92] It is not enough to only reach students emotionally; a culturally responsive educator is able to marry critical thinking and culturally relevant content.[93] Weiner argued that classroom management

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[89] Bond, "Culturally Responsive Education in Music Education," 155.
[90] Fitzpatrick, "Cultural Diversity and the Formation of Identity," 55.
[91] Ibid., 78.
[92] Anderson and Denson, "Preparing the Successful Urban Music Educator," 35.
[93] Gurgel, "Building," 78.

must be interwoven with academia; the two work together to create a positive school experience

for both teacher and student.[94] Students will stay more engaged with the content if the teacher is

using culturally relevant sources.[95] The purpose is for students to feel their education is

authentic.

Summary of Findings

The goal of answering the research questions regarding if RCA can aid in building

student teacher relationships, and if RCA can aid in fostering a classroom of inclusivity was

achieved. The research conducted does support the hypothesis that RCA, if implemented

correctly, can build cultural awareness and work towards educating the whole child. The need for

a curriculum to teach teachers how to use these resources exists as new teachers are often

learning how to teach in low-income schools, as these types of schools are always in need of

teachers.[96] While Weiner argued that "professional development rarely helps teachers understand

what students lives are like outside of school," teachers should still be trained in how to approach

building these relationships with students.[97]

Responsive Classroom for Music, Art, PE and Other Special Areas is a beneficial text

for creating this curriculum as it is the main text for making RCA approachable and

implementable for special area teachers. It is important for students to be taught and guided

through how to communicate and express themselves when they feel that what they are saying is

not understood.[98] The research showed that there is a need for clear expectations of student

behavior. Teachers need to understand the cultures they are teaching. It was found that students

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[94] Weiner, "Why Is Classroom Management So Vexing," 309.
[95] Fitzpatrick, "Cultural Diversity and the Formation of Identity," 56.
[96] Weiner, "Why Is Classroom Management So Vexing," 307.
[97] Weiner, "Why Is Classroom Management So Vexing," 309.
[98] Anderson and Denson, "Preparing the Successful Urban Music Educator," 38.

respond better to teachers who try to understand them.[99] Educators have to ensure that students

see acts of care as authentic.[100] The design of the purposed curriculum was formulated to teach

music education students how to create an atmosphere of inclusivity in future music classrooms.

Research has shown that these steps are needed in teacher preparation programs.

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[99] DeLorenzo, "Missing Faces From the Orchestra," 43.
[100] Ellerbrock et al, "Relationships," 48.

CHAPTER V: DISCUSSION

Summary of Study

This study focused on determining a need for educating music education students on a culturally responsive teaching approach and the Responsive Classroom Approach. Through a review of existing literature it was determined that schools' populations are growing more diverse, and there is a need for teachers to administer culturally relevant teaching strategies. The study consisted of both research of past literature and a development of curriculum. The study focused on RCA as the main conduit of instruction and a curriculum was created to introduce teachers to culturally responsive pedagogy.

Summary of Purpose

The purpose of this research and curriculum development was to discover the benefits of RCA and develop a curriculum around RCA that helps teachers reach their students despite diverse populations and potential predisposed ideas of student behaviors. While RCA has been heavily implemented in academic classrooms, it is recognized that specials teachers have different limitations in regard to building community within classes. Using an existing approach, a collegiate course was designed to provide exposure to these types of methodologies to make music education students aware of existing resources. The purpose of this study was to provide teachers with ways to create safe places where students feel accepted.

Summary of Procedure

The mode of inquiry into this study was one of a historical qualitative approach. The need for the curriculum was validated through investigation of scholarly articles based on diversity in music programs, classroom discipline issues in urban areas, and new teacher development. The curriculum was established using RCA texts as the primary sources of development. The first

lesson cycle focuses on self-reflection and identifying personal biases, as evaluation of one's self is a primary requirement in becoming a culturally responsive teacher. The remainder of the course is organized around the routines of RCA. Students will be introduced the procedures and given time to model exercises, followed by thorough discussion of the topics. Students will finish the course with personal reflection, having completed efficient RCA practices.

Findings and Prior Research

Prior Research

American schools need to be safe and accepting places for youth, especially those in urban areas. There must be an environment of open communication for students to feel that they are accepted. Overall, teachers do not graduate from college ready to handle large, diverse populations of students. Teachers must learn how to teach students to be accepting, as they themselves learn to engage in accepting behavior. Educators must recognize their own biases to prevent them from influencing their teaching.

In praxialism, everyone in the music classroom should be recognized for their individual cultures. According to RCA, classroom culture is something that could be decided between teacher and students. RCA provides a foundation for these goals to be achieved. Students are given a setting where they are able to thrive through tools such as SEL, authentic academia, family engagement, and cultural awareness. When students recognize they belong they flourish. Implementing RCA is an inclusive approach as every aspect of the classroom is full of choice and student input. The teacher acts more of a facilitator than a dictator. Students should be introduced to culturally responsive teaching earlier in their careers.

Findings

The research confirmed the hypothesis that Responsive Classroom Approach may aid in building relationships between teachers and students by creating a safe space for students to share, providing academic choice, and facilitating learning in SEL practices. Principles and Practices from RCA allow for students to have their own time and space, logical consequences for misbehavior, and student investment in the creation of rules and routines.[101] The research additionally confirmed the hypothesis that Responsive Classroom Approach may build a culture of inclusivity in a specials classroom by creating an environment of cultural awareness and authentically educating the whole child. By fostering student involvement and academic choice, students are provided a place to express themselves. Finally, the research confirmed the original hypothesis that there is a need for music education students to be trained in culturally responsive approaches to teaching. With growing diverse populations and racial tension increasing across America, there is a need for teachers to engage and teach students how to love their neighbor and honor each other's differences.

<div align="center">Limitations</div>

The suggested curriculum is written for new teachers with no background knowledge of other approaches. While an ethnomusicology class and intro to music education are required prerequisites, this class may be a student's first encounter with the concept of cultural responsiveness in pedagogy. The curriculum only broaches the topic of culturally responsive teaching as it is a concept that develops over time. While this curriculum is a comprehensive introduction, it could be expounded upon in other ways.

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[101] "Principles and Practices," Responsive Classroom.

Recommendations for Further Study

Further research on developmental appropriateness of the application of RCA in the specials room could be investigated. This curriculum provides an introduction to the approach, but breaking this course into specific age ranges, such as primary, elementary, middle, and high school ages could be beneficial. As each age group has its own set of unique characteristics, combining developmental changes with cultural features could aid in reaching students on more specific developmental levels. This course also focuses on RCA, as is revealed in the course title. Researching other approaches to culturally relevant pedagogy could only strengthen the effectiveness of the course.

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Appendix A – Curriculum Project

COURSE SYLLABUS

NAME OF COURSE: Introduction to Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity.

COURSE DESCRIPTION

This course is designed to prepare music educators to cultivate diversity, and foster inclusivity primary and secondary music classrooms. We will focus on identifying personal biases, analyzing and implement Responsive Classroom Approach, and learning how to evaluate oneself, in order to create the best learning environment for students and teachers.

RATIONALE

As an educator, one will encounter all types of students from varying walks of life. It is vital that a teacher is able to approach his or her class from a place of understanding and acceptance in order for students to have an optimal learning experience. Educators must be prepared to implement routines and use language that is inclusive of all demographics of student populations.

I. **PREREQUISITES**
Pre-requisites for the class include Music Theory I and II, Intro to Music Education, Music Education in American Society, and Intro to Ethnomusicology.

II. **REQUIRED RESOURCE PURCHASE(S)**
Responsive Classroom for Music, Art, P.E. and Other Special Areas. Center for Responsive Schools, Inc. 2016.
Brady, Kathryn, Mary Beth Forton, and Deborah Porter. *Rules in School: Teaching Discipline in the Responsive Classroom.* Massachusetts: Northeast Foundation for Children Inc., 2013.
Emdin, Christopher. *For White Folks Who Teach in the Hood—and the Rest of Y'all Too: Reality Pedagogy and Urban Education.* Boston: Beacon Press, 2016.

III. **ADDITIONAL MATERIALS FOR LEARNING**
Note taking materials as well as loose leaf paper and a pencil should be brought to all classes.

IV.   **MEASURABLE LEARNING OUTCOMES**

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

A. Identify personal, unconscious, biases, and ways to combat these biases in teaching.

B. Examine ways in which RCA allows for inclusivity in the music room.

C. Analyze RCA as an approach that accepts students for where they are and how they are.

D. Prepare ways in which a culture of inclusivity is built within primary and secondary music classes.

E. Evaluate oneself critically, through self and peer observations.

V.   **COURSE REQUIREMENTS AND ASSIGNMENTS**

A. Textbook Readings

B. Lecture Notes

C. Writing Assignments (4)

Students will be given 4 writing assignments to complete throughout the course. While is there is not specified length for all assignments, all assignments should have a clear stance and be supported by class materials.

Writing Assignment 1: Students will give 1-2 word per classmate on looks alone, and explanations to accompany these for 3 classmates.

Writing Assignment 2: Students will discuss which approach to discipline they have experienced the most, and if this approach was effective. (500+ words)

Writing Assignment 3: Students will practice interactive modeling and notate their responses using pg. 67 from *Specials*. This should include a self-evaluation of the effectiveness of using this technique.

Writing Assignment 4: Students will be given a misbehavior and notate how they would respond and why. (500+ words)

D. Class Discussion (10)

It is expected that students will actively participate in class discussion. Students should share ideas, give critiques, and establish firm positions.

E. Routines Presentation

Students will work in groups of 3-4 to develop a short presentation (no more than 5 minutes) on a randomly assigned routine from RCA.

F. Revision/ Share Out

Students will reflect on writing Assignments completed through the semester, predominantly assignment 1, and revise their work based on their discoveries throughout the course. They will share how these have changed and why, as well as the importance of having a safe place to share out these feelings.

G. Paper

Students will complete a 1500-word paper detailing their reactions to *For White Folks Who Teach in the Hood—and the Rest of Y'all Too: Reality Pedagogy and Urban Education* and how they feel that RCA can help issues brought up in the book.

VI.   COURSE GRADING AND POLICIES

A.   Points

Course Requirements Checklist	10 points
Writing Assignments: 4 @ 60 points each	240 points
Class Discussion: 10 @ 30 points each	300 points
Routines Presentation	80 points
Revision/ Share Out	200 points
Paper	180 points

B.   Scale

A = 940–1010   A- = 920–939   B+ = 900–919   B = 860–899   B- = 840–859

C+ = 820–839   C = 780–819   C- = 760–779   D+ = 740–759   D = 700–739

D- = 680–699   F = 0–679

C. Late Assignment Policy

Assignments should be completed and turned in on time. Any late assignments will be deducted 10% for the first 2 days and 20% after that. Any assignments turned in after two weeks will not be accepted.

CURRICULUM PROJECT – ANALYSIS CHART

PART I: CURRICULUM INFORMATION

Student: Carley Pelella	**Course for which you are creating curriculum:** Introduction to Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity.

Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style):
Responsive Classroom for Music, Art, P.E. and Other Special Areas. Center for Responsive Schools, Inc. 2016. Brady, Kathryn, Mary Beth Forton, and Deborah Porter. *Rules in School: Teaching Discipline in the Responsive Classroom.* Massachusetts: Northeast Foundation for Children Inc., 2013. Emdin, Christopher. *For White Folks Who Teach in the Hood—and the Rest of Y'all Too: Reality Pedagogy and Urban Education.* Boston: Beacon Press, 2016.
Identify the problem:
The student will be introduced to the Responsive Classrooms Approach, learning the basics of the approach and how to implement it to foster inclusivity within his or her music classroom.
Who are the learners and what are their characteristics?
Juniors or Seniors in enrolled in a residential music education sequence for and bachelor's in music education. Pre-requisites for the class include Music Theory I and II, Intro to Music Education, Music Education in American Society, and Intro to Ethnomusicology.
What is the new desired behavior?
The student will be able to effectively implement strategies from RCA in terms of classroom sequences and behaviors.
What are the delivery options?

This is a 12-week course, meeting twice weekly, which will include weekly presentations, reading and writing assignments, and group work.
What are the pedagogical considerations?
This course is centered around the implementation of the Responsive Classroom Approach in primary or secondary music classes.
What learning theory applies to your curriculum? Why?
The constructivism learning theory applies to this curriculum as each student will approach the material based on their own personal biases and will change over time as they are willing. As the teacher leads, new thinking will occur based on class discussion, debate, personal challenge, and exploration.

Part II: Learning Outcomes

Learning Outcomes
At the end of the course, the student will be able to:
1. Identify personal, unconscious, biases, and ways to combat these biases in teaching.
2. Examine ways in which RCA allows for inclusivity in the music room.
3. Analyze RCA as an approach that accepts students for where they are and how they are.

4. Prepare ways in which a culture of inclusivity is built within primary and secondary music classes.
5. Evaluate oneself critically, through self and peer observations.

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 praxial activities for your students.**

Student: Carley Pelella	**Course for which you are creating curriculum:** Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity

Concept Statement: This course is designed to prepare music educators to cultivate diversity, and foster inclusivity primary and secondary music classrooms. We will focus on identifying personal biases, analyzing and implement RCA, and learning how to evaluate oneself, in order to create the best learning environment for students and teachers.

Learning Outcomes *(List in the order you plan to address in 12 weeks)*	**Content** *(What must be learned to reach this objective?)*	**Learning/Training Activity** *(How will you teach the content?)*	**Assessment** *(How will you know that the student has met the objective?)*
1. Identify personal, unconscious biases, and ways to combat these biases in teaching.	Week 1: • Relate to classmates • Record first impressions • List known personal biases • Establish rules Week 2: • Identify biases found in personal teaching. • Tell how Emdin's text effects one's outlook on	Week 1: • Class writing exercise and reflection • Presentation: Teacher's personal biases and how they were wrong. • Name pronunciation and phonetic spelling • Rhythm name game – general and ensemble style • Actively create meeting Rules as a class Week 2: • Singing name game – general and ensemble style	Week 1: • Writing exercise: Students will give 1-2 word per classmate on looks alone and why. (Writing Assignment Grade 1) • Formative Assessment: observation of student participation in Hopes and Dreams Discussion (Discussion Grade 1) Week 2: • Formative assessment: observation of discussion throughout class. (Discussion Grade 2)

teaching students of another race. • Textbook: *Rules in School*- Introduction, Chapter 1, Emdin – Preface, Introduction, Chapter 1	• Presentation: Preconceived Ideas of Student Behavior • Students will complete reading assignments before class. • Class discussion will review the topics through lecture and Q&A format.	
Week 3 • Review three common approaches to discipline. • Translate assumed effects of three common approaches to discipline. • Textbook: *Rules*- Chapter 2, Emdin, Chapters 2-3	**Week 3** • Presentation: 3 Approaches to Discipline • Students will complete reading assignments before class. • Class discussion will review the topics through lecture and Q&A format.	**Week 3:** • Formative Assessment observation of reflection and effort during exercise (Discussion grade 3) • Writing Exercise: Students will discuss which approach to discipline they have experienced the most. (Writing Assignment Grade 2)
Week 4: • Examine one's personal responses thus far. • Use videos to demonstrate one's feelings. • Textbook: Emdin, Chapters 4-5, *Specials,* Introduction	**Week 4:** • Student Video Presentations • Students will complete reading assignments before class. • Class discussion on video findings	**Week 4:** • Formative assessment: observation of discussion throughout class. • Video Quiz Grade: Students will find a short clip from YouTube and discuss why they chose this clip in response to

			class discussion thus far. (Discussion Grade 4)
2. Examine ways in which RCA allows for inclusivity in the music room.	**Week 5:** • Practice using Opening & Closing Routines • Discuss Hopes and Dreams • Examine interactive modeling for use in the specials class. • Textbook: Emdin, Chapters 6-7, *Specials,* Chapters 1,9 & 3	**Week 5:** • Presentation: Opening & Closing Routines / Morning Meeting • Presentation: Interactive Modeling • Create "Hopes & Dreams" as a class • Students will complete reading assignments before class. • Class discussion will review the topics through lecture and Q&A format.	**Week 5:** • Formative assessment: observation of discussion throughout class. (Discussion Grade 5) • Writing Assignment: Students will practice interactive modeling and notate their responses. (Writing Assignment Grade 3)
	Week 6: • Practice using Interactive Modeling • Examine Academic choice in the music class. • Textbook: *Rules*- Chapter 1, *Specials,* Chapters 3,4,6	**Week 6:** • Presentation: Interactive Modeling, Rules & Routines, Academic Choice • Discuss student choice in composition • Students will complete reading assignments before class. • Class discussion will review the topics through lecture and Q&A format.	**Week 6:** • Formative assessment: observation of discussion throughout class. (Discussion Grade 6)

3. Analyze RCA as an approach that accepts students for where they are and how they are.	Week 7: • Examine importance of Teacher Language • Examine need for Logical Consequences • Textbook: *Rules*- Chapter 2,3, *Specials,* Chapters 2,8	Week 7: • Presentation: Teacher Language and Responding to Misbehavior • Students will complete reading assignments before class. • Class discussion will review the topics through lecture and Q&A format.	Week 7: • Formative assessment: observation of discussion throughout class. (Discussion Grade 7) • Writing Exercise: Students will be given a misbehavior and notate how they would respond and why. (Writing Assignment Grade 4)
	Week 8 • Analyze Interactive Learning Structures • Identify Classroom Rules and Roles • Practice energizers for use with students • Textbook: *Specials,* Chapters 5,7, Emdin, Chapters 8-9	Week 8: • Presentation: Interactive Learning Structures and Energizers • Students will complete reading assignments before class. • Class discussion will review the topics through lecture and Q&A format.	Week 8 • Formative assessment: observation of discussion throughout class. (Discussion Grade 8)

4. Prepare ways in which a culture of inclusivity is built within primary and secondary music classes.	Week 9 • Listen and identify different music. • Demonstrate effective use of RCA skills. • Apply knowledge of RCA. • Textbook: Emdin, Chapters 10-11	Week 9: • Students will listen to various cultural music during entrance and exit. • Students will complete reading assignments before class. • Group work and presentation on RC assigned routine.	Week 9: • Formative assessment: observation of discussion throughout class. (Discussion Grade 9) • Routines Presentation
	Week 10 • Listen and identify different music. • Identify approaches to family engagement. • Demonstrate effective use of RCA skills. • Apply knowledge of RCA. • Textbook: Emdin, Chapters 12-13	Week 10: • Discussion: Family Engagement • Students will complete reading assignments before class. • Group work and presentation on RC assigned routine.	Week 10: • Formative assessment: observation of discussion throughout class. (Discussion Grade 10) • Routines Presentation
5. Evaluate oneself critically, through self and peer observations.	Week 11: • Revise first impressions • Compare RCA to previous ideologies. • Assess understanding of continuing education in culturally relevant pedagogy.	Week 11: • Students will complete writing assignment before class. • Students will share revised thoughts	Week 11: • Summative Assessment: Revision and Share Out/ Final Paper

	Week 12: • Revise first impressions • Compare RCA to previous ideologies. • Assess understanding of continuing education in culturally relevant pedagogy.	Week 12: • Students will complete writing assignment before class. • Students will share revised thoughts	Week 12: • Summative Assessment: Revision and Share Out/ Final Paper

II.   Enter each learning outcome according to Bloom's Taxonomy, and describe what you believe the sequence is most effective.

Learning Outcomes *(List them in the order you plan to address during the 12 weeks of curriculum.)*	Rational for Sequence *(Describe why you believe this sequence is the most effective.)*
1. Identify personal, unconscious biases, and ways to combat these biases in teaching.	It is important for this to be the first step in the class. Before educators can understand how to implement Responsive Classroom approaches, educators must first recognize personal biases. If one is not aware, they have these opinions of student populations, he or she will not be ready to fully accept a methodology of inclusivity. One third of the semester is dedicated to creating a space in the classroom where students' ideas are challenged, engaging them in the realities of need for this content.
2. Examine ways in which RCA allows for inclusivity in the music room.	Inclusion is an important aspect in schools. Through inclusion, every child's voice is heard, and every child is given the chance to be a part of the bigger picture. Through learning the techniques of opening and closing circle, as well as developing rules as a collective unit, student will begin to see how RCA unfolds to give each child a place of belonging.
3. Analyze RCA as an approach that accepts students for where they are and how they are.	Recognizing that students need breaks, and all learn differently for different reasons is a key component in RCA. Teacher language, and logical consequences allow for students to not feel attacked when they have made a mistake. Examining these aspects of RCA after having students realize how bias comes in to play will make the approach more authentic.
4. Prepare ways in which a culture of inclusivity is built within primary and secondary music classes.	After being taught the various routines within RCA, and the need for them to create a culture of inclusivity, students will then be ready to practice, and develop these routines with their peers to show understanding.
5. Evaluate oneself critically, through self and peer observations.	Being able to evaluate oneself, and take constructive criticism, is a necessary tool to be able to effectively implement culturally responsive teaching.

CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Carley Pelella	Course for which you are creating curriculum: Introduction to Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity.

*Consider the 3 advance organizer methods below. You must create an advance organizer for **each** method below to use as a pre-instructional strategy (to prepare the student to link what they **do** know to what they **do not** know).*

Expository *(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)*
(a sign will be on the door asking students to sit on a spot on the floor)   Good morning! You all walked into class today and sat down on a spot beautifully, but now I need you to make a circle. Please make a circle. No, not there. No, facing each other. Yes, good. But I need you to be more over here. Why is it so loud? Very good, please return to your seats. When I asked you to form a circle, I gave you no direction on how I would like you to do it. You did a nice job, but now, imagine you are elementary students. There are millions of different ways the circle you just made could have looked (point to graphical organizer on wall). Today, we will be discussing interactive modeling, what it is, and how to use it. Now, I will teach you like you are 2nd graders and I need you to make a circle.   Good morning 2nd graders! Thank you for coming in and finding your spots. Today, we are going to learn how to safely make a standing circle! We will use this for many things throughout the year, so it is important that we learn an effective was to do it.   Watch as I show you how to make a circle. (stand up and quietly walk to a spot surrounding the spots in a grid)   Ta-da! I made it! What did you notice about how I got to my spot? (you went close to where your seat was, you were quiet, you walked....)   Now, I need someone else to find their spot in the circle. Student A find your spot. (Student A goes to spot)   Thank you! Class, what did we notice about how Student A went to her spot? (class shares what they noticed)   Now let's have 2 people show us how to find their spots. Student B and Student C make a circle.   What did we notice about how Student B and Student C found their spots? (class shares out)   Now, when I call the color you are sitting on, I would like for you to make a circle in 10 seconds. Remember to find a spot in the circle close to where you already are, to have a silent mouth, and to walk.   Red, 10, 9, Blue 8, 7, Green, 6, 5 Yellow, 4, 3, 2, 1.   Very nice. Please be seated.   I will now speak with you like you are *my* students again.

Narrative *(You are presenting the new information in a story format; enter below what you will do or say.)*

The class will enter and see a sign to find a spot to sit on. I will great them when it is time for class to start and ask them to make a circle. They will be given no other instruction other than to from a circle. I will then have them return to their seats and imagine what it would be like as a 2nd grader if they were only told to make a circle. Then, I will introduce the day's topic, Interactive Modeling. I will walk them through how I would teach a 2nd grade class to make a circle in the first few weeks of school. I will follow the steps outlined in RCA texts.

Students will complete the circle and then I will lead a discussion on Interactive Modeling and as a class, we will break down the six steps to effectively modeling behavior. Students will be provided sticky notes and asked to place them in order on the "Steps for Interactive Modeling" sign on the wall. After a few minutes, I will then address where items have fallen and what the order should look like.
After these steps have been covered, I will prompt students with questions such as "Why should we use interactive modeling?" "Does interactive modeling only work for routines?" "How can interactive modeling be used for thinking processes." And "Where do you think interactive modeling would be most effective?" By ask this last question, students will have the opportunity to link their previous knowledge of how to teach students, with the new knowledge of implementing interactive modeling within teaching. Student will be assigned to practice interactive modeling on a friend before the next class and reflect on this through writing in order to assess their understanding on the content.

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 graphic organizers below will be used to aid students in breaking down interactive modeling. There is a before and after image shown. Image A is what students would see initially and where they would put their sticky notes to decide an order (blue squares). Image B is where we would end up after analyzing the steps together. There is also a graphic to show the types of circles, or lines, we will try to avoid students making. This is provided to show students the importance of interactive modeling and the problems that can be avoid if one is willing to take the time to teach something right the first time.

Image A

Steps of Interactive Modeling

Image B

Steps of Interactive Modeling
1. Describe the Behavior
2. Show the behavior
3. Ask what students noticed
4. Have students show the behavior
5. Ask what students noticed
6. Students practice, teacher coaches

What happens when we don't use Interactive Modeling?

Lines

Girls v. Boys

Dotted Lines

Wrong Way

Too Close

Circles

Girls v. Boys

Semi-Circle

Left Out

Distorted Circle
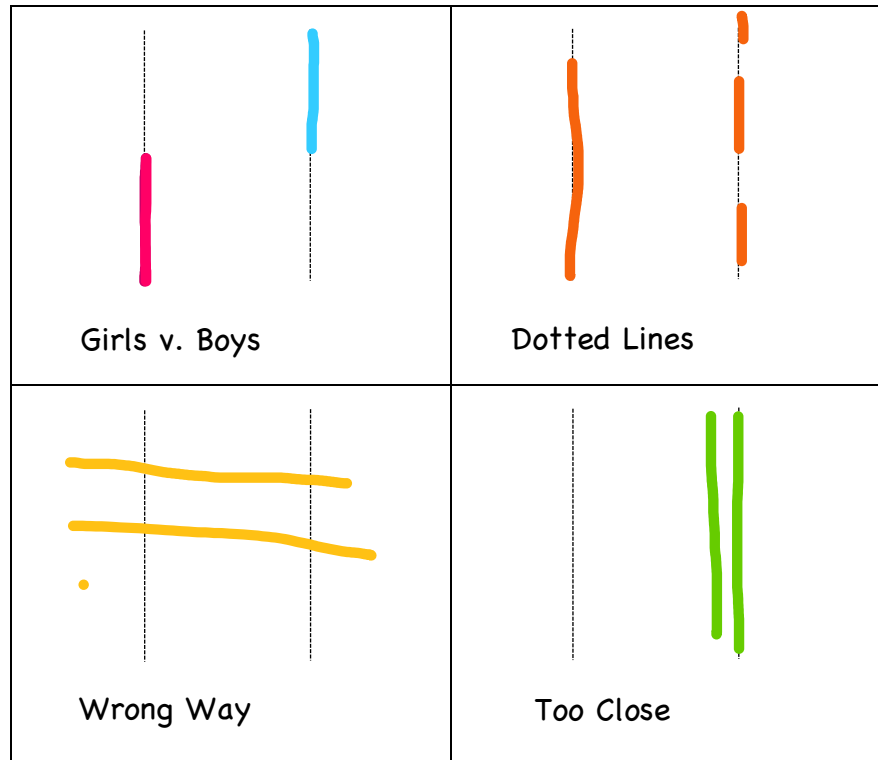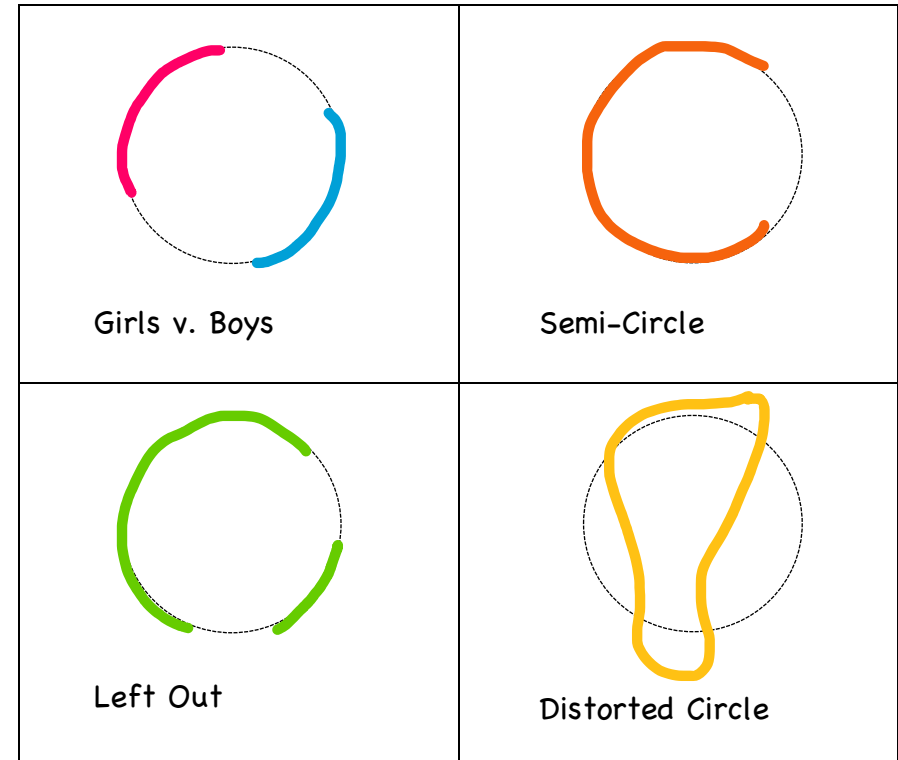
Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.
1. Gain attention	The first class will be presented with a praxial approach. The students will immediately be immersed in experiencing the lack of, and then instruction through interactive modeling. This will aid in action learning as students are practicing what they have read about and will further study.[102]
2. Inform learners of objectives	After the introductory exercise, I will have students discuss how this new concept relates to their readings, as well as how interactive modeling could have been useful to them previously. They will be given probing questions to facilitate discussion.[103]
3. Stimulate recall of prior learning	I will have prompts prepared for students to relate information to class discussion on interactive modeling and its necessary uses, both for routines, as well as thinking processes. This allows students to transfer ideas from concept to concept.[104]
4. Present the content	The content will be presented up front; the students will literally walk into the content.[105] It will be presented to them in the same fashion I would present it to students with no prior knowledge. We will then take a step back and evaluate what we experienced, and in what order, in order for students to understand the process.
5. Guide learning	The beginning activity provides a solid example utilizing interactive modeling to teach a classroom routine. This will set up the class for rich discussion facilitated by the teacher. [106]

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[102] Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, (New York: Oxford University Press, 2004), 15.

[103] Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Students, 4th ed.,* (San Francisco: John Wiley & Sons, 2016), 158.

[104] Regelski, *Teaching General Music,* 63.

[105] Ibid., 56.

[106] Nilson, *Teaching at Its Best,* 163.

6. Elicit performance (practice)	Students will practice using interactive modeling at home. They will gain initial experience using it with a friend. Student will then complete a small group project in which they will teach one of the routines of RCA. In order to effectively teach these routines, students will have to use interactive modeling.[107]
7. Provide feedback	Student will have ample discussion times for thoughts and concerns regarding the content. [108]
8. Assess performance	Students will practice interactive modeling with a friend and assess their performance through a written assignment. Additionally, students' projects/presentations will be evaluated in class by their peers based on a rubric provided by teacher.[109]
9. Enhance retention and transfer	Students will share about the process of understand RCA and how it allows for inclusivity to develop. The course, including the interactive modeling approach, will build on different aspects of RCA throughout the duration. This encompasses the holistic view discussed by Regelski.[110]

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[107] Ibid.

[108] Ibid., 276

[109] Ibid., 273

[110] Regelski, *Teaching General Music* , 283.

CURRICULUM PROJECT – IMPLEMENTATION CHART

Student: **Carley Pelella**	Course for which you are creating curriculum: Introduction to Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity.
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
PowerPoint	Using a PowerPoint presentation allows the class to stay on task. It presents information visually and allows for pause during the lecture portion of the lecture. It gives students a visual of the important points of class. It also allows for activities such as think-pair-share to take place.[111]
Sit spots	The sit spots will mark the seating arrangement in the classroom. This will be a new seating arrangement for the students. By introducing such an important topic in a new way, students are more likely to remember the concept later on. This allows the students to be immersed in the concept and experience it in a learning in action context.[112] Students will also be taught in a more simplistic way. For some, this could seem unnecessary; however, it is absolutely necessary for students to understand the deep importance of this concept.
Anchor Chart	The anchor chart will hold problems when interactive modeling is not used. It is a clear way for students to see issues, and also provides a way for teacher and student to write in as class is happening. Some schools do not have the technology to project on the walls, so an anchor chart is a good option for teachers to use. By using a visual such as this, student is more likely to remember the content and need.[113]
Fillable chart	The fillable chart works as a way for students to categorize thoughts. While they have been shown the steps, the exact order has not been provided. Through back tracking and needing to think about the best possible order, students are able to experience the content in a new way. This also allows them to experience the logical behind the sequence.[114]
Sticky notes	Sticky notes have a double need. The first being to fill in the parking lot area if students have any questions or other ideas during class. The second is to encourage focus on the

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[111] Nilson, *Teaching at Its Best,* 161, 183.

[112] Ibid., 16.

[113] Ibid., 258.

[114] Nilson, *Teaching at Its Best*, 149.

	subject by having students write down the steps of interactive modeling and then placing them in order. [115]
Parking Lot	The parking lot is provided as a place for students to put questions, ideas, or "aha" moments. This area is provided for students to interact in a way that is not as outspoken. It aligns with the need that every student needs to have a space to express themselves. It also provides an area for self-regulated learning in which students can ask their burning questions, without deviating from the goal of the lesson.[116]

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.).

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Designing the PowerPoint	The PowerPoint provides a visual for students. Not only does it aid visual learners, but also auditory learners, as it will accompany the lecture.[117]
Creating the Anchor Chart	Anchor charts are tangible ways to present material. Showing students different ways to present material to their students will aid them in developing ways of teaching which reach multiple audiences.[118] The anchor chart also allows for more hands-on interaction with the content for students in a learning environment.
Arranging the sit spots in a grid format	By presenting material in a new way, and a practical way, students see the value in the concept. By having hands-on learning, students are broken free of the lecture style learning. This gives more significance to the lesson and is especially beneficial for active learners. [119]

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[115] Ibid., 160, 261.

[116] Ibid., 235.

[117] Nilson, *Teaching at Its Best,* 251.

[118] Ibid.,, 258.

[119] Ibid., 250.

Posting sticky notes	Utilizing the sticky notes gives students a focused task, encouraging participation.[120] The sticky notes will need to be distributed throughout the class for easy access, so they prove to be a tool and not a distraction.
Creating the Fillable Chart	In order for the visual to be effective, it should be made ahead of time and be clearly readable.[121]
Copies of pg. 67 from text	Having copies for students to write on in order to complete their assignments makes it easier for them to turn in. Some students may wish to keep their textbooks clean, and by providing a copy, they can feel free to write and think on the paper. [122]

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[120] Ibid., 160.
[121] Ibid., 257-58.
[122] Ibid., 244.

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
In class discussion, written assignment involving self-reflection, group presentation.	Throughout this lesson cycle, students will be presented with a few different types of formative assessments. First, student will have an assignment to practice interactive modeling on a friend and then compose of self-analysis of their successes. Students will also be graded on a group presentation in which they will need to implement interactive modeling to teach a routine. This will give a clear picture as to their understanding of how to incorporate interactive modeling. Students will also be assessed on their participation in class discussion. This grade is simply in place to provide motivation for students to be open with ideas.

CURRICULUM PROJECT – EVALUATION CHART

Student: Carley Pelella	Course for which you are creating curriculum: Introduction to Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity.	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type *(Describe why you believe this assessment is the most effective and cite a reference from your text for support)*
1. Identify personal, unconscious biases, and ways to combat these biases in teaching.	Students will participate in class discussions and writing exercises concerning personal biases and how these have affected their lives.	In the two written assignments during this unit, students will have to provide in depth self-analysis. Writing Assignment 1 cause students to have to realize what their initial impression are of people simply based on looks. This will be challenging for some students, but a necessary step in self-development. In the second writing assignment, students will have to reflect on what could possibly be a difficult moment in their own lives when they were disciplined in a way that was hurtful. Again, this causes the student to engage on a deep, personal level. Ample in class discussion will surround these topics in order to provide a place where students can engage in the beliefs and values of others and critically think about what is being discussed.[123] As personal biases are a very individualized, sensitive topic, this would be an area I want to dissect with students. Heavy, graded discussion would allow for

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[123] Nilson, *Teaching at Its Best,* 155-56.

		transferring ideas, critical thinking, analyzing beliefs and feelings, and it would force students to dive into the material.[124]
2. Examine ways in which RCA allows for inclusivity in the music room.	Students will participate in in class discussion, taking a stance on their beliefs and values. Students will also participate in a live demonstration of interactive modeling. Through this, students will be able to understand the need for expectations to be abundantly clear to all students in ways one's students understand. The primary formative assessment for this unit would be student's self-assessment on practicing interactive modeling on a peer.	Using self-assessment early on as a tool is important in this curriculum. In order for students to become culturally relevant teachers, they must know how to self-assess. By having students turn in self-assessments for evaluation, it enables students to be guided through the process of self-evaluation.[125]
3. Analyze RCA as an approach that accepts students for where they are and how they are.	The primary formative assessment for this unit is discussion based and writing based. Students will continue participating in class discussion.	At this point in the course, student will have been introduced to RCA for a few weeks. They should have enough understanding of the topics to speak in depth on the pros and cons of the appraoch. Ideally students would be comfortable in the group setting and willing to discuss.[126]
4. Prepare ways in which a culture of inclusivity is built within primary and secondary music classes.	Students will work in groups of 3-4 to develop a short presentation of a randomly assigned routine from RCA.	Through the group work exercises, I want students to realize how important it is to learn from each other.[127] It will be important that students reach beyond the material covered in class to succeed in their group endeavor.[128] Collaboration is a big

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124 Ibid.,157.
125 Ibid., 273.
126 Ibid., 159.
127 Ibid., 179.
128 Ibid., 186.

		part of making RCA effective. Through the group work exercises, I want students to realize how important it is to learn from each other.[129]
5. Evaluate oneself critically, through self and peer observations.	The final two weeks of class are devoted to sharing how the class has affected one's outlook. Students will each share their thoughts and feelings on the course. Students will also turn in a paper, detailing the correlation between Emdin's text and RCA. The summative assessment is twofold and is based on the student's ability to relate to the content and discuss RCA's applicability.	Students will present material in a lecture like setting. The goal is for their content to be engaging, but also heartfelt.[130] Through inquiry over the previous 12 weeks, it is expected that students are able to express, essentially, what RCA means to them as educators. Providing them "the floor" is a way to give credit to their assessment of the material.

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[129] Ibid., 179.
[130] Ibid., 145.

Evaluation and Reflection

Consider all of 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. Facilitate an initial team building exercise / ice breaker.	The first four week of class could prove to be emotionally heavy for students. It is a time when students must come to terms with personal biases and reflect on how these biases may affect their teachings. Recognizing one's own faults can be hard to share with others, let alone an entire group. While this is an important step, some type of team building exercise or ice breaker, such as those found in the students' text, could prove beneficial in creating a team-like atmosphere within the class.
2. Include additional areas of practice and role playing	As addressed by Nilson, students learn best through experiences.[131] The course is very lecture and discussion based. Student would gain more experiential knowledge through some role-playing activities. These could easily be woven into lectures and discussion.
3. Two of the required pre-requisite classes are Intro to Ethnomusicology and Intro to Music Education.	Having Intro to Ethnomusicology and Intro to Music Education as required pre-requisites will give students a background on the history of music education as well as some multi-cultural experience. As part of this class is being open to other cultures, having already taken a culturally diverse class will ideally aid in student interest and exposure.
4. Provide opportunities for more formal and informal self-assessments.	As discussed by Gurgel, self-assessment is a large part of becoming a culturally responsive educator.[132] Students should be given more opportunities to practice self-assessment, formally and informally, in order to gain an understanding of how to effectively evaluate one's self.[133]
5. Incorporate student choice in routines presentations.	Allowing for academic choice is a guiding principle of RCA. Therefore, students should be given the chance to not only learn about academic choice, but also be able to practice it as students.

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[131] Nilson, *Teaching at Its Best*, 169.

[132] Gurgel, "Building Strong Teacher—Student Relationships," 80.

[133] Nilson, *Teaching at Its Best*, 273.

6. Provide student in class teaching time.	Ideally, students would be able to implement RCA practice as they are learning them. Partnering with a local school and giving student the ability to teach students during this process could prove valuable.

7. Varying the type of assignments.	There is not a great variance in the type of assignments. There are a few written assignments, discussion grade and one presentation. Determining what other types of assignments (such as the student teaching mentioned above)
8. Providing exposure to other cultures.	While an ethnomusicology course is required as a prerequisite, continued exposure, or showing students ways in which, they can experience their students' culture, would be beneficial. This could be in the form of guest speakers, asking students to go to varying church services, or attending cultural gatherings.
9. Incorporate objective assignments.	All of the assignments in the course are subjective to the professor deciding if the students understand and can translate the material being presented. Possibly incorporating a test on students' knowledge surrounding RCA routines and procedures could be one way of implementing an objective assessment type.
10. Volume of Reading Assignments	Some weeks contain very heavy amounts of reading. This could be broken up more over the length of the course to allow for more in depth reflection.