

DELIBERATE SEQUENCING IN THE MUSIC CLASSROOM: A CURRICULUM TO
GUIDE UNDERGRADUATE MUSIC EDUCATION MAJORS IN MUSIC INSTRUCTION

By

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MA: MUSIC EDUCATION DEFENSE DECISION

The committee has rendered the following decision concerning the defense for

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on the Curriculum Project,

Deliberate Sequencing in the Music Classroom: A Curriculum to Guide Undergraduate Music Education Majors in Music Instruction

as submitted on (Date): April 30, 2021

- a. Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.
- b. Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.
- c. Redirection of project. The student is being redirected to take ETHM/MUSC/WRSP 689 again, as minor revisions will not meet the expectations for the research project.

Rebecca Watson

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Signature

05/01/2021

Date

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ABSTRACT

The content and structure of courses designed to train potential teachers are critical to such individuals' success. Instructors of these courses should assess which skills are required of pre-service teacher candidates. Researchers have conducted studies over the years to decide what skills are needed for successful teaching. Learning cannot occur without an instructional sequence. Undergraduate music education majors are often not instructed on sequencing methods or have a chance to practice instructional sequencing before their student teaching placement. Research studies have shown that teachers who sequence their instructional delivery and following the complete teaching cycle are considered more effective in the classroom. The curriculum "Deliberate Sequencing in the Music Classroom," was designed as a result of the research of Yarbrough and Price,¹ Duke,² and Ericsson³ to assist undergraduate music education majors become more effective in their instructional delivery. This document reviews literature on instructional sequencing and deliberate practice and provides the research findings that serve as the foundation for the attached curriculum.

¹ Cornelia Yarbrough and Harry E. Price, "Sequential Patterns of Instruction in Music," *Journal of Research in Music Education* 37, no. 3 (1989): 179, accessed February 20, 2021, <https://doi.org/10.2307/3344668>.

² Robert A. Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*, (Austin, TX: Learning and Behavior Resources, 2005), 90.

³ K. Anders Ericsson, "Deliberate Practice and Acquisition of Expert Performance: A General Overview," *Academic Emergency Medicine* 15, no. 11 (November 2008): 991, accessed February 22, 2021, <https://doi-org.ezproxy.liberty.edu/10.1111/j.1553-2712.2008.00227.x>.

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CHAPTER ONE: INTRODUCTION

Background

Each academic year, university and collegiate music education departments across the United States welcome undergraduate students into their program of study. Each of these music education departments develop a recommended course of study for their students to complete before entering pre-service student teaching and ultimately graduation. These courses of study may follow a similar layout and offering of course subjects, but each program determines the specific course options. Several of these courses include instrumental and vocal method classes as well as “foundations classes in which they are introduced to the discipline and the many theoretical frameworks that influence the profession of teaching.”⁴ Foundational undergraduate music education classes do not look the same at every university or college. These courses range from lecture-focused classes to peer microteaching episodes. According to Timothy Groulx, “It is important to examine the effectiveness of music teacher education programs to keep the profession relevant and effective.”⁵

Statement of the Problem

The content and structure of courses designed to teach future teachers are incredibly important to those individuals. Instructors of these courses should evaluate which skills are necessary for pre-service student teachers. It can be challenging for a collegiate music education department to determine which skills and courses are essential to the study and preparation of

⁴ Ronald P. Kos Jr., “Becoming Music Teachers: Preservice Music Teachers’ Early Beliefs About Music Teaching and Learning,” *Music Education Research* 20, no. 5 (June 2018): 560, accessed May 2, 2020, <https://doi.org/10.1080/14613808.2018.1484436>.

⁵ Timothy J. Groulx, “Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula,” *Journal of Music Teacher Education* 25, no. 2 (February 2016): 13, accessed May 1, 2020, <https://doi-org.ezproxy.liberty.edu/10.1177/1057083714564874>.

undergraduate music education students, due to disagreements amongst faculty members on which skills are most important to target. Over the years, researchers have organized studies to determine what skills are necessary for effective teaching. One such skill is sequencing. Cornelia Yarbrough and Harry E. Price state that recent research supports “the notion that effective teaching involves the ability to sequence teaching and learning events in an optimal pattern of instruction.”⁶ Instructional sequencing is defined by Robert M. Gagné as “a succession of events occurring over longer intervals of time whose purpose is to insure that the necessary stimulus conditions for a single learning act (the targeted learning objective) will all be present at the proper time.”⁷ An act of learning cannot occur without an instructional sequence. Undergraduate music education majors are often not instructed on sequencing methods or have a chance to practice instructional sequencing before their student teaching placement.

Statement of Purpose

Effective teaching requires that tasks be presented and structured in a sequential manner in order for students to maximize their success performing a task. Robert A. Duke states, “one of the principal variables that distinguishes the teaching of truly expert, artistic teachers is not so much experts’ knowledge of *how* to teach, but their ability to reliably identify *what to teach right now*, at each moment in the learning process.”⁸ The curriculum for this project is designed so that pre-service music teachers gain a deeper understanding of sequencing instruction and are able to apply this knowledge to their teaching. Students will plan for and execute complete teaching

⁶ Yarbrough and Price, “Sequential Patterns of Instruction in Music,” 179.

⁷ Robert M. Gagné, “Learning and Instructional Sequence,” *Review of Research in Education* 1 (1973): 4, accessed February 20, 2021, <https://doi.org/10.2307/1167193>.

⁸ Duke, *Intelligent Music Teaching*, 90.

cycles under the supervision of the course instructor who will provide consistent reinforcement and feedback. Through instructional sequencing, reinforcement, and reflection, students in the course will learn how to become more effective teachers in the music classroom.

Significance of Study

The curriculum, “Deliberate Sequencing in the Music Classroom,” is centered around three different sequencing models for the music classroom – those of Yarbrough and Price,⁹ Duke,¹⁰ and Ericsson.¹¹ The curriculum itself is also structured in sequential form so that students continuously build off each new skill presented and learned throughout the course. Students taking the course will have opportunities to practice what is being taught through micro-teaching episodes. Teaching lab courses that are equally experience-based and subject-oriented will equip undergraduate music education majors to be more prepared for their preservice teaching placement. The opportunity to practice instructional sequencing in an authentic teaching experience will increase undergraduate music education students’ levels of preparation for their concluding preservice teaching placement.

Research Questions

There are two prominent research questions that drive this study. The first question asks: *How can music educators teach more effectively to the students in their classrooms?* The second question asks: *How can sequencing be used to guide undergraduate music education majors in becoming effective teachers?* The sources compiled in the literature review will serve to answer

⁹ Yarbrough and Price, “Sequential Patterns of Instruction in Music,” 179-187.

¹⁰ Duke, *Intelligent Music Teaching*, 89-120.

¹¹ Ericsson, “Deliberate Practice and Acquisition of Expert Performance,” 988-994.

these questions, which will then form the foundation for the design of the curriculum,
“Deliberate Sequencing in the Music Classroom.”

CHAPTER TWO: LITERATURE REVIEW

The literature gathered to develop “Deliberate Sequencing in the Music Classroom,” focuses on the research of sequencing and practice models by Cornelia Yarbrough, Harry E. Price, Robert A. Duke, and K. Anders Ericsson. The research is divided into five sections: sequential patterns of instruction in music, sequencing instruction, deliberate practice, designing effective instruction, and related literature. Each reference is summarized and evaluated on relevancy to the curriculum created. The Yarbrough & Price, Duke, and Ericsson sources are part of the required reading for the course “Deliberate Sequencing in the Music Classroom.”

Sequential Patterns of Instruction in Music

“Sequential Patterns of Instruction in Music,” by Yarbrough and Price examines the current research of effective teaching and details how the results of that research are applied to music teaching.¹² Yarbrough and Price reference findings from several researchers’ whose findings and resulting studies are direct instruction. This was first observed and tested by B.V. Rosenshine in 1976 to be the optimal pattern for instructional delivery.¹³

In 1971, researchers Becker, Englemann, and Thomas broke down the teaching of a task into three components: (1) teacher presentation of a task, (2) student response, and (3) teacher reinforcement.¹⁴ Yarbrough and Price found through comparisons that the direct instruction approach demonstrates superiority over other teaching approaches (e.g., open classroom model, cognitively oriented curriculum model, response education model, parent education model, behavior analysis model) in the matter of promoting student achievement. Researchers also

¹² Yarbrough and Price, “Sequential Patterns of Instruction in Music,” 179.

¹³ Ibid.

¹⁴ Ibid.

found that teachers viewed as effectively aiding student learning were those who utilized direct instruction.¹⁵ Direct instruction necessitates that the majority of instructional time be spent on academic activities where the teacher provides immediate feedback using praise. The sequential order of events, also known as the pattern of instruction, is of utmost importance in the teaching of a task. The pattern begins with the teacher presenting the task to be learned, followed by student response to the task, and reinforcement using immediate praise or constructive feedback.

Studies in music education by R.S. Moore,¹⁶ R.K. Rosenthal,¹⁷ and Yarbrough and Price¹⁸ have confirmed the use of the direct instruction model in all levels of music instruction from elementary music teaching to ensemble rehearsals.¹⁹ Direct instruction involves the majority of instructional time be spent on academic activities where the teacher gives immediate feedback using praise. In the earliest direct instruction models, the sequential order of events was of supreme importance. Research by Price found that ensemble conductors who used the direct instruction model were more effective in producing quality performances and saw higher rates of student attentiveness and positive student attitudes. Other research by Jellison and Wolfe,²⁰ as

¹⁵ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 180.

¹⁶ Randall S. Moore, "Comparative Use of Teaching Time by American and British Elementary Music Specialists," *Bulletin of the Council for Research in Music Education*, no. 66/67 (Spring-Summer 1981): 62-68, accessed March 28, 2021, <https://www.jstor.org/stable/40317668>.

¹⁷ Roseanne Kelly Rosenthal, "A Data-Based Approach to Elementary General Music Teacher Preparation," (Unpublished doctoral dissertation, Syracuse University, 1982).

¹⁸ Cornelia Yarbrough and Harry E. Price, "Prediction of Performer Attentiveness Based on Rehearsal Activity and Teacher Behavior," *Journal of Research in Music Education* 29, no. 3 (Fall 1981): 209-217, accessed March 28, 2021, <https://doi.org/10.2307/3344994>.

¹⁹ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 180.

²⁰ Judith A. Jellison and David E. Wolfe, "Verbal Training Effects on Teaching Units: An Exploratory Study of Music Teaching Antecedents and Consequences," in *Applications of Research in Music Behavior*, ed. C.K. Madsen & C.A. Prickett (Tuscaloosa, AL: University of Alabama Press, 1987), 135-148, accessed March 28, 2021, &db=nlebk&AN=21057&site=ehost-live&scope=site&ebv=EB&ppid=pp_144.

well as Price,²¹ showed that students favor a teaching style that follows the direct instruction model.²² Yarbrough and Price note that music research based solely on the effects of the direct instruction teaching cycle on student behavior is scarce because of the difficulty of observing and controlling the cycle. Complexities exist in studying teaching effectiveness and researchers are still working towards enabling those who instruct teachers to use complete and correct cycles so that the outcomes may be studied. Though observations of the effects of the complete cycle have been unsuccessful, progress has been made in isolating and observing the effects of the three components of the complete teaching cycle.

Sequencing Instruction

Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction is a collection of essays by Robert Duke that encourage the reader on how to think about teaching and learning.²³ The fifth essay describes how teachers should use small approximations to help guide students successfully towards larger goals. According to Duke, teachers control how successful students are in every instructional setting. Teachers have the ability to skillfully guide students to success or failure based on their sequence of instructional activities. All learning must begin with smaller, simplified versions of the knowledge and skills students are tasked to master. The success rate of a student's learning is dependent upon how in-depth the simplified tasks are, the order in which they are introduced, the speed of presentation, and the number of opportunities students have to practice the tasks or skills. The way complex skills and ideas are

²¹ Harry E. Price, "The Effect of Conductor Academic Task Presentation, Conductor Reinforcement, and Ensemble Practice on Performers' Musical Achievement, Attentiveness, and Attitude," *Journal of Research in Music Education* 31, no. 4 (Winter 1983): 245-257, accessed March 28, 2021, <https://www.jstor.org/stable/3344628>.

²² Yarbrough and Price, "Sequential Patterns of Instruction in Music," 180.

²³ Duke, *Intelligent Music Teaching*, 89.

separated and organized into smaller, easier to understand units is ultimately up to the teacher. There are numerous ways to simplify the presentation of a task or idea. Though these methods may be comparatively similar, presentation of a skill to a student may vary in difficulty. The teacher must determine the best-suited method of instruction for the skill or idea being presented to students.²⁴ Robert M. Gagné reviews the research of arranging sequences of learning conditions in “Learning and Instructional Sequence.”²⁵ How instruction is sequenced continues to be an important topic to educators of all levels and disciplines. Gagné discusses the difference between a learning sequence and an instructional sequence. He also describes the necessary stimulus conditions needed for a single learning act.

Deliberate Practice

“Deliberate Practice and Acquisition of Expert Performance: A General Overview,” summarizes Anders Ericsson’s research on superior performance.²⁶ His research suggests that expert performance can be traced to engagement in deliberate practice. This type of practice is designed by teachers and focuses on improving specific tasks. Ericsson argues that expert performance is not solely reliant upon talent, but rather can be achieved through meaningful, well-designed practice. In his research, Ericsson found that improvements in performance were achieved when individuals received a task with a well-defined goal, were given motivation to improve, provided with feedback from the instructor, and given opportunities for repetition and

²⁴ Duke, *Intelligent Music Teaching*, 90.

²⁵ Gagné, “Learning and Instructional Sequence,” 3-33.

²⁶ Ericsson, “Deliberate Practice and Acquisition of Expert Performance,” 988.

refinement of their performance. As the individual progresses, the practice is adjusted for difficulty level so that the individual continues to refine their skill.²⁷

Ericsson is the co-author of the 10,000 hour theory which suggests that an individual will become an expert at a particular skill after spending 10,000 hours practicing it.²⁸ However, what is most often left out in discussions about the theory is Ericsson's belief in the role of deliberate practice, or the work completed under the guidance of a teacher. A teaching episode using Ericsson's deliberate practice theory would begin with well-defined goals and focused, quick-paced activities associated with that goal for students. The teacher would then provide feedback to the students and allow time for students to reflect on their performance and determine how to move forward. The student is then able to make corrections and repeat the task until it is mastered. Finally, the activity is placed into context of the larger goal.²⁹

Designing Effective Instruction

The research from Yarbrough and Price as well as Duke consider instructional sequencing specifically in the music classroom. Ericsson's deliberate practice theory may be applied to all skill learning, not just music learning. Though these three sources provide the foundation and basis for the curriculum "Deliberate Sequencing in the Music Classroom," another useful source is *Designing Effective Instruction* by Jerrold E. Kemp, Gary R. Morrison, and Steven M. Ross.³⁰ This source is intended for use in any educational setting in the creation of

²⁷ Ericsson, "Deliberate Practice and Acquisition of Expert Performance, 988-992.

²⁸ Ericsson co-authored the 10,000 hour theory with Malcolm Gladwell, author of the book, "Outliers," which popularizes the theory. Malcom Gladwell, *Outliers: The Story of Success*, (New York: Little, Brown, and Company, 2008).

²⁹ Ericsson, "Deliberate Practice and Acquisition of Expert Performance," 992-993.

³⁰ Jerrold E. Kemp, Gary R. Morrison, and Steven M. Ross, *Designing Effective Instruction*, (Upper Saddle River, NJ: Prentice Hall, 1998).

instructional design. The book is organized into three main sections, the first introducing the reader to the instructional design process. The second section details the authors' instructional design model, and the third section presents factors that may impact the instructional design process. Though the material is not specific to the music teacher or music classroom, the information on instructional design proves useful and supports the designs of Yarbrough and Price, Duke, and Ericsson.³¹

Related Literature

Several sources reviewed during research relate to curriculum design, student behavior, reinforcement, and music teacher preparation. While these sources provide valuable information, none provide a curriculum designed for undergraduate music education majors on sequencing. Three sources in particular were useful in planning and designing the attached curriculum. *Steppingstones to Curriculum: A Biblical Path*³² by Harro Van Brummelen explores how a Christian perspective influences daily classroom preparation and contributes to unique curriculum development approaches. It provides teachers with realistic knowledge of curriculum preparation, classroom unit execution, effective learning practices, curricular resource assessment, and Christian approaches to subject disciplines. *Teaching General Music in Grades 4-8: A Musicianship Approach*³³ by Thomas A. Regelski is resource for approaching general music courses in elementary and middle school. Regelski addresses the significant physical, cognitive, psychological, and social developmental changes that students in grades four through

³¹ Kemp, Morrison, Ross, *Designing Effective Instruction*.

³² Harro Van Brummelen, *Steppingstones to Curriculum: A Biblical Path*, 2nd ed. (Colorado Springs: Purposeful Design, 2002).

³³ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach* (New York: Oxford University Press, 2004).

eight go through, as well as the consequences of these changes for learning in a number of school organizational formats. The book begins by establishing a justification for general music education before introducing an "Action Learning Model" that is focused on current studies from a variety of disciplines, including a praxial theory of music education. The third source used to help develop the attached curriculum is *Teaching at its Best: A Research-Based Resource for College Instructors*³⁴ by Linda B. Nilson is a resource for instructors teaching in higher education that aims to improve student learning. The book describes course design, establishing a welcoming classroom environment, instructional delivery, and assessment and feedback among other topics. Nilson's book is not music specific, but rather a source that can be used in any classroom or discipline area.

Another source related to curriculum design is the article "Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula"³⁵ by Timothy J. Groulx. In the article, Groulx reveals the results of a survey designed to determine what curriculum changes may better prepare undergraduate music education for the teaching profession. Music educators rated the courses they believed to be most useful before entering the teaching field. Common themes are analyzed, and course recommendations are given.

Ronald P. Kos Jr. studies preservice music teacher belief systems in his article, "Becoming Music Teachers: Preservice Music Teachers' Early Beliefs About Music Teaching and Learning."³⁶ Kos Jr. believes that a clearer understanding of preservice teachers' belief

³⁴ Linda B. Nilson, *Teaching at its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA: Jossey-Bass, 2016), accessed July 3, 2020, <https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/detail.action?docID=4567495>.

³⁵ Groulx, "Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula," 13-24.

³⁶ Kos Jr., "Becoming Music Teachers," 560-572.

systems and identities as they begin the secondary socialization process could influence teacher preparation approaches. The study aims to learn about preservice teachers' initial perceptions about music education as well as their self-conceptualizations. Implications for teacher educators are explored, as well as ideas for future study.

Other sources relate to elements of the complete teaching cycle. Jere L. Forsythe's article, "Elementary Student Attending Behavior as a Function of Classroom Activities"³⁷ examines how student behavior is related to engagement in classroom activities. Forsythe specifically looks for activities that produce on-task and off-task behaviors. This idea contributes to the student response step of the complete teaching cycle. Clifford K. Madsen and Charles H. Madsen, Jr. look at teacher reinforcement in their study, "Selection of Music Listening or Candy as a Function of Contingent Versus Noncontingent Reinforcement and Scale Singing."³⁸ The study seeks to determine if extrinsic rewards improve students' music skills. Other reinforcement contingencies are also reviewed.

Another related source to the research is "Comparisons of Beginning Versus Experienced Elementary Music Educators in the Use of Teaching Time,"³⁹ by Michael J. Wagner and Eileen P. Strul. This study compares how much time experienced teachers, student teachers, and undergraduate teaching methodology students spend engaging in music classroom activities.

³⁷ Jere L. Forsythe, "Elementary Student Attending Behavior as a Function of Classroom Activities," *Journal of Research in Music Education* 25, no. 3 (Fall 1977): 228-239, accessed March 28, 2021, <https://www.jstor.org/stable/3345307>.

³⁸ Clifford K. Madsen and Charles H. Madsen, Jr., "Selection of Music Listening or Candy as a Function of Contingent Versus Noncontingent Reinforcement and Scale Singing," *Journal of Music Therapy* 9, no. 4 (Winter 1972): 190-198, accessed March 28, 2021, <https://doi-org.ezproxy.liberty.edu/10.1093/jmt/9.4.190>.

³⁹ Michael J. Wagner and Eileen P. Strul, "Comparisons of Beginning Versus Experienced Elementary Music Educators in the Use of Teaching Time," *Journal of Research in Music Education* 27, no. 2 (Summer 1979): 113-125, accessed March 28, 2021, <https://www.jstor.org/stable/3344897>.

Each group is observed, and the amount of time spent on activities and the types of reinforcement given are quantified. Student attitudes were assessed after each observation.

Moving Forward

The sequencing models of Yarbrough and Price, Duke, and Ericsson provide three similar, yet unique descriptions of instructional sequencing design. The Yarbrough and Price models as well as Duke, clearly lay out a tangible model for preservice teachers to follow and practice. The Ericsson deliberate practice theory is related to sequencing as it suggests that teachers should design and guide students through efficient practice. These three articles serve as the foundation for creating the curriculum for “Deliberate Sequencing in the Music Classroom.” There is a need for this unique type of curriculum, as currently there is none. Though material on instructional sequencing is plentiful, specific curriculum on how to teach sequencing combined with deliberate practice theory does not exist. The majority of the literature reviewed pertains to the music classroom, however the information can translate easily to other discipline areas.

CHAPTER THREE: METHODOLOGY

Introduction

This project is based on previous research studies and the potential of developing an undergraduate foundational music education curriculum that meets the requirements of the National Association of Schools of Music (NASM). The historical research method was used to discover the methods and ideas of educators and researchers on instructional sequencing. Research was conducted on the effectiveness of teachers' instructional delivery and data reviewed from multiple scholarly sources on the use of sequencing in the music classroom. The data researched focused on case studies of sequential patterns of instruction in music, how to sequence instruction in the music classroom, and deliberate practice theory. The research showed that music teachers who sequenced their instruction and followed the complete teaching cycle were found to be more effective and had classrooms of students who were more engaged in learning.

Design of Study

Past research studies on the effectiveness of sequential patterns of instruction and music, and deliberate practice theory were collected and reviewed for this project. The data examined provided source material and ideas for undergraduate music education majors and music teachers of all levels. This study used historical sources to explore instructional sequencing design and case studies involving the observation of complete teaching cycles in the music classroom and seeks to use the information collected to develop an effective means of instructing undergraduate music education majors on how to design and incorporate instructional sequencing in their own teaching. From this research, a framework for a new curriculum has been established, focusing on the needs of effective music teaching. This curriculum provides practical hands-on

approaches to teaching using a sequential approach. These students will practice designing small approximations to teach larger musical goals in a mock-classroom environment. Students will also learn how to incorporate modeling into their instructional sequencing as well as self-reflection after teaching episodes.

CHAPTER FOUR: RESEARCH FINDINGS

Introduction

The research from this study reveals that teaching effectiveness can be observed and measured. Teachers who are observed to be more effective in the delivery of their instruction are mindful of how they sequence their lessons. This chapter focuses on the findings from the three leading sources the curriculum is based on; a brief overview of the curriculum setup is given, followed by the research findings from the study of Yarbrough & Price, Duke's six principles of simplification, and how Ericsson's deliberate practice theory can be applied to teaching. The chapter ends with an analysis of the research and the impact it has on the design on the curriculum.

Curriculum Design

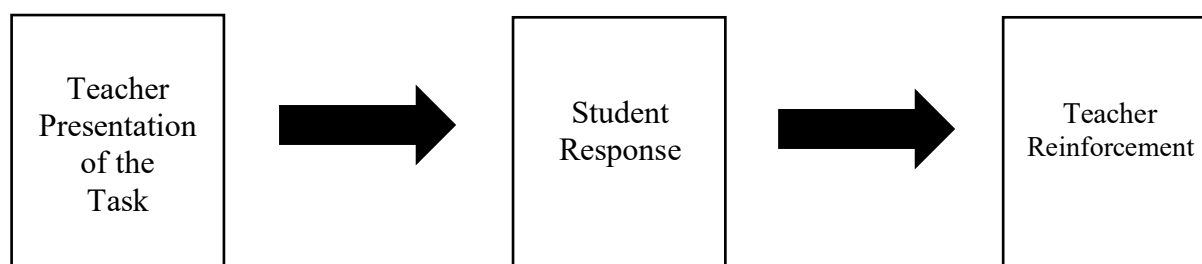
This curriculum is designed as a lecture and lab course. Throughout the course, a variety of activities and approaches are incorporated to assist undergraduate music education majors in understanding sequential patterns in music instruction and how to incorporate sequencing in their own teaching, including lecture presentations, lesson plan designing, and collaborative opportunities to discuss ideas with classmates. A significant aspect of the curriculum is providing multiple opportunities for students to practice teaching in a mock classroom. This will provide a real-world teaching simulation where undergraduate music education majors can apply sequencing in a micro-teaching episode.

The ability to effectively deliver instruction to students is central to a teacher's responsibility. Duke says, "Teachers control the extent to which students succeed in every instructional setting."⁴⁰ All learning of complex knowledge and sophisticated skills must be

⁴⁰ Duke, *Intelligent Music Teaching*, 89.

approached by first learning more limited and simplified versions of what students are eventually intending to master. The nature of the simplifications – the substance and magnitude of each task, the sequence in which the tasks are presented, the speed of presentation, and number or practice opportunities – has everything to do with the success rate of the learners. And the way in which complex ideas and skills are broken down into digestible units is entirely within the purview of the teacher.”⁴¹ The curriculum, “Deliberate Sequencing in the Music Classroom,” is sequenced in the objectives of the course so that students continually build upon fundamental teaching skills and characteristics. Undergraduate music education majors taking the course will not only learn about the methods of direct instruction, sequencing, and deliberate practice, but will also experience those methods themselves in classroom activities and their micro-teaching episodes. A focus on complete teaching cycles is imperative in every activity during the course. Yarbrough and Price describe the complete teaching cycle in three steps:

Figure 4.1⁴²



According to Yarbrough and Price, a complete teaching cycle consists of three components: teacher presentation of musical information (verbalization), student response

⁴¹ Duke, *Intelligent Music Teaching*, 90.

⁴² Yarbrough and Price, “Sequential Patterns of Instruction in Music,” 181.

(participation), and reinforcement (approvals vs. disapprovals).⁴³ Teacher presentation of musical information can be observed as verbal-technical directions, demonstration/modeling, questioning, and instruction concerning musical elements. Research by Wagner and Strul⁴⁴ found that experienced teachers taught with fewer directions than teachers with less experience.⁴⁵ Similar research results were found in studies by Forsythe⁴⁶ and Yarbrough and Price which suggested that verbalizations be kept to a minimum, as student off-task behavior is associated with verbal behavior.⁴⁷ The second component of a complete teaching cycle, student response, is important for keeping students on-task. Yarbrough and Price discovered in their music research that active participation by students is effective in increasing attentiveness and supports better attitudes towards learning. The final component, reinforcement, is well documented to be an important part of the teaching cycle. Teachers that consistently use approval when reinforcing student performance result in students with better attentiveness and positive attitudes. Research by Madsen and Madsen⁴⁸ agrees that teacher reinforcement should be specific or descriptive praise.⁴⁹ The study by Yarbrough and Price found that very few of the teachers they observed completed a full teaching cycle. They state, "Given the amount of research data supporting the use of complete and correct teaching cycles, the authors believe it is of paramount importance to

⁴³ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 180.

⁴⁴ Wagner and Strul, "Comparisons of Beginning Versus Experienced Elementary Music Educators in the Use of Teaching Time," 113-125.

⁴⁵ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 181.

⁴⁶ Forsythe, "Elementary Student Attending Behavior as a Function of Classroom Activities," 228-239.

⁴⁷ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 181.

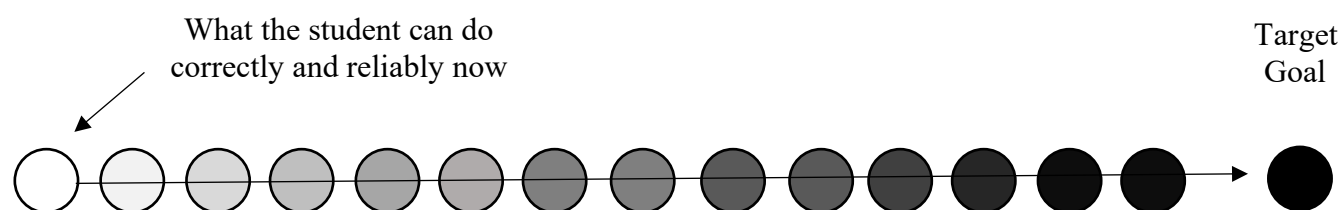
⁴⁸ Madsen and Madsen, Jr., "Selection of Music Listening or Candy as a Function of Contingent Versus Noncontingent Reinforcement and Scale Singing," 190-198.

⁴⁹ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 181.

develop techniques for teaching prospective teachers to present musical information, allow student response time, and appropriately reinforce the acquisition of that information.”⁵⁰ The instructor of the course will present information and activities to the students using this model. Reinforcement in the form of verbal and written feedback will be heavily emphasized throughout the course. Specifically, feedback should be immediate praise or corrective in nature to help solidify student learning. In turn, the students taking the course will be provided opportunities to emulate the same teaching cycle in their own micro teaching episodes.

As students in the course learn to teach, the process of dividing instructional pathways into the smallest increments will be practiced. Duke illustrates the sequencing of instruction in small approximations leading to the target goal. The following figure demonstrates how an instructional task should be broken down into the smallest increments to allow students to successfully progress their way from what they already know to the final target goal. The circles become darker to represent the adding on to the previous instructional task.

Figure 4.2⁵¹



Students will design lesson plans using the Duke sequencing method, allowing them to think about each step in their instructional delivery and plan for appropriate strategies and activities.

⁵⁰ Yarbrough and Price, “Sequential Patterns of Instruction in Music,” 185.

⁵¹ Duke, *Intelligent Music Teaching*, 99.

The instructor of the course will also incorporate this sequencing method in their instruction to the students.

Foundation of Study

The art of teaching involves the ability to sequence tasks so that students succeed in each moment of the learning process. The teacher must determine what needs to be taught at the moment. Expert teachers formulate their decisions after assessing students' performance. Unlike novice teachers who tend to gravitate to the most observable error, expert teachers look to identify the most significant and solvable problem that when corrected will have the greatest influence on the students' performance. This process, identifying goals, is the first step in planning instruction. Once a goal has been established, the teacher must then create a sequence of tasks that will lead students gradually from what they already know to the instructional goal. Change is accomplished when students actively participate in instructional tasks. It is less about the teacher talking, and more about the students doing. It is important to realize that students who practice utilizing knowledge and skills develop good, productive habits. Sophisticated skills are developed using thoughts, behaviors, and attitudes. Thought and behavior become habits through consistent, effective repetition over time.⁵²

Six Principles of Simplification

Duke describes six principles of simplification that when employed in a sequence of instruction will lead to students' understanding and mastery of the knowledge or skill. The first principle concerns where to begin instruction each day. The teacher should begin with the most fundamental aspect of what is being taught that day and to have the students demonstrate these fundamentals proficiently before moving forward to more demanding tasks. Teachers must

⁵² Duke, *Intelligent Music Teaching*, 90-92.

address the same fundamental principles to build habit strength with their students. It is to the benefit of the student and the teacher to address these principles before the student performs so that they may be set up for success.⁵³ The Posner and Strike learning-related sequencing scheme supports this principle.⁵⁴ Posner and Strike found that sequencing is based on five learning concepts, beginning with identification of what a student needs to know before instruction begins and starting with content and tasks the student is already familiar with.⁵⁵

The second principle is to consider the small approximations, or distance, between each task throughout the learning sequence. The teacher should practice dividing learning sequences into the smallest steps possible. The objective of an instructional sequence should be to begin with a task that each student in the class can perform consistently and successfully. Once that target has been identified and met, the next approximation of the end goal must be identified. This is the beginning of the sequence of instruction. Students should have the opportunity to practice these approximations several times successfully in order to build habit strength. As students accomplish each approximation within the sequence, the teacher leads them to the next one. Each approximation should be achievable by all students within one to three attempts. If the approximation is too difficult, a simpler approximation should be defined. The goal is to accurately perform each new task while building upon all fundamental skills.⁵⁶

The third principle is to observe the amount of information given to students throughout the course of instruction. Effective sequences contain only the necessary information, direction,

⁵³ Duke, *Intelligent Music Teaching*, 92-98.

⁵⁴ Kemp, Morrison, and Ross, *Designing Effective Instruction*, 92.

⁵⁵ *Ibid*, 92

⁵⁶ Duke, *Intelligent Music Teaching*, 98-102.

and modeling that will produce successful student behavior. Information should be presented in a linear design leading to the end goal. Precise, timed instructions followed by opportunities to practice will help students succeed with an instructional task.⁵⁷

The fourth principle considers the relationship between each step of the instructional sequence and how they have been arranged to accomplish the end goal. Effective teaching requires teachers to design appropriate learning paths for students throughout the course of instruction. Each approximation of the learning sequence should closely resemble the end goal itself. The challenge of students learning the knowledge and skills of a complex task is so that they may eventually perform those components simultaneously in the context of the task itself.⁵⁸ This principle is supported by the elaboration theory sequencing of English and Reigeluth.⁵⁹ Their theory considers the distinction between the kinds of expertise learners need to develop. Sequencing may vary depending upon whether the learner is mastering content or how to perform a task.⁶⁰

The fifth principle concerns the progress from one task to the next throughout the instructional sequence. Inevitably, students will reach a task that is too challenging, even after several repetitions of practice. At that point, students should leap backward in the sequence to an approximation they can perform consistently and correctly. This provides an opportunity to strengthen habits of fundamental skills. The movement throughout the instructional sequence should be to inch forward – leap backward.⁶¹

⁵⁷ Duke, *Intelligent Music Teaching*, 102-108.

⁵⁸ *Ibid.*, 108-112.

⁵⁹ Kemp, Morrison, and Ross, *Designing Effective Instruction*, 97.

⁶⁰ *Ibid.*

⁶¹ Duke, *Intelligent Music Teaching*, 112-116.

The sixth principle deals with the importance of providing multiple correct repetitions at each step in the learning sequence. Teaching well means guiding students through activities that resemble and demonstrate the skills they need to master. Habit strength of positive, productive behavior is developed through repetition. This final principle emphasizes Duke's belief that students learn as a result of doing, not solely as a result of what teachers tell them.⁶²

Throughout the curriculum, students are asked to reflect formally upon their micro-teaching episodes and informally on their experiences throughout the course. Reflection is a component of Ericsson's deliberate practice theory. Ericsson states, "The best training situations focus on activities of short duration with opportunities for immediate feedback, reflection, and corrections. Each completed trial should be followed by another similar brief task with feedback, until this type of task is completed with consistent success."⁶³ The deliberate practice theory may be applied to any skill. As students in the course reflect on their instructional delivery, they will better assess and plan for the next teaching episode.

Curriculum Analysis and Impact

The curriculum "Deliberate Sequencing in the Music Classroom," is designed specifically to instruct undergraduate music education students to be able to better their instructional delivery through sequencing. Yarbrough and Price's teaching cycle is an excellent model for teachers of all levels to follow in their instructional delivery. Each step of the cycle is necessary for students to be successful with the tasks they are presented with. Though it is difficult to measure teaching effectiveness, Yarbrough and Price include numerous results from

⁶² Duke, *Intelligent Music Teaching*, 116-119.

⁶³ Ericsson, *Deliberate Practice and Acquisition of Expert Performance*, 993.

music research to support their claims and encourage the use of direct instruction in the music classroom.

The benefits of this include opportunities for students to practice and strengthen their teaching abilities while strategically planning lesson plans and reflecting on their practice. The course is designed to be a part of the foundational methods courses for undergraduate music education students. The sequencing and deliberate practice focus of the course provides a unique approach to instructional design and delivery not found in traditional teaching methods courses.

Duke's sequencing model is very similar to the one described by Yarbrough and Price. Duke is more detailed in his discussion of breaking larger goals into small approximations and how to move forward through the instructional sequence. Heavy emphasis is placed on starting each instructional day with a task that all students will accomplish successfully. Duke describes his own personal experiences of observing how often teachers move forward too quickly in their instructional delivery and struggle with finding the appropriate approximation to go back to when students are unsuccessful with a task. Duke and Yarbrough and Price all agree that students actively participating in their learning is essential to student understanding and success.

Ericsson's research and deliberate practice theory is different from a traditional look at instructional sequencing but offers a unique way to think about sequencing. From the article title, one may assume it would only apply to those practicing a skill, however Ericsson explains that deliberate practice is used under the guidance of a teacher and that the teacher must plan the practice for their students. As teachers design the sequence of tasks for students to complete, keeping deliberate practice theory in mind could be very useful. The argument that talent is not necessary for one to become an expert at a skill, but rather efficient, consistent practice is what matters is a compelling point that anyone can learn and participate in music classes. In the course

“Deliberate Sequencing in the Music Classroom,” students are practicing the fundamental skills of teaching.

CHAPTER FIVE: CONCLUSIONS

Summary

The curriculum developed for this project is designed to prepare future music educators to effectively teach in their classrooms. Students learn to identify and put into practice the methods of instructional sequencing and deliberate practice. By strategically planning and performing complete teaching cycles, receiving consistent feedback from the instructor, and spending time in reflection, students will be equipped for their pre-service teaching placement. This curriculum will help to prepare students with their ability to sequence information and their overall effectiveness as instructors in the music classroom.

Conclusions and Recommendations

The research presented shows that instructional sequencing is key to teacher effectiveness in the music classroom. Music teachers are able to teach more effectively to the students in their classrooms by following the complete teaching cycle - teacher presentation of musical information (verbalization), student response (participation), and reinforcement (approvals vs. disapprovals).⁶⁴ Following Duke's six principles of simplification will also aid in instructional design, sequencing of instructional, and overall teacher effectiveness.⁶⁵ Ericsson's deliberate practice theory can be applied when teaching undergraduate music education majors how to teach. Using the theory, students will have multiple opportunities to practice designing and teaching instructional sequences, receive feedback from the instructor, and reflect on their performance.⁶⁶

⁶⁴ Yarbrough and Price, "Sequential Patterns of Instruction in Music," 180.

⁶⁵ Duke, *Intelligent Music Teaching*, 92-119.

⁶⁶ Ericsson, *Deliberate Practice and Acquisition of Expert Performance*, 988-994.

This study may be continued in the future as new research is completed on observing teacher effectiveness. As previously stated, there are complexities when studying teacher effectiveness due to lack of control in observing complete teaching cycles. However, progress is being made in isolating the effects of the three components of the complete teaching cycle. Ideally, this study would continue over the course of several years following the pre-service teachers as they complete their first initial years of teaching to chart their effectiveness in the classroom. Through this research, sequencing instruction has shown to be a beneficial practice of effective teachers. The goal of this curriculum is to provide students with the knowledge of how to sequence instruction, plan and conduct complete teaching cycles, and reflect on their teaching practice.

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Appendix A – Curriculum Project

COURSE SYLLABUS

NAME OF COURSE: DELIBERATE SEQUENCING IN THE MUSIC CLASSROOM

COURSE DESCRIPTION

This course is designed as part of the foundational teaching courses for undergraduate instrumental music education students about to enter into their final practicum. Students will learn different models of sequencing and how to apply those methods to their instructional delivery, design and execute sequenced lesson plans, and model in front of their peers during active teaching practice. Emphasis will be given to self-evaluation and reflection before, during, and after teaching episodes.

RATIONALE

Teaching lab courses that are equally experience-based and subject-oriented will equip undergraduate music education majors to be more prepared for their preservice teaching placement. This course is designed to give students both hands-on teaching experience as well as necessary educational theory and music pedagogy. Through the deliberate practice of sequencing, students will gain a better understanding of how we learn music and how to use sequencing to guide their instructional delivery. Undergraduate students must learn how to take on the role of the teacher while still being a student themselves. The opportunity to practice content knowledge gained in the classroom in an authentic teaching experience will increase undergraduate music education students' levels of preparation for their concluding preservice teaching placement.

I. PREREQUISITES

Students must be undergraduate instrumental music education majors that have successfully completed all instrumental methods courses.

II. REQUIRED RESOURCE PURCHASE(S)

- Duke, Robert A. *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. Austin, TX: Learning and Behavior Resources, 2005.
- Wong, Harry K. and Rosemary T. Wong. *The First Days of School: How to Be an Effective Teacher*. 5th ed. Mountainview, CA: Harry K. Wong Publications, 2018.

III. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Word and PowerPoint

- D. Adobe Acrobat Reader or another PDF viewer

IV. MEASURABLE LEARNING OUTCOMES

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

- A. Identify effective music models of sequencing for classroom music teaching.
- B. Demonstrate the physical characteristics of an effective teacher.
- C. Apply modeling throughout lab teaching practice.
- D. Design lesson plans with appropriate sequencing methods.
- E. Evaluate their instructional delivery through written self-reflection.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook readings and lecture presentations/notes
- B. Quizzes on assigned reading (6)

In-class quizzes will test student comprehension of assigned reading material. The format of the quiz may be multiple choice, true/false, and/or short answer.

- C. Music Models Chart

After learning the sequencing models of Yarbrough & Price, Duke, and Ericcson, the student will create a chart that describes characteristics of each model. This chart should be created to use as a future classroom resource.

- D. Precise Language Statements

The student will be required to formulate ten (10) precise language statements related to music teaching.

- E. Lesson Plans

The student will prepare four (4) lesson plans prior to each teaching episode. Lesson plan components should include the main learning objective, materials needed for the lesson, and appropriately sequenced instruction written down in a step-by-step process.

- F. Teaching Episodes

The student will prepare and teach four (4) teaching episodes. These teaching episodes will be taught during class time in front of the student's classmates. The student should follow their prepared lesson plan and model musical skills on their primary instrument. Attention to appropriate sequencing and scaffolding should be given. Each teaching episode will be video recorded for the student to watch later.

G. Video Reflections

The student will watch their own teaching episode and complete four (4) written reflections about their teaching performance. The reflection should be 1-2 pages typed, Times New Roman 12 pt. font. The student should reflect on the strengths of their performance as well as areas needing improvement. Two (2) areas of strength and two (2) areas for improvement should be identified in the reflection.

VI. COURSE GRADING AND POLICIES

A. Points

Reading Quizzes (6 at 20 pts each)	120
Music Models Chart.....	50
Precise Language Statements.....	40
Lesson Plans (4 at 50 pts each)	200
Teaching Episodes (4 at 100 pts each)	400
Video Reflections (4 at 50 pts each)	200
 TOTAL.....	 1010

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

- If the student is unable to complete an assignment on time, then he or she must contact the instructor by email.
- Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:
 - Late assignments submitted within one week of the due date will receive a 10% deduction.
 - Assignments submitted more than one week late will receive a 20% deduction.
 - Assignments submitted two weeks late or after the final date of the class will not be accepted.
- Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

Curriculum Project – Analysis Chart

Student: Allison Phillips	Course for which you are creating curriculum: Deliberate Sequencing in the Music Classroom
Required Textbook for Class:	
<p>Duke, Robert A. <i>Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction</i>. Austin, TX: Learning and Behavior Resources, 2005.</p> <p>Wong, Harry K. and Rosemary T. Wong. <i>The First Days of School: How to Be an Effective Teacher</i>. 5th ed. Mountainview, CA: Harry K. Wong Publications, 2018.</p>	
Identify the problem: <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
The student must learn to effectively instruct students in instrumental music classrooms using appropriate sequencing methods.	
Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
Students who take this course are second semester junior undergraduate music education majors who have completed all instrumental methods courses.	
What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>	
The student will be able to employ sequencing effectively in their instruction delivery.	
What are the delivery options? <i>(Explain the materials you will develop for the course.)</i>	
The course is a residential lab and meets Tuesdays and Thursdays for 75 minutes per class.	

What are the pedagogical considerations? *(Describe your general content and methodology for the course.)*

The course is based on the praxial approach to music education. Students will also use modeling and self-reflection to improve their instruction delivery.

What learning theory applies to your curriculum? Why?

Action learning theory is considered for this course as students will practice-in-action the teaching skills they will need to become effective educators. Experiences in class will be modeled after real-life classrooms so students will be prepared for future music teaching.

Learning Outcomes

At the end of the course, the student will be able to:

1. Identify effective music models of sequencing for classroom music teaching.
2. Demonstrate the physical characteristics of an effective teacher.
3. Apply modeling throughout lab teaching practice.
4. Design lesson plans with appropriate sequencing methods.
5. Evaluate their instructional delivery through written self-reflection.

Curriculum Project – Design Chart

Student: Allison Phillips		Course for which you are creating curriculum: Deliberate Sequencing in the Music Classroom	
Concept Statement: This course is designed as part of the foundational teaching courses for undergraduate music education students about to enter into their final practicum. The focus of this course will be discovering and implementing several models of music teaching so that students become effective teachers in their classrooms. Sequencing, modeling, and self-reflection/evaluation will be emphasized.			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
1. Identify effective music models of sequencing for classroom music teaching.	<p>Week 1:</p> <ul style="list-style-type: none"> • Define sequencing in relation to musical instruction • Define scaffolding as it relates to musical instruction • Explain effects of positive and negative reinforcement • Discuss sequencing of Yarbrough & Price (1989) <p>Week 2:</p> <ul style="list-style-type: none"> • Discuss sequencing and Rehearsal Frame from Duke (2005) • Compare the sequencing of 	<p>Week 1:</p> <ul style="list-style-type: none"> • Lecture “The Sequencing of Yarbrough & Price.” • Read Yarbrough & Price article, “Sequential Patterns of Instruction in Music.” • Peanut Butter & Jelly Sandwich activity <p>Week 2:</p> <ul style="list-style-type: none"> • Lecture “The Sequencing of Robert Duke.” • Read chapters 5&8 of Duke (2005) • Small group discussion 	<p>Week 1:</p> <ul style="list-style-type: none"> • Formative Assessment: Peanut Butter & Jelly Sandwich activity • Summative Assessment: Reading Quiz #1 on Yarbrough & Price article <p>Week 2:</p> <ul style="list-style-type: none"> • Summative Assessment: Reading Quiz #2 on Duke (2005) chapters <p>Week 3:</p> <ul style="list-style-type: none"> • Formative Assessment: Matching Music Models Worksheet • Summative Assessment: Reading Quiz #3 on Ericsson article

	<p>Yarbrough & Price to Duke</p> <p>Week 3:</p> <ul style="list-style-type: none"> • Define reflection • Discuss sequencing of Ericsson • Examine the three different music models of sequencing and instruction 	<p>Week 3:</p> <ul style="list-style-type: none"> • Lecture “The Sequencing of Ericsson.” • Read Ericsson article, “Deliberate Practice and Acquisition of Expert Performance: A General Overview.” • Create a chart based off three music models 	<ul style="list-style-type: none"> • Summative Assessment: Music Models Chart
2. Demonstrate the physical characteristics of an effective teacher.	<p>Week 4:</p> <ul style="list-style-type: none"> • List and describe the physical characteristics of an effective teacher • Plan a five-minute teaching episode centered around one musical concept <p>Week 5:</p> <ul style="list-style-type: none"> • Use appropriate physical characteristics of an effective teacher while teaching 	<p>Week 4:</p> <ul style="list-style-type: none"> • Lecture “Modeling in the Music Classroom.” • Lecture “The Physical Characteristics of an Effective Teacher” • Small group practice demonstrating physical characteristics of an effective teacher 	<p>Week 4:</p> <ul style="list-style-type: none"> • Formative Assessment: Observation of small group practice/feedback from peers <p>Week 5:</p> <ul style="list-style-type: none"> • Formative Assessment: Feedback on Modeling • Summative Assessment: Survey of Teaching Effectiveness (STE)

		<p>Week 5:</p> <ul style="list-style-type: none"> • Today's class will be an active lab class as students complete their first teaching episode • Teaching Episode #1 • Reflection journal 	
<p>3. Apply modeling throughout lab teaching practice.</p>	<p>Week 6:</p> <ul style="list-style-type: none"> • Define modeling in music • List the ways music teachers can model for their students • Employ a music model for Teaching Episode #2 • Plan a five-minute teaching episode centered around one musical concept <p>Week 7:</p> <ul style="list-style-type: none"> • Demonstrate proficient musicianship skills on primary instrument • Use knowledge of three music models to 	<p>Week 6:</p> <ul style="list-style-type: none"> • Lecture "Modeling in the Music Classroom" • Prepare a mini lesson plan for Teaching Episode #2 • Reflection on physical characteristics demonstrated in Teaching Episode #1 <p>Week 7:</p> <ul style="list-style-type: none"> • Today's class will be an active lab class as students complete their second teaching episode • Teaching Episode #2 	<p>Week 6:</p> <ul style="list-style-type: none"> • Formative Assessment: Feedback on lesson plan <p>Week 7:</p> <ul style="list-style-type: none"> • Formative Assessment: Feedback on modeling • Summative Assessment: Survey of Teaching Effectiveness (STE)

	sequence music instruction	<ul style="list-style-type: none"> • Reflection Journal 	
4. Design lesson plans with appropriate sequencing methods.	<p>Week 8:</p> <ul style="list-style-type: none"> • Recall three music models for sequencing • Define precise language statement • List components of a lesson plan <p>Week 9:</p> <ul style="list-style-type: none"> • Identify a musical concept to improve upon for the lesson plan for Teaching Episode #3 • Plan and arrange a lesson plan for Teaching Episode #3 • Construct at least three precise language statements to use during Teaching Episode #3 <p>Week 10:</p> <ul style="list-style-type: none"> • Use lesson plan to guide sequencing during instruction • Use prepared precise language 	<p>Week 8:</p> <ul style="list-style-type: none"> • Lecture “Say What You Mean and Mean What You Say: The Importance of Precise Language” • Read chapter 2 in Duke (2005) • Precise language activity <p>Week 9:</p> <ul style="list-style-type: none"> • Lecture “The Structure of an Effective Lesson Plan” • Read Unit D in Wong & Wong (2018) • Create lesson plan for Teaching Episode #3 <p>Week 10:</p> <ul style="list-style-type: none"> • Today’s class will be an active lab class as students complete their third teaching episode • Teaching Episode #3 	<p>Week 8:</p> <ul style="list-style-type: none"> • Summative Assessment: Precise Language Activity • Summative Assessment: Reading Quiz #4 on chapter 2 in Duke <p>Week 9:</p> <ul style="list-style-type: none"> • Formative Assessment: Feedback on lesson plan • Summative Assessment: Reading Quiz #5 on Unit D in Wong & Wong <p>Week 10:</p> <ul style="list-style-type: none"> • Summative Assessment: Survey of Teaching Effectiveness (STE)

	statements to maximize proficiency of instructional delivery	<ul style="list-style-type: none"> • Reflection journal 	
5. Evaluate their instructional delivery through written self-reflection.	<p>Week 11:</p> <ul style="list-style-type: none"> • Recall definition of reflection • Compare and contrast assessment and evaluate <p>Week 12:</p> <ul style="list-style-type: none"> • Explain the benefits of feedback to both the teacher and student • Examine how self-reflection has evolved throughout course 	<p>Week 11:</p> <ul style="list-style-type: none"> • Lecture “How Can Reflection Help Me Become a Better Teacher?” • Read pages 290-305 in Wong & Wong (2018) • Reflection on Teaching Episode #3 <p>Week 12:</p> <ul style="list-style-type: none"> • Today’s class will be an active lab class as students complete their fourth teaching episode • Teaching Episode #4 • Reflection journal 	<p>Week 11:</p> <ul style="list-style-type: none"> • Formative Assessment: Reflection journal • Summative Assessment: Reading Quiz #6 on pgs. 290-305 in Wong & Wong <p>Week 12:</p> <ul style="list-style-type: none"> • Summative Assessment: Survey of Teaching Effectiveness (STE)

<p>Learning Outcomes <i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i></p>	<p>Rational for Sequence <i>(Describe why you believe this sequence is the most effective.)</i></p>
1. Identify effective music models of sequencing for classroom music teaching.	This objective sets up the foundation of the course. Students examine and evaluate three different music models of sequencing that they will choose from to base their instructional delivery in four teaching episodes.
2. Demonstrate the physical characteristics of an effective teacher.	Now that students have completed a teaching episode, they can reflect and see which physical characteristics of an effective teacher they possess and which ones they need to improve upon. These improvements may be practiced in the second teaching episode.
3. Apply modeling throughout lab teaching practice.	This course is designed as a residential lab, so it is imperative that students begin to practice teaching as soon as possible. Modeling while teaching is heavily emphasized in this course, so students will model on their primary instrument during the first teaching episode.
4. Design lesson plans with appropriate sequencing methods.	Students have had two opportunities to teach in front of their peers in short, informal five-minute teaching episodes. Students will now use their knowledge of the three music models previously discussed to design a concise and precise lesson plan for teaching episode number three.
5. Evaluate their instructional delivery through written self-reflection.	Throughout the course, students have kept a reflection journal on their teaching practice. Students will discuss how self-reflection has influenced their teaching each week and how reflection can benefit both teacher and student.

Curriculum Project – Development Chart

Student: Allison Phillips	Course for which you are creating curriculum: Deliberate Sequencing in the Music Classroom
<p><i>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).</i></p>	
<p>Expository <i>(You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format)</i></p>	
<p>Good morning everyone! Last week we defined sequencing and scaffolding in relation to musical instruction in the classroom. Think back to the “peanut butter & jelly sandwich” activity we did. Many of you realized just how important concise and sequenced steps are when instructing someone on how to make a PB&J sandwich! That same idea applies directly to how we instruct our students in our music classrooms. The concepts you teach must be broken down into smaller steps – don’t assume your students understand what you mean or that you can skip or combine steps. What do you think a 6th grader in their first week of band class needs to know before they play their first note on their instrument? Turn to your neighbor and discuss what steps need to happen before someone plays their first notes on their instrument. How many steps can you come up with? (Students discuss). Let’s hear what some of you came up with. (Write student responses on white board). Take a look at all the steps we came up with. Are they all necessary? What may seem tedious for you may in fact be just what your students need. As you continue learning to sequence your lessons, you will discover how to be efficient and concise with your planning and instruction. As you know from the syllabus, this course is designed around three models of music teaching. Last week you were introduced to the sequencing of Yarbrough & Price. Take a few moments and share with your neighbor two elements you remember about the sequencing of Yarbrough & Price. (Students discuss amongst themselves). Today we will continue to identify effective music models of sequencing for classroom music teaching by looking at the sequencing and rehearsal frame of Robert Duke. Over the weekend you read chapters 5&8 from the Duke text. Let’s start by breaking down the model that you read about. As you take notes during the lecture, keep a comparison and contrast chart of the sequencing of Yarbrough & Price to the sequencing and rehearsal frame of Duke.</p>	
<p>Narrative <i>(You are presenting the new information in a story format; enter below what you will do or say.)</i></p>	
<p>Week two in my course continues with content and activities needed for students to successfully identify effective music models of sequencing for classroom music teaching. After the students enter the classroom and settle into their seats, I will assist them in recalling the content discussed from the previous week’s classes. The students will think back to the activity they completed in the last class – the “peanut butter & jelly sandwich” activity. In this activity, students were instructed to write directions on how to make a PB&J sandwich. Once the students completed their written instructions, they were paired with a partner and given the items to make the sandwich. The students’ partners were to follow the other’s instructions exactly as written – no assuming, no interpretation. Many students realized the gaps they had left in their steps and the imprecision of their instructional statements. Even though the activity showed the students’ gaps of knowledge about sequencing, the</p>	

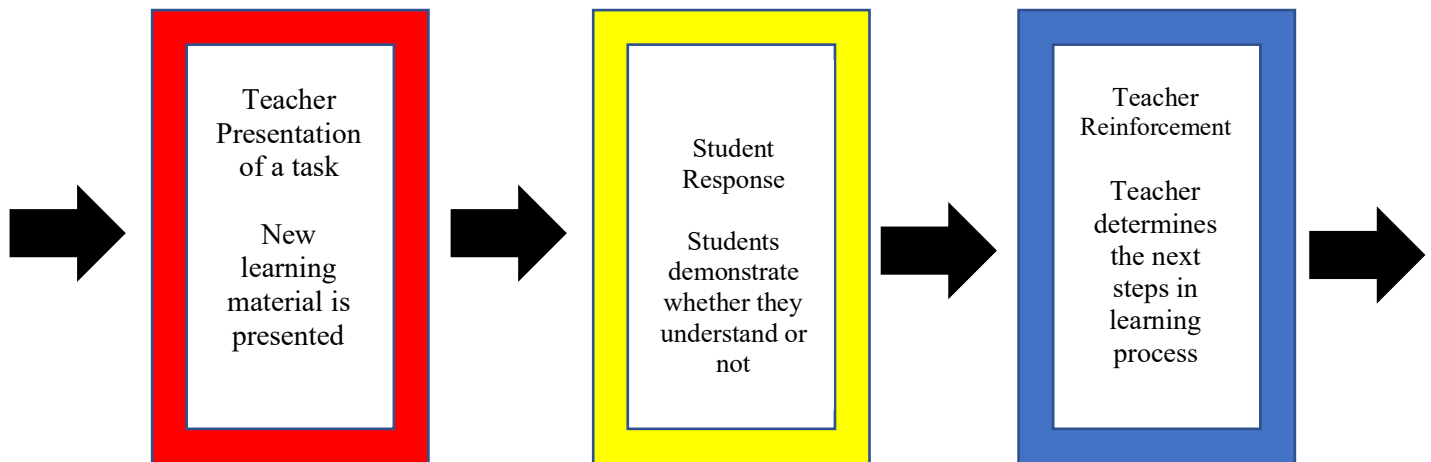
hands-on activity excited the students for the next steps in applying sequencing to their music teaching. I relate the “peanut butter & jelly sandwich activity to a real-life music classroom situation. I ask the students what needs to happen before a middle school beginning band student plays their first note on their instrument. Students take time to discuss with their neighbor. I invite students to share the steps they came up with and write their answers on the board. A moment of reflection is given as students ponder the sequence they created. Next, I ask the students to recall what they learned about the sequencing of Yarbrough & Price. Students are given five minutes to talk with their neighbor about two elements they remember from the sequencing model. I will use proximity to students and walk around the room to help keep student discussions on track. After the five minutes are up, I will ask for volunteers (or call on individuals if necessary) to share what they can recall from the model. This leads into the new content for week two – the sequencing and rehearsal frame of Robert Duke. Students were to read chapters 5&8 from the Duke text before this class so that they would have background knowledge on the model. I will instruct the students to take notes during the lecture on unpacking the elements of Duke’s sequencing and rehearsal frame so that they will be able to compare and contrast the Duke model to the Yarbrough & Price model. Students will be assessed informally through small group discussion but will be given a summative assessment in the form of a quiz on the Duke chapters in the next class. With the knowledge gained in week two, students will be ready to identify and analyze the third music model – the sequencing of Ericsson. Once students are able to identify all three models, they will be able to use those models to influence their own teaching in the course.

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.*

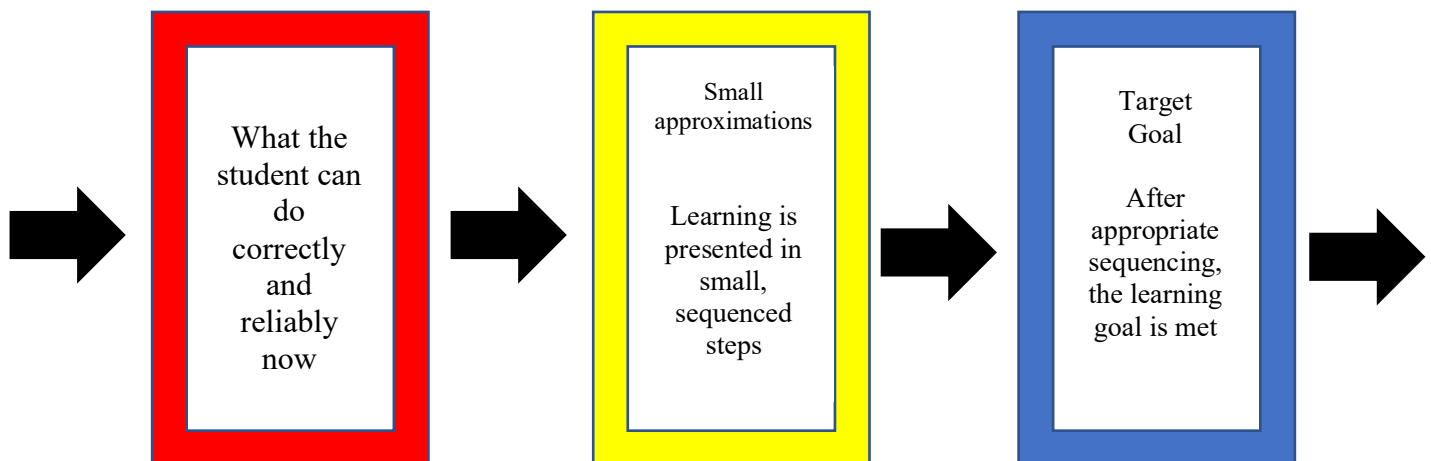
This chart shows the sequencing processes of Yarbrough & Price (1989) to that of Duke (2005). Student will be able to use this chart to help in their analysis of the two music models as well as Duke’s rehearsal framework and the sequencing of Ericsson (2008).

Comparing the Sequencing of Yarbrough & Price to Duke

Yarbrough & Price Teaching Episode



Duke Teaching Episode



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	As students enter the classroom, they will be greeted by name and with a smile. This serves as an ideal model for greeting their students in their own classrooms in the future. Once students enter the classroom, they are prompted to find their seat and quickly get out all materials needed for class. If the class is a lecture day, students will prepare to begin class with a discussion related to previous classes as well as the new material to be presented. "Discussions are good examples of indirect priming where the "point" of the lesson "unfolds" more gradually (but is not overall drawn out)." ⁶⁷ On lab days, students will quickly prepare for their teaching episodes, as time will be limited for excess discussion.
2. Inform learners of objectives	The course learning objectives are stated at the beginning of each week prior to the day's lecture. These objectives can also be found in the course syllabus. "Student learning outcomes provide the foundation for every aspect of [the] course and should align all the other components with them." ⁶⁸ The course learning objectives drive all lecture and learning activities so that students are able to create connections between each objective.
3. Stimulate recall of prior learning	In week two of the course, I will assist students in recalling knowledge gained in week one through skillful questioning. I will also draw upon a hands-on activity that students completed in the previous class to help recall prior learning. If students were assigned reading in preparation for the class, I will use questioning to help them recall what they read and connect that knowledge to the day's lecture or lab. ⁶⁹
4. Present the content	A variety of approaches will be used to present the content throughout the course. Students will read articles and books, participate in lecture and keep notes, perform activities in and outside of class, and actively apply skills and knowledge learned to their teaching episodes in class. Using multiple teaching methods will assist students with their understanding and retention of the material presented to them. ⁷⁰
5. Guide learning	This course aims to be straightforward, clear, and concise regarding expectations and instructions. The syllabus is designed so that students understand what will be asked of them throughout the course. Additionally, individual assignments will have specific instructions

⁶⁷ Regelski, *Teaching General Music in Grades 4-8*, 56.

⁶⁸ Nilson, *Teaching at its Best*, 173.

⁶⁹ *Ibid.*, 210.

⁷⁰ *Ibid.*, 172.

	given to students beforehand that go into detail to help students successfully prepare for and complete them. The course is designed around three models of music teaching, all based around appropriate sequencing. Every facet of this course will be designed using the sequencing method. ⁷¹
6. Elicit performance (practice)	This course is designed around the students in the class practicing their teaching skills. Emphasis on active teaching is given as much as possible, however when lecture is necessary, hands-on activities or discussion groups will be implemented. This course is founded on action ideals. ⁷² The course also uniquely looks at three different models of music teaching. The course is designed to function similarly to how students will teach their own music classes in the future. Students will have the opportunity to teach four times during the course where they can apply the knowledge and skills they gain each class.
7. Provide feedback	Feedback and assessment are built into the course curriculum as a means to better student performance, especially the students' teaching abilities. Feedback will be given in both formative and summative formats. Authentic assessment will help students take the feedback given to them and apply to their real-world teaching skills. ⁷³
8. Assess performance	While there are several different kinds of activities and assessments throughout the course, emphasis will be given to the three teaching episodes students will complete. The teaching episodes involve several components that allow them to be assessed and use that assessment to better their teaching. Lesson plans will be designed and assessed before the teaching episode to allow students to make corrections as necessary and strengthen their plan. While the students are actively teaching during their teaching episodes, I will be providing written feedback for them to review later, verbal feedback during the teaching episode if necessary, as well as visual feedback in the form of a video recording of their teaching episode. Students will write a reflection based off of their teaching performance that I will assess as well to help them understand what their strengths they possess and what skills need improving. Students need to be able to reflect on their own teaching, now and in the future. "Students' ability to assess their work does not develop just by their getting [instructor] assessments." ⁷⁴ Practicing their own assessment of their performance will help students to better reflect later in their teaching careers.

⁷¹ Regelski, *Teaching General Music in Grades 4-8*, 57-58.

⁷² Ibid., 52.

⁷³ Ibid., 255.

⁷⁴ Nilson, *Teaching at its Best*, 348.

9. Enhance retention and transfer	Retention is supported throughout the course as each learning objective is built upon the one before it. Students will need to retain the skills and knowledge acquired in the previous class to be successful in future ones. This also applies to the transfer of knowledge. “Learning is not just accumulated from one class to another, [rather] instruction in subsequent classes builds on, applies, and otherwise develops previous learning.” ⁷⁵
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⁷⁵ Regelski, *Teaching General Music in Grades 4-8*, 18.

Curriculum Project – Implementation Chart

Student: Allison Phillips	Course for which you are creating curriculum: Deliberate Sequencing in the Music Classroom
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Laptop/Computer, Projector and Screen/White Board for display	Technology can be an effective tool for 21 st century learning. As technology becomes standard practice in classrooms of all levels, having access to a laptop or computer and a means to display them gives educators access to more materials and ways to teach and provides students multiple ways to learn. “Teaching at its best requires that we consider every educational tool at our disposal to give our students the richest possible educational experience.” ⁷⁶
Table and chairs or desks	Classroom environment is crucial for student success. For this particular class, tables and chairs or desks need to be arranged so that students can adequately see the instructor and display screen as well as facilitate small group discussion. “The specifics of management and readiness staging vary greatly according to the instruments, the classroom, the curriculum, and the like. Seating arrangements contribute to ease of instruction.” ⁷⁷ Students learn better when their environment is comfortable.
Yarbrough & Price Sequencing Chart	This chart will be displayed at the end of class when students are in their small groups discussing the similarities and differences between the sequencing of Yarbrough & Price to Robert Duke. This will allow students to analyze the strengths of each music model. ⁷⁸
PowerPoint “Duke Sequencing and Rehearsal Frame”	PowerPoint presentations allow students to visually see concepts being learned in the course. Presentation software “can boost the visual quality and impact of lectures and professional presentations. It allows you to create and project text integrated with images, animations, online resources, and video clips, all in full color, as well as sound.” ⁷⁹ The PowerPoint compliments the lecture and assists

⁷⁶ Nilson, *Teaching at its Best*, 76.

⁷⁷ Regelski, *Teaching General Music in Grades 4-8*, 229.

⁷⁸ Nilson, *Teaching at its Best*, 176.

⁷⁹ *Ibid.*, 79.

	students with staying on task and taking notes. Students can review the PowerPoint after class on Blackboard and it may be printed for future use.
<i>Intelligent Music Teaching</i> by Robert Duke	This book is one of the required texts for the course and is used throughout this lesson. Students should have read the assigned chapters prior to the lecture so that they are familiar with the content being presented and are prepared to discuss what they read. Activities will be based “on the material, specifically making students practice it, apply it, examine it, and work with it.” ⁸⁰
Lecture Handouts	To assist students with their note taking and retention of information, lecture handouts will be created and given to students when they arrive to class. Any student who was unable to attend class in person will be able to access the handouts online. The handouts will be in skeletal note form. “Skeletal notes are the most effective learning aid you can furnish to your students for lectures. Because these notes improve note taking, students perform better on tests, suggesting they learn more.” ⁸¹

⁸⁰ Nilson, *Teaching at its Best*, 306.

⁸¹ *Ibid.*, 190-191.

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Create a lesson and familiarize myself with the content	As the facilitating educator, one must know the content being presented thoroughly. The reading assigned to the students must also be read by the instructor and all learning materials should be looked over for any mistakes and relevance to learning. A lesson plan will help to keep the instructor appropriately paced throughout the lesson and remind them of the learning outcomes. The instructor should plan “carefully in terms of priming, pacing, variety, physical arrangement of room, transitions within a class period, and other such variables.” ⁸²
Print/upload documents needed for class	The teacher should have all printed materials needed for the classes photocopied and ready to hand out before students arrive in the classroom. This includes slides, handouts, activity sheets, quizzes, etc. The teacher may also upload these materials to their learning institution’s learning management system (LMS) to allow students who could not attend class in person access to the learning material or to save paper resources. ⁸³
Grade assignments from previous class and provide written feedback for students	Any assignments from the previous class need to be graded and have written feedback for the students, both positive and constructive. Qualitative written feedback provides more value to the students than quantitative numerical grading. Grading “furnishes essential feedback to your students on their performance and to you on your teaching effectiveness.” ⁸⁴
Set up classroom according to the specific class	The arrangement of the classroom will be dependent upon what type of class is happening that day. Lecture classes will be arranged in such a way that tables and chairs or desks face the instructor. Lab classes will be arranged in a rehearsal format so that students will be able to recreate a music classroom. For this particular lesson, the table and chairs or desks should be arranged for lecture and small group discussion. Having the room arranged before students arrive will minimize chaos and avoid students having to take time to rearrange chairs later during class. Small

⁸² Regelski, *Teaching General Music in Grades 4-8*, 245-246.

⁸³ Nilson, *Teaching at its Best*, 81.

⁸⁴ *Ibid.*, 383.

	group discussion will provide students active lecture breaks throughout the class. ⁸⁵
Set up technology equipment and test functionality	Technology is a useful resource until it isn't. Educators need to use class time for teaching content, not trying to figure out why the projector is not displaying the PowerPoint from their laptop. The teacher should make sure all files and videos operate correctly the night before class and have back-up materials ready in case they fail to work. Technology used in the classroom should increase "student engagement, participation, interaction, and activity." ⁸⁶
Create quiz for the next class	Test/quiz questions should be composed "immediately after you cover the material in the class." ⁸⁷ This ensures that the questions you create will come straight from the material your students covered in the previous class. The next class requires a summative assessment on the required reading for the week, so questions need to be formulated.

⁸⁵ Nilson, *Teaching at its Best*, 240.

⁸⁶ *Ibid.*, 77.

⁸⁷ *Ibid.*, 366.

Formative Assessment Type	Assessment Details
Compare/Contrast Chart	<p>Throughout the first three weeks of the course, students will learn about three different music teaching models. Each model will demonstrate a way of sequencing lessons in the music classroom. Students will use the information gained from each music model to influence their own instruction and sequencing. A comparison and contrast chart will be kept for students to analyze the three music teaching models. Students will make notes on the chart during lectures, small group instruction, and outside the classroom while completing homework assignments. I will use the charts as feedback for myself to see how the students are comprehending the content I teach. I will also give informal feedback for the students to strengthen their charts and ultimately their understanding.</p>

Curriculum Project – Evaluation Chart

Student: Allison Phillips	Course for which you are creating curriculum: Deliberate Sequencing in the Music Classroom	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
1. Identify effective music models of sequencing for classroom music teaching.	Students will be given a worksheet that requires them to match qualities of all three music models of sequencing to the correct music model. Immediate feedback will be given when the student completes the worksheet. The results of this assessment will determine if remediation of the material is needed.	Objective test items like matching, are used for “measuring knowledge and comprehension.” ⁸⁸ By matching the qualities of the music models to the correct model, students demonstrate whether they can identify each music model. This assessment will measure student knowledge and recall and can be graded quickly to provide immediate feedback to both the student and instructor. Once the instructor gathers and analyzes the assessment feedback, they can determine if remediation of the material is needed to meet the learning outcome.
2. Demonstrate the physical characteristics of an effective teacher.	Students will be assigned to small groups and practice demonstrating the physical characteristics of an effective teacher. These characteristics include eye contact while speaking, body language and facial expressions, and speech speed and volume. Students will practice introducing themselves to their group and introduce their lesson for the week while working to demonstrate the above physical characteristics. The other members of the group will give verbal feedback on the student’s performance.	“Peer feedback not only provides students with more varied, immediate, and frequent feedback than any one instructor can give, but it also helps them develop communication, critical thinking, collaboration, and lifelong learning skills.” ⁸⁹ Time can be used more efficiently using this assessment, as multiple students can practice at the same time in separate groups. This benefits the student receiving feedback from a peer’s view and allows those giving feedback to practice their own assessment skills.
3. Apply modeling throughout lab teaching practice.	Students will practice teaching and modeling throughout the course, in formal and informal settings. While	“Technique comes from practice, but practice is not a matter of mere repetition. Rather, practice results only

⁸⁸ Nilson, *Teaching at its Best*, 367.

⁸⁹ *Ibid.*, 347.

	students are teaching and modeling, verbal and/or written feedback will be given to the student by the instructor. This will allow the student to recognize areas of strength and weakness and make adjustments as needed.	under conditions of intentionality – this is, where students have a clear idea of what is to be achieved and are consciously trying to achieve that improved result.” ⁹⁰ Students can practice-in-action as they model during teaching episodes and receive feedback from the instructor.
4. Design lesson plans with appropriate sequencing methods.	After the instructor gives a lecture on the components of a lesson plan, students will use a lesson plan template to create their own lesson plan for Teaching Episode #3. Verbal and written feedback will be given to students on their lesson plans prior to their teaching episodes so that improvements can be made.	“Formative feedback comprises all the recommendations [instructors] or their peers give them for improving [student] work at an early stage, before it receives a grade, with the expectation that [the student] will revise it accordingly.” ⁹¹ Students will have the opportunity to design their own lesson plan and receive feedback to help them improve upon their design.
5. Evaluate their instructional delivery through written self-reflection.	Throughout the course, students will keep a reflection journal. Students will reflect on in-class activities and their own personal teaching episodes. Student will self-reflect twice for each teaching episode. After a student completes a teaching episode, they will write a short, informal self-reflection and evaluation of their performance, notating what they believed to be strengths in their teaching and what areas need improvement. Within the next two days, students will watch a video recording of their teaching episode and will write a second self-reflection, this time having the advantage of viewing the teaching episode. Students will record any differences they may see between the two self-reflections.	The ability to self-assess is an important learning outcome for students, especially those going into education. “Students’ ability to assess their work does not develop just by their getting [instructor] assessments.” ⁹² Students may doubt their own judgment at first, but with experience they will be able to evaluate their teaching performance and pinpoint their own strengths and weaknesses. Initial reflection immediately following the teaching episode may not accurately reflect the quality of performance. Viewing the teaching episode from an objective, self-reflective perspective leads to non-biased improvement.

⁹⁰ Regelski, *Teaching General Music in Grades 4-8*, 194.

⁹¹ *Ibid.*, 350.

⁹² *Ibid.*, 347.

Issue/Strategy	Rationale for Changing
1. The course title originally did not reflect the unique aspects of this course.	The original title of the course “Practical Classroom Teaching Lab for Instrumental Music,” did not represent the unique approach to sequencing in the music classroom I had planned. Students who sign up for this course are undergraduate music education majors about to enter into their final practicum and will use this course to build and refine their teaching skills. This course focuses on three music models of sequencing in the classroom and is designed in a sequential way for students. The course title was revised to “Deliberate Sequencing in the Music Classroom” to reflect this approach.
2. One of the course texts needed revising.	The syllabus originally listed the fourth edition of <i>The First Days of School: How to Be an Effective Teacher</i> by Harry K. Wong and Rosemary T. Wong as a required course text. This has been updated to the fifth edition of the text so that students who take this course have the most up-to-date edition and can easily access the text.
3. Learning outcome 1 has been revised to reflect the course title change.	Learning outcome 1 originally stated that students will be able to identify effective pedagogical and assessment strategies for classroom music teaching. After revising the course title to reflect the unique approach of the course, learning outcome 1 now states that students will be able to identify effective music models of sequencing for classroom music teaching. This learning outcome is more precise and can be easily assessed.
4. Learning outcomes 2 and 3 did not follow the best sequential order and have been switched.	Originally, learning outcome 2 stated that students will be able to apply modeling throughout lab teaching practice and learning outcome 3 stated that students will be able to demonstrate the physical characteristics of an effective teacher. According to Bloom’s Taxonomy, “apply” and “demonstrate” are both cognitive action verbs under application.
5. Lectures will be given titles.	In my initial design chart, I listed certain weeks as lecture and others as lab to distinguish which weeks would involve lecture and preparation activities and which would be active teaching practice. To be more specific and detailed, I have gone back through and titled each lecture.
6. The word “lab” is unclear in the design chart.	Similar to the rationale above, the word lab was used to describe the weeks in the course students spent practicing active teaching. These lab weeks will encompass students teaching 5-10-minute lessons to the rest of the class using sequencing methods and other pedagogical skills acquired during the course. I have made this more specific in my design chart.
7. The graphical organizer lacks detail.	I have added more detail to my graphical organizer. The picture shows a condensed summary of two music sequencing models – Yarbrough & Price and Robert Duke. Adding more detail, as well as color, will

	make this chart stand out and become a useful visual for students taking the course.
8. Assignments do not fully cover the learning objectives.	In addition to the graded assignments already listed on the syllabus, I have added quizzes to weeks with reading materials to promote student accountability, as well as a graded chart student will complete on the three music models of sequencing covered during the course.
9. Points for the course work need to be redistributed.	With the addition of new assignments, points for course work needed to be redistributed. The total number of points available in the course, 1010, cannot be changed, so points for assignments needed to be adjusted to accommodate the change. Students will be able to know before the class what assignments will be expected of them and how much each are worth.
10. Due to time considerations, registration limits may need to be put in place.	This course is designed as a praxial, action-learning class. The emphasis is placed on the four teaching episodes students will complete throughout the course. Students need ample time to teach and only certain class days can be given to complete teaching episodes. Registration is already limited to undergraduate music education majors on an instrumental music track. If there are more than twelve students that need to take the course, an additional section should be added.

Appendix B – Formative & Summative Assessments

FORMATIVE ASSESSMENT

DELIBERATE SEQUENCING IN THE MUSIC CLASSROOM

Student: _____

PEER REVIEW CHART

Directions: Evaluate your assigned partner on their demonstration of the physical characteristics of an effective teacher. Rate your partner on a scale of 1-5, 1 being poor and 5 being excellent and provide written comments to support your rating. The feedback you give your partner should be honest, but helpful in nature. Use this opportunity to practice your evaluation skills. Your comments will be graded and returned with feedback from the instructor. Both you and your partner will receive a copy after grading.

<p>Posture: Head and Body</p> <p>“Excellent” = Head lifted and centered; body lifted; relaxed, and poised</p> <p>“Poor” = Head forward or to one side; body rigid or slouched</p>	<table style="width: 100%; border: none;"> <tr> <td style="text-align: center;">Poor 1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">Excellent 5</td> </tr> <tr> <td colspan="5" style="vertical-align: top;">Comments:</td> </tr> </table>	Poor 1	2	3	4	Excellent 5	Comments:				
Poor 1	2	3	4	Excellent 5							
Comments:											
<p>Posture: Arms and Hands</p> <p>“Excellent” = Normally relaxed with flowing gestures</p> <p>“Poor” = Hand(s) in pocket(s), fidgeting/wringing or clenched; arms crossed front or back</p>	<table style="width: 100%; border: none;"> <tr> <td style="text-align: center;">Poor 1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">Excellent 5</td> </tr> <tr> <td colspan="5" style="vertical-align: top;">Comments:</td> </tr> </table>	Poor 1	2	3	4	Excellent 5	Comments:				
Poor 1	2	3	4	Excellent 5							
Comments:											
<p>Posture: Legs</p> <p>“Excellent” = Balanced; weight equally distributed</p> <p>“Poor” = Crossed; locked knees; swaying; leaning on one leg</p>	<table style="width: 100%; border: none;"> <tr> <td style="text-align: center;">Poor 1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">Excellent 5</td> </tr> <tr> <td colspan="5" style="vertical-align: top;">Comments:</td> </tr> </table>	Poor 1	2	3	4	Excellent 5	Comments:				
Poor 1	2	3	4	Excellent 5							
Comments:											

<p>Vocal Inflection: Tempo and Phrasing</p> <p>“Excellent” = Comprehensible pace with moderate variations and appropriate pauses for emphasis</p> <p>“Poor” = Too fast for comprehension; too slow for interest; fixed tempo with lack of pauses</p>	<p>Poor 1 2 3 4 Excellent 5</p> <p>Comments:</p>
<p>Vocal Inflection: Pitch</p> <p>“Excellent” = Natural variations for emphasis; voice is pitched for teacher/student listening comfort and ease (i.e. predominantly in lower third of range)</p> <p>“Poor” = No variation; contrived; speaking predominantly in upper two-thirds of range</p>	<p>Poor 1 2 3 4 Excellent 5</p> <p>Comments:</p>
<p>Vocal Inflection: Diction</p> <p>“Excellent” = Clearly articulated vowels and consonants; projected and resonating; easy to understand</p> <p>“Poor” = Placed in back of throat, swallowing words; lack of resonance; lazy tongue and lips</p>	<p>Poor 1 2 3 4 Excellent 5</p> <p>Comments:</p>

SUMMATIVE ASSESSMENT

DELIBERATE SEQUENCING IN THE MUSIC CLASSROOM

Student: _____

Reading Quiz #5 (Unit D Wong & Wong)

Directions: Answer each question to the best of your ability based on the reading assigned this past week. Questions include multiple choice, true/false, and fill-in-the-blank.

1. Fill-in-the-blank: When lesson objectives are clear, and instruction and assessment are aligned to _____, the greater the chances are that students will succeed. *objectives
2. True or False: Teaching and learning are the heart of education. *True
3. Schools exist and teachers are hired for one reason only – to:
 - A. Raise test scores
 - B. Help students learn and achieve*
 - C. Manage student behavior
4. True or False: Teachers aren't responsible for what students learn. *False
5. The focus of all decisions made in school must be:
 - A. Student learning and achievement*
 - B. Behavior management
 - C. Teacher preparedness
6. In education, _____ provide the foundation for teaching and learning. *standards
7. True or False: Standards state what students are to accomplish, not what to teach or how to teach it. *True
8. A curriculum is:
 - A. The process of documenting, usually in measurable terms, knowledge, skills, attitudes and beliefs
 - B. The rubric used for standardized testing
 - C. The course of study that determines what knowledge and skills students are to learn*

9. Who is responsible for developing a personal curriculum for the classroom?
- A. The teacher
 - B. The principal
 - C. The school district*
10. The three components of The Learning Triangle are objectives, instruction, and _____ . *assessment
11. _____ drive all decision points in a lesson:
- A. Objectives*
 - B. Principals
 - C. Textbooks
12. Objectives are sometimes called _____. *learning targets
13. Objectives must be formulated:
- A. After the lesson is created
 - B. Before the lesson is created*
 - C. Throughout the creation of the lesson
14. True or False: The three major aspects when writing an objective are structure, precision, and accomplishment *True
15. Lesson objectives begin with:
- A. Nouns
 - B. Verbs*
 - C. Adjectives
16. The framework for categorizing educational goals into six main categories is known as:
- A. Bloom's Taxonomy*
 - B. Piaget's Cognitive Development Theory
 - C. Gardner's Theory of Multiple Intelligences
17. The highest thinking skill according to Bloom's Taxonomy is:
- A. Evaluating
 - B. Analyzing
 - C. Creating*
18. True or False: Mastery learning is when students do without knowing why or how. *False

19. True or False: It is important that any person – teacher, student, parent, or guardian – be able to easily read and understand lesson objectives. *True
20. Teachers need to _____ on the lesson objectives for students who need additional assistance and guidance in understanding objectives and following instructions.
*elaborate
21. _____ assist students, parents, and guardians in clearly defining the expectations for success in, and mastery of, the concepts presented in a lesson. *Study guidelines
22. True or False: Effective teaching occurs when teachers teach with intended results in mind. *True
23. Student mastery and achievement will significantly increase when teachers give students _____ and constructive feedback. *timely
24. True or False: Assessment is testing. *False
25. Two types of assessment are _____ assessment and _____ assessment.
*Formative and Summative