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ELEMENTARY STRING ORCHESTRA: A HYBRID CURRICULUM

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ABSTRACT

Remote and distance musical instruction can be traced back to the earliest transmissions of radio and television. In the last few decades, it has made considerable strides due to the development of the internet and growing supportive software and online platforms. However, when the COVID-19 virus swept the world, many school districts were forced to convert to full-remote instruction instantaneously. While some unique and beneficial strategies developed out of this, many aspects and strategies proved to be less than ideal and inferior to in-person instruction, particularly where it pertained to performance and ensemble-based instrumental instruction. This project strives to create a hybrid curriculum for a 5th-grade elementary orchestra. It combines the successful methods and practices found within remote instruction with the aspects of live, in-person instruction essential to teaching music ensembles, especially for those with string students of this particular age group. This curriculum is created to work in conjuncture with preparing repertoire for orchestra concerts while it simultaneously expands students' technical knowledge, skills, and competencies in playing their instruments and fosters critical thinking and musically reflective skills within students.

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CHAPTER 1: INTRODUCTION

Statement of the Problem

Beginning instrumental instruction has traditionally been centered around in-person instruction and participation in small and large group settings. "Although many opportunities for learning music exist online, most P-12 students continue to receive instruction through face-to-face interaction with teachers in applied studios or school music programs."[1] It was not until the Covid19 pandemic that many schools were forced to examine hybrid options for instrumental music instruction. Many middle and high school level ensembles successfully continued their program and switched to hybrid instruction for instrumental ensembles. However, due to the nature of beginning instrumental instruction, a certain degree of live instruction is necessary for student success, and the hybrid instruction proved to be a challenge. As such, the author, being an elementary orchestra teacher, witnessed numerous districts outside of her own decide to put all beginning instrumental performance classes on hold for the 2020-2021 school year due to the challenges of the logistics required for hybrid beginning instrumental instruction. If a hybrid elementary orchestra or band model had existed at the time, then it is possible that more districts would have been able to continue offering their beginning instrumental performing ensembles classes during hybrid instruction.

Need for the Study

Traditionally, beginning orchestra and instrumental music instruction required a fully live instruction model. As such, there are plenty of curriculums and method books available and suitable for in-person instruction. With the need for online and hybrid instruction from the Covid19 pandemic, several recent articles have been made addressing online instruction for high

[1] Phillip M. Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," *Journal of Research in Music Education*, 68, no. 4 (2021): 383.

school and middle school orchestra and band ensembles. There have even been companies that have made online resources available for learning music online, such as SmartMusic. However, these programs and articles do not address beginner elementary orchestra students' unique needs.

More advanced and older orchestra students are very familiar and comfortable with instrument posture, rhythmic and written notation, learning new music independently, and even tuning their instruments by themselves as they have developed more advanced ear training. However, first and second-year orchestra students are just starting to learn their instruments. So, all of these aspects of playing a string instrument are still new to these students and need constant teacher support and supervision to ensure the necessary skills are learned correctly without developing poor habits that will be harder to correct later on and could lead to repetitive strain injuries if not fixed early on. Even the question of tuning instruments at this stage requires an orchestra teacher to be in person for the student; less what the student tries to play will be out of tune and "not sound right." Thus, there needs to be an available curriculum and outline that addresses the unique needs of an elementary orchestra and incorporates an online component that serves to support and enhance their instrumental learning while still allowing for the necessary in-person instruction and support from an orchestra teacher so that students feel confident.

Intended Outcomes

This project will provide a template for a hybrid 5th grade (or second year) orchestra class curriculum. This project will offer a model that incorporates both live and online orchestral instruction as a hybrid curriculum. It will strive to do so so that it does not neglect the need for in-person instruction and support for beginner musicians while utilizing online resources and strategies to enhance and support musical learning. This curriculum will provide an outline that allows for the necessary live instruction and live rehearsal times needed to learn concert

repertoire and new musical techniques, skills, and material, along with an online component that wiLL serve to supplement and enhance instruction and encourage at-home practice and reflection from students with teacher guidance and support.

Research Questions

Question 1: What kinds of skills and techniques need to be learned and addressed in an elementary-level orchestra curriculum? How are these skills, techniques, and curricula similar to and differ from that of the elementary band, and higher levels of orchestra?

Question 2: In what ways, if any, is elementary instrumental instruction, specifically orchestra, different from middle and high school level ensemble instruction? What kind of supports and modifications, if any, need to be made or explicitly adjusted for elementary orchestra?

Question 3: In what ways can online resources be used for remote and hybrid instruction of orchestra and instrumental lessons?

Limitations of the Project

This project will be limited by the availability of online curriculum resources and research specifically regarding remote or hybrid elementary and beginning level orchestra students. There is a sufficient number of articles about teaching middle and high school level band in remote and hybrid settings but less for orchestraS of the same levels. There are also articles regarding hybrid and remote instruction for elementary general music classes. However, there are few such articles or studies available specifically for elementary orchestraS.

With the limited availability of articles, studies, and resources for remote or hybrid elementary orchestra curricula, this project will also utilize the authors experience in having taught 4th and 5th grade elementary orchestra for several years, including experience in teaching both grade-level orchestras in remote and hybrid settings during the Covid pandemic during the

2020-2021 school year. This experience will be synthesized with information gathered for in-person elementary orchestra instruction and hybrid and remote models for elementary general music and higher-level instrumental performing ensembles to create a hybrid curriculum model that is appropriate for elementary orchestra.

Assumptions

The author asserts the following assumptions: several skills and techniques are unique to string instruments, and there are many instructional needs unique to elementary instrumental ensembles, specifically orchestra. While it is possible for experienced orchestra students to learn their instrument and music in a fully remote setting, many of the skills needed to be learned by beginner orchestra students require substantial in-person instruction. Many current resources for teaching instrumental music are not developmentally appropriate for elementary-age students' current musical level without significant modification or concurrent supervision. However, remote instruction can be utilized to enhance and supplement an elementary orchestra curriculum.

Glossary of Terms

String Instruments – In this project, string instruments refer to classical bowed string instruments, namely the violin, viola, cello, and double bass.

Elementary Orchestra – In this project, elementary orchestra refers to an orchestra with students in the 4th or 5th grade level. These students will be in either their first or second year of string instrumental instruction.

String Techniques – components in playing that are specifically unique to bowed string instruments.

In-person instruction – Instruction in which both teachers and students are participating in the

the learning process in the exact location and at the same time.

Remote Instruction – instruction in which teachers and students participate in the learning process in different locations, either at the same or different times; students engage in remote instruction through online sources. These online sources can include direct instruction via video-conference calls, pre-recorded videos, completing and submitting assignments online.

Hybrid Instruction – instruction that contains a mixture of in-person instruction and remote instruction.

CHAPTER 2: LITERATURE REVIEW

Remote Instruction Pre – COVID-19 Pandemic

Historically, music instruction and education have been conducted through live, in-person methods. It was not until the advancement of technologies in the last century that remote and hybrid music instruction could become a possibility. According to Hash, earliest examples of remote learning can be seen through the use of "instruction on phonograph recordings in the early 1900's, over the radio by the 1930s, and via television during the 1960s."[2]

In the 1990s, colleges and conservatories led the way in distance and remote music education. "One of the great paradoxes experienced by music faculty at the highest levels is the challenge to retain weekly consistency in a lesson roster while fulfilling the expectation to concertize and maintain a national or international profile. Technology, while not pretending to substitute for human interaction, does prove a helpful tool in overcoming this dilemma."[3] Hash explains "beginning in 1993, the University of Iowa utilized fiber-optic technology to deliver instrument master classes to public school students through a two-way audiovisual television system that allowed interaction between the instructor and students."[4] The same or similar technology was also used by Cleveland Institute of Music, Indiana University's School of Music, and various other music conservatories to enable master classes and instrumental lessons to collegiate students while instructors were on tour and for various community outreach programs during the 1990s. For instance, the same technology used to enable synchronous remote instruction was utilized to broadcast live online performances. Such was utilized by the New

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[2] Phillip M. Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," *Journal of Research in Music Education*, 68, no. 4 (2021): 382.

[3] Dr. Gary D. Wright, "Rebuilding the Ivory Walls: Distance Learning Technologies Challenge and Inspire Conservatory Instruction," *American String Teacher,* 47, no. 3 (Summer 1997): 28.

[4] Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," 382.

England Conservatory of Music in collaboration with "radio station WGBH, World-Wide Concurrent Premieres, and BBN's National School Network"[5] in the late 1990s. In 1991, the Manhattan School of Music used similar methods in a community outreach program where conservatory students provide lessons and musical instruction for k-12 students in New York City schools.

Dr. Wright explains that this earliest technology required separate cameras, microphones, television monitors, sound equipment, a "video codec – a device that digitalizes and mixes a video image with an audio track"[6] and paired telephone lines in two different studio spaces. This process used analog sound and pictures that were recorded, converted to digital content, and transmitted through all this equipment. As technology developed, video teleconferencing advanced to utilizing computers and transmission over the internet while still utilizing many of the same equipment. Dr. Wright describes both of these earliest systems in great technical detail.

As the years progressed, computers and the internet became widely accessible and more advanced, enabling remote instruction to become easier and more common place. Kuzmich describes the components and role of videoconferencing as one prominent tool used within remote music instruction as of 2013. Videoconferencing is a means for "synchronous "live" interactive instruction" that "allows two or more locations to communicate by simultaneous, interactive video and audio transmissions."[7] This differs from the video teleconferencing described by Dr. Wright in that as technology advanced, much of the physical components required for early methods were no longer needed, such as video codec and telephone lines. By

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[5] Wright, "Rebuilding the Ivory Walls: Distance Learning Technologies Challenge and Inspire Conservatory Instruction," 33.

[6] Ibid, 29.

[7] John Kuzmich Jr,. "Videoconferencing and Remote Music Instruction," *School Band & Orchestra,* 6, no. 12, (December 2013):50.

this time, computers started to incorporate video, and audio recording software, so videoconferencing could be accomplished with as little as a computer and internet connection. However, a separate microphone and camera that connect to the computer could also be necessary. Dr. Wright noted that "the challenge of interactive learning in musical performance is not only visual interaction but also the nuances of sound quality and range of sonority."[8] While this was especially true during the time of video teleconferencing, it could also pose a problem for inferior and lower-quality video cameras, microphones, and speakers. Kuzmich notes that many music technology courses use videoconferencing for online classes. Kuzmich goes on to briefly describe the products and software used for videoconferencing instruction, as well as how videoconferencing and remote instruction has been implemented in an array of settings, including at the Virtual High School centered in Maynard, Massachusetts, at Indiana University-Purdue University Indianapolis, in his own instruction, and for remote recording sessions. In the Virtual High School, classes such as "Composition, popular music, AP Music Theory and others" are taught online using "a CD-ROM software component with a fully online, bowser-based app", "collaborative activities through blogs and wikis", and e-books.[9]

At Indiana University-Purdue University Indianapolis, both videoconferencing and video streaming were utilized. Kuzmich distinguishes between video streaming and videoconferencing in that videoconferencing involves live, two-way audio and video transmission between two locations. "In addition to seeing and talking to one another, the more advanced resources… also allows the instructor to play music, share computer images, display printed material, and interact

[8] Wright, "Rebuilding the Ivory Walls: Distance Learning Technologies Challenge and Inspire Conservatory Instruction," 31.

[9] Kuzmich, "Videoconferencing and Remote Music Instruction," 50.

between the instructor and students."[10] However, while video-streaming may have similar capabilities, it often only allows for "one-way transmission to views, with limited or no opportunity for them to respond in real-time."[11]

According to the article, videoconferencing has also been beneficial in offering and conducting remote private instrumental lessons. This is particularly a feature for those teachers who must travel and would not otherwise be able to offer consistent in-person private lessons. Another function of videoconferencing was in aiding in remote recording sessions. Kuzmich describes the process and functions of videoconferencing in remote recordings in detail. Some of the platforms mentioned for videoconferencing included free programs such as FaceTime, ooVoo, VidSpeak, and Skype, and programs that require subscriptions such as Adobe Connect, Cisco WebEx, and Citrix GoToMeeting. A brief description of each of these programs is provided within Kuzmich's article. Sussman describes Lessonface, which specializes in connecting adult students to private teachers for online private instruction via videoconferencing. Lessonface boasted of having 150 teachers in 2014, including touring musicians and music educators who are or were active in the education system. Students could search through Lessonface's list of teachers, find the instruments and skill level taught, price per lesson, and lesson schedule, and sign up. In 2014, to use this site and receive lessons through it, students only needed to create an account and have a computer with an internet connection and the Skype program installed, a webcam, and a microphone.

Videoconferencing has continued to be a popular model for remote instruction. In 2016, Denis conducted a study that reflected on band students' perceptions of their instruction when

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[10] Kuzmich, "Videoconferencing and Remote Music Instruction," 50.

[11] Ibid, 50.

videoconferencing was used as a critical component in their learning, and if it significantly changed depending on the "urbanicity." Denis noted that for the music classroom, the use of videoconferencing poses several concerns. Videoconferencing "has been found to limit methods of communication, which can create barriers to the development of rapport" and "has been found to complicate group activities and music rehearsals by changing aspects of instruction."[12] In fact, the planning and strategies for distance learning through videoconferencing are so different from standard classroom instruction that "studies have suggested training programmes to help teachers adjust to the increased planning requirements and to suggest strategies for effective videoconferencing."[13] Denis' study used 134 middle school students from 5 different schools. The study revealed a more favorable perception from students in rural communities, most likely due to the novelty of the technology and having a guest teacher. Denis suggested that this could change as the increased availability of technologies and devices develops. Nonetheless, Denis noted there were several obstacles regarding videoconferencing in the music classroom, primarily due to technical difficulties and internet access.

Much like how video teleconferencing and video-conferencing were used in colleges and conservatories for lessons and masterclasses, by 2014, several methods had developed for remote lessons and interactive learning for adult music students via online sources. Sussman describes the options available for online music lessons and websites that help provide such services. These options include video lessons, videoconferencing as described earlier, and video exchanges.

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[12] John, Denis, "Band Students' Perceptions of instruction via Videoconferencing," *Journal of Music Technology & Education,* 9, no 3 (2016): 244.

[13] Ibid, 244.

The first lesson option described by Sussman is video lessons. Sussman explains that "video lessons can range from a short snippet on a particular technique to complete curricula covering vast swaths of performance skills for a particular instrument."[14] Some websites that provide video lessons include YouTube and First Flute (www.firstflute.com), the former providing mostly short snippets, while the latter provides a complete curriculum of 15 interactive videos online. Sir James Galway first created first Flute after being dissatisfied with the caliber of available online lesson videos. First Flute requires a subscription, which "provides access to a series of online videos of Sir Galway demonstrating these techniques and associated repertoire, as well as a host of downloadable exercises," and "several play-along videos where the student can accompany the master flutist through each lesson."[15] Sussman notes that a potential downfall of this mode of online lessons is that it does not allow for individualized instruction and coaching.

The last mode of online lessons described by Sussman was video exchanges. Video exchanges, as far as levels of interactivity, can best be described as a step in between video lessons and videoconferencing for online instruction. One such site described by Sussman was ArtistWorks (www.artistworks.com). ArtistWorks provides an online curriculum for students that, with a subscription, includes video lessons, etudes, and solo pieces and an option for video exchanges. For a video exchange, "a student can create a video of him or herself playing a piece or practicing a particular technique, upload it to the site, and then get a personalized video response from the teacher… Both the student-made video and the teacher's video response are

[14] Eliahu Sussman, "Virtual Instruction: A look inside the growing field of online music lessons," *School Band & Orchestra,* 17, no 4. (April 2014): 35.

[15] Ibid, 35

then paired together and posted on the site."[16] This provides a comprehensive and extensive resource for students to delve into and reference when they are struggling and need help and an opportunity to learn from the struggles and mistakes of past students as it may apply to themselves.

Sussman notes, "even though the target demographic for many online music lesson sites is skewed towards adult learners, every person who spoke with *SBO* for this article was thrilled by the idea of working with schools, educators, and administrators to find creative ways to utilize these ever-improving tools to supplement classroom instruction and private lesson offerings."[17] This indicates a possibility of implementing modified methods while drawing inspiration from these sites that would transition in-person classroom instruction to a hybrid model of instruction. It also indicates that such hybrid methods would incorporate online components as supplementary to in-person instruction, not in place of.

Another form of remote instruction involved improvisation and the Playback Orchestra method. The Playback Orchestra method was created by Juntunen and utilizes an audio track of the orchestra music in order "to improve pedagogy, especially with the orchestra playing, and to motivate the orchestra students in home practicing."[18] The audio is usually playing a music notation software program such as Sibelius, Encore, or Finale, into which the full score has already been entered. Students then can practice their orchestra parts while the audio playback is playing simultaneously. As a part of the Playback Orchestra, students practice and learn their

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[16] Sussman, "Virtual Instruction: A look inside the growing field of online music lessons," 36.

[17] Ibid, 38.

[18] P. Juntunen, I. Ruokonen, & H. Ruismaki. "Music Behind Scores: case study of learning improvisation with *Playback Orchestra* method," *Journal of Computer Assisted Learning*, 31, no. 6 (December 2015):582.

music via a "flow-like score-learning strategy,"[19] meaning they learn the music in a continual flow and gain familiarity with the score simultaneously. It is essential that when using this method, students do not stop at every mistake. Instead, the playback should continue, and the student can jump back in as they can. They can work out the mistakes separately.

After 15 years of use, Juntunen, Ruokonen, and Ruismaki conducted a study to evaluate the effectiveness of the Playback Orchestra Method. It found that, in general, the students who practiced with the support of playback audio learned the music, both their own parts and the score, better. "It can be suggested that comprehending the general view of music is strengthened by hearing the whole piece of music and by the flow-like practice strategy" that is utilized in the Playback Orchestra method.[20] In Juntunen et al. study in 2015, they examined the effect of learning improvisation with the support of the Playback Orchestra method versus with an advanced violinist. In this study, they found that, for beginner string players, students were more successful in improvising when either improvising with a more advanced player or engaging in free improvisation versus improvising with a computerized, steady playback playing simultaneously.

Remote & Hybrid Instruction During Covid Pandemic

With the onset of the Covid-19 pandemic in 2020, many schools were forced to switch to fully remote instruction. With this sudden onset of new modes of teaching, several new documents emerged in attempts to address this growing need, the majority of which address remote instruction but not hybrid instruction. Some deal with specific teaching strategies, while

[19] P. Juntunen, et al., "Music Behind Scores: case study of learning improvisation with *Playback Orchestra* method," 583.

[20] Ibid, 584.

others offer studies of music teachers from various music classes and grade levels and how the pandemic affected their teaching choices and student learning.

While several new articles surround emerging remote instruction strategies for teaching music through an age of COVID-19, it is essential to note that the remote instruction resulting has been created as "emergency remote teaching," according to Calderón-Garrido and Gustems-Carnicer. "Online education should be differentiated from *emergency remote teaching* as a reaction to the situation caused by COVID-19… In the first case, the teacher is interested in digital technology's possibilities and benefits. In the second case, teachers are forced to reinvent themselves, without previous preparation."[21] This reveals important factors to consider when reviewing music teaching articles from the COVID-19 pandemic and why they need to be considered separately from other sources regarding remote and hybrid instruction.

First, these articles and strategies were created rapidly and out of forced necessity. Many teachers were faced with starting remote teaching almost overnight with no prior training nor planning for the transition. However, as discussed earlier, Denis explained that studies indicated that teachers need extra training to successfully implement remote teaching, including videoconferencing. During the COVID-19 pandemic, much was created and utilized by teachers just to help their music program simply survive during these suddenly uncertain and stressful times, where music and the arts often became an afterthought for many as they focused on the health crisis and just fulfilling the basic demands of life and education. Online platforms and strategies were hastily acquired and initiated in efforts to maintain a consistent flow of education. "Many music teachers gathered online learning and teaching resources while experimenting with

[21] Diego Calderón-Garrido & Josep Gustems-Carnicer, "Adaptations of music education in primary and secondary school due to COVID-19: the experience in Spain," *Music Education Research,* 23, no. 2 (2021): 139.

online teaching and music-making."[22] The critical part is that music education during COVID-19 was just that, experimentation concurrent with rapid planning and research. As any veteran teacher knows, the first time of teaching something new requires the most amount of time in terms of preparation and reflection, and adaptations for future use.

However, the time required for these processes were never fully allowed since this emergency remote instruction was intended to be temporary, only just until the pandemic disappeared and education returned to "normal". The instruction of this time can be viewed as a patch, keeping the music education programs moving along but never intended as a permanent solution or methods of instruction. Returning to "normal" or regular in-person instruction was always the end goal, not continuous years of fully remote instruction. Hash states that "remote learning during the COVID-19 shutdown was essentially emergency teaching rather than the implementation of curricula planned, organized, and designed for distanced environments."[23] As such, current research and articles resulting from the COVID-19 pandemic regarding music education can provide ideas and strategies to start with and be inspired by, but they will ultimately need to be adjusted and tweaked in order to be sustainable as a long-term option in the music education curricula.

In a study of music teachers' experience in Spain during the pandemic, many teachers relied on asynchronous video exchanges between students and teachers, including instructional video tutorials. Additionally, teachers generally agreed that instrumental instruction became stagnant during the pandemic. Teachers reported primarily focusing on activities that developed creativity, exploration, perception and listening skills. However, less than half of the teachers

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[22] Christopher Cayari, "Creating Virtual Ensembles: Common Approaches from Research and Practice," *Music Educators Journal* 107, no. 3 (March 2021): 38.

[23] Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," 384.

surveyed taught students to play instruments or sing during the course of the COVID-19 remote instruction. One explaination for this was that "some content like singing, playing an instrument and physical expression in primary and secondary education are generally carried out in a group. In theory, this is a handicap when teaching is limited to certain web platforms."[24] Furthermore, over 60% of teachers surveyed believed there was no advantage to teaching music remotely and many implied that the infastructure of the remote learning set in place undermined music education in general, either from a lack of support or inadequate tools needed for successful remote music instruction. In fact, common concerns amongst the teachers surveyed was the need for face-to-face instruction and that "with the changes that would have to be made if the situation occurred again, the subject of art/music would be further undermined."[25] This reveals the need for better foundation in regards to hybrid music curriculums that would provide the necessary face-to-face instruction and online components that can ease any transition to full remote instruction if needed in the future.

In a study conducted by Hash in 2020, band teachers in Illinois completed surveys related to various aspects of remote learning during the COVID-19 pandemic, including their focuses, goals, and methods of instruction. When presented with six priorities, "almost all participants rated "preparing band repertoire" as a low priority or a nonpriority."[26] Furthermore, "more than 80% of bands rarely or never engaged in lessons related to composition or arranging, or virtual ensembles."[27] Instead, students partook in assignments related to practicing, music theory, and

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[24] Calderón-Garrido & Gustems-Carnicer, "Adaptations of music education in primary and secondary school due to COVID-19: the experience in Spain," 144.

[25] Ibid, 146.

[26] Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," 386

[27] Ibid, 387.

listening assignments. While these activities strengthen a student's individual abilities as a musician, they neglect other aspects of musical creation and the key component essential to ensemble playing – playing together and collaborating. However, playing together via remote instruction was troublesome "due to latency and poor sound quality from current technology."[28]

Another survey result revealed that only 56.5% of band teachers reported student participation as moderately high or above. This reveals that a significant percentage of students did not participate fully or at all in their band class during the remote learning period of the COVID-19 pandemic. In fact, only 24.4% of band teachers reported consistent or very consistent student participation. However, this lack of student participation in instrumental music while in remote learning during the pandemic was not limited to Illinois. In Spain, "the area of playing an instrument came to a standstill to a certain extent," and one "teacher stated that there was 'very little, creating accompaniments and practicing at home."[29] Additionally, according to Hash, over 70% of band teachers said that sustaining remote learning through the end of the 2020 school year, which was only 3-4 months from the onset of school shutdowns, was moderately to extremely challenging. These results show that solely remote instruction for school band, and instrumental ensemble music instruction is unsustainable and lacks critical components of an instrumental music ensemble program, namely ensemble playing, collaboration, engagement, and consistent participation.

"It should be considered that some contents like singing, playing an instrument and physical expression in primary and secondary education are generally carried out in a group. In

[28] Hash, "Remote Learning in School Bands During the COVID-19 Shutdown," 391.

[29] Calderón-Garrido & Gustems-Carnicer, "Adaptations of music education in primary and secondary school due to COVID-19: the experience in Spain," 143.

theory, this is a handicap when teaching is limited to certain web platforms."[30] One way music educators got around the inability to have students play together in a live setting or perform together in concerts during the pandemic was to create virtual ensembles. "A virtual ensemble is a digital musical product that uses multiple recordings edited together to form a musical ensemble."[31] For these virtual ensembles, they could be compiled in a variety of ways. Individuals could create one-man bands, in which one person creates several tracks that will be layered together. Small groups could create chamber ensembles, where each participant separately records their part, all of which are edited together as a group effort. Virtual ensembles could also be used for large ensembles, in which the musicians record themselves playing, and an outside person, such as the teacher or a sound engineer, compiles the multiple tracks into one. These tracks can either be purely audio or both video and audio. The teacher's role varies depending on how many students are participating with separate tracks, the level of difficulty involved in the technology required for creating the multi-tracks, and the age and musical level of the students involved.

When full rehearsals are not feasible, Cayari suggests utilizing digital audio files and rehearsal tracks to help facilitate student learning of the repertoire chosen for the virtual ensemble. Additionally, teachers need to create an "anchor," or "an audio or visual device that is used to help musicians record themselves in a way that will synchronize with other tracks in a virtual ensemble."[32] Anchors can include metronomes, MIDI or other audio files, or video

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[30] Calderón-Garrido & Gustems-Carnicer, "Adaptations of music education in primary and secondary school due to COVID-19: the experience in Spain," 144.

[31] Christopher Cayari, "Creating Virtual Ensembles: Common Approaches from Research and Practice," *Music Educators Journal* 107, no. 3 (March 2021): 39.

[32] Ibid, 42.

recordings. Cayari recommends utilizing both visual and audio components within an anchor, with multiple visual or audio components as well for best results. Cayari also provided detailed explanations of the steps involved in editing and layering audio and video files, as well as tables with information on video and audio recording software, options for methods of video/audio collections, and options on how to edit audio and video files into one virtual ensemble. While virtual ensembles do not replace the nuances of playing in a live ensemble, they do provide a unique opportunity for students to collaborate and create a unique musical product to share with others.

Another teaching strategy utilized in remote instruction during the COVID-19 pandemic was online peer mentoring. "Online peer mentoring describes a computer-mediated, mutually beneficial relationship between a mentor and a mentee which provides learning, advising, encouraging, promoting, and modeling."[33] In remote learning, online peer mentoring can benefit mentees by generating a greater comprehension of the subject matter and promoting reflection and self-evaluation of the mentors' own musical skills as they address the same or similar struggles with the mentee. While traditional peer mentoring would require face-to-face interactions, online peer mentoring can take place in synchronous settings such as video conferences and chat messaging as well as in asynchronous settings such as through email and discussion boards. In the music classroom, Goodrich suggests setting musical and non-musical goals for online peer mentoring and that through individual improvement from online peer mentoring, ensembles will also see improvement upon returning to live in-person instruction and music-making. While peer mentoring can be beneficial, it can also be easy for students to spread misinformation. This is a greater concern for online mentoring, since access to information is

[33] Andrew Goodrich, "Online peer mentoring and remote learning," *Music Education Research,* 23, no. 2 (2021): 258.

much greater online. To prevent this, music teachers should "have student mentors and mentees shar with them what knowledge they are sharing."[34]

Music educators made great efforts to rapidly adjust and modify their instruction to fit remote instruction with the onset of the COVID-19 pandemic. It was no small feat for teachers and posed struggles and new discoveries for teachers and students alike. One case study surveyed 20 Italian music conservatory students, asking them "to reflect upon, verbalize, and communicate concerns, thoughts, beliefs, and perspectives they developed" as a result of the shifts in teaching methods and learning through technology use during the COVID lockdown.[35] One significant issue that students identified was the lack of quality recording devices and faster internet speeds due to the sudden shift, which made instrumental and performing lessons more challenging as specific details were not audible or fully visible during lessons and in recordings for lessons from both students and teachers. This, in turn, resulted in insufficient feedback from instructors during videoconference lessons.

Despite the challenges, many students agreed that learning the musical software, recording technology, and technological resources required for instrumental lessons was advantageous knowledge for their future music careers. Another benefit was more time to prepare and practice in creative ways at home without commuting to the conservatory. Nonetheless, during the lockdown, students felt the impact of lack of interactions and collaborations with other students in the music-making process. One student said, "What I miss the most, even more than the instrumental teacher's presence, is the collective dimension one can only achieve when making music together with my colleagues. The feeling of all instruments

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[34] Andrew Goodrich, "Online peer mentoring and remote learning," 263.

[35] Andrea Schiavio, Michele Biasutti, & Roberta Antonini Philippe, "Creative Pedagogies in the Time of Pandemic: a case study with conservatory students," *Music Education Research,* 23, no. 2, (2021): 167.

played ‘as one’, rehearsing, and arranging, guided by the teacher is very fulfilling and, at the same time, useful for my development as a musician.”[36]

[36] Andrea Schiavio, et al, “Creative Pedagogies in the Time of Pandemic: a case study with conservatory students,” 174.

CHAPTER III: METHODS

Project Design

This project aims to create a 14-week Hybrid Elementary Orchestra curriculum. This project employed two stages. The first stage will result from a qualitative explorative review of existing research involving remote music education. It required collecting, analyzing, categorizing, and recording methods for remote music instruction. This project will also include methods, strategies, and concerns that are specific to Elementary Orchestra curricula, as they would apply and be impacted by the use of hybrid and remote instructional components. The second stage of this project will be carried through in the form of synthesizing and applying this information in creating a curriculum for a hybrid elementary orchestra.

This project is comprised of two methods of obtaining the information on remote and hybrid instrumental music instruction and considerations for beginning elementary orchestras. The majority of the data is identified through extensive, explorative research in order to create a comprehensive compilation of methods and strategies for remote music courses. This research is conducted through online databases of journals for articles and books on the topics of remote instruction, and special considerations for elementary string students. In addition to the information and successful strategies identified through an review of current literature on remote music instruction, focusing on instrumental and performing music when possible, additional information will be provided through reflection on the author's own experience, having taught elementary orchestra for a number of years, including one year of mixed remote and hybrid instruction of both 4th and 5th grade string instrumental and orchestra during the COVID pandemic in the 2020-21 school year.

The qualitative research revealed insufficient literature on both hybrid music education in general and specifically remote elementary orchestra. Due to this, it will be up to the author's discretion to select strategies and teaching methods identified in the literature utilized for remote instruction and then modify and apply these as appropriate to the curriculum for an elementary orchestral hybrid setting. Furthermore, since the literature available mainly discussed methods and studies of general music, bands, collegiate level music lessons, and adult music lessons, the author will need to evaluate the unique needs of elementary-aged string students through personal experience and supporting literature in order to select and modify the strategies identified within the literature for the curriculum. The selection and modification of strategies and methods for hybrid learning will be made based on the following considerations: the age group they were initially intended for; the musical level and type of music class they were used in and intended for; how well they can be applied to, and modified if needed, to fit the needs of elementary string students; how well they can be utilized in a hybrid setting as opposed to fully remote settings; the benefits cited for such strategies and methods; difficulties and challenges expressed regarding the strategies and methods within the literature; and based on the author's own experience with using any of the strategies and methods identified within the 2020-2021 year of teaching remote and hybrid instruction.

CHAPTER IV: RESULTS

As in any elementary instrumental ensemble, students have several goals to achieve. These include developing their skills and knowledge of their instrument, reading, performing, and creating music on an individual level. However, these skills by themselves could easily be achieved by private lessons. Instrumental ensembles differ in that they also aim to engage students in playing and making music with others through critical listening and collaboration in real-time with an immediate auditory response. For this reason alone, it is impractical for any instrumental ensemble to be taught in a fully remote setting.

Since Elementary Orchestra has long been an established music course across many states and even countries, numerous resources describe methods, strategies, and concerns specifically targeted towards elementary orchestra. However, these all work under the presumption that instruction is live and in-person. Nonetheless, there have been methods and strategies identified within the literature review as well as within teachers' year of remote and hybrid teaching during the COVID-19 pandemic. Therefore, the curriculum in Appendix A has been created for a hybrid setting, blending together the strategies and practices that are most successful when conducted in person with those that can and have been successfully accomplished and enhance learning when used online, outside of the scheduled class lessons.

Incorporating online components will provide students with access to resources and references. This will allow students to preview and review material learned in class, assist students in their home practicing for better accuracy and precision, encourage and offer additional practice in critical thinking skills and reflection through online reviews and self-reflection assignments, and maximize the limited class time available through having note identification assignments, playing tests. Other assignments submitted online, outside of class

time. The curriculum will utilize proven remote practices, such as the Playback Orchestra model, video sharing, and video streaming. The aspects of beginning string instruction and ensemble playing that are most beneficial and effective when done in person instead of remotely will continue to be taught during the in-person class time. This includes, but is not limited to, learning to play new notes and techniques, checking and correcting posture, playing, intonation, and rhythm, correcting tone errors resulting from misuse of the bow, working collaboratively to improve each other's playing through "play, think, pair, share" activities, and coordinating and rehearsing ensemble repertoire.

The author has determined these aspects of instruction to be more successful when done in-person after having observed the time required and students' level of success during her years of teaching in-person lessons compared to teaching the same content remotely during the COVID-19 pandemic. When correcting students' playing and setting up new skills, the students responded better and learned the material more efficiently when this was done in person versus online. Whether the online learning was through videoconferencing or video sharing with the teacher providing video feedback, this was regardless of whether the online learning. It is possible to speculate other factors that could have affected the effectiveness of the remote learning during the pandemic that the author observed, but that is a prospect for further study and is not the objective of this study. This study aims to create a hybrid curriculum that encompasses a logical progression of learned skills on string instruments and fosters students' reflections and growth as musicians within individual practice and ensemble collaboration while allowing ample time to incorporate concert repertoire adjustable pacing.

Nonetheless, when students demonstrate mistakes, be it in posture, technique, or any other aspect of playing, it is important to address these immediately to prevent such mistakes

from being repeated and developing into poor habits that are harder to fix. It can take weeks to even months to unlearn developed habits. Furthermore, if left unaddressed, these poor habits could prove detrimental to a student's ability to continue making music on their instrument, especially if it results in misuse or improper technique and posture. Most injuries by musicians, professionals, and students alike, are caused by either overuse or misuse.[37] To prevent this possible outcome, it is essential to immediately address mistakes in technique and posture. Thus, the most time-effective option for making these corrections is during in-person instruction, when mistakes can be addressed and remedied as soon as they occur.

This curriculum also focuses on assignments and activities that strengthen students' critical thinking skills. The ultimate goals of most instrumental music classes are to spark a lifelong love of making music with their instrument and impart to students with the skills and technique necessary for them to continue to grow as musicians on their chosen instrument for as long as they desire. In order to set students up for this goal, they must learn how to practice effectively and efficiently. Critical thinking skills are at the center of any efficient and effective independent practice. The most effective and skillful musical learners are "self-regulated learners," and that

> [S]elf-regulated learners … engage in cyclical activity that occurs in three major phases: forethought (methods that precede efforts to learn), performance control (methods that occur during learning efforts) and self-reflection (methods that occur after learning efforts). These self-reflections, in turn, influence forethought regarding subsequent learning efforts, thus completing the self-regulating circle."[38]

[37] A.B.M Rietveld, "Dancers' and Musicians' Injuries", *Clinical Rhuematology 32, no 4* (April 2013): 431.

[38] Siw Nielsen, "Self-Regulating Learning Strategies in Instrumental Music Practice," *Music Education Research 3*, no. 2 (2001): 155.

This can be promoted by engaging in activities and assignments that require students to analyze and reflect on others' playing as well as their own. As such, these are also incorporated within the proposed curriculum and will be incorporated within the in-person instruction and through remote assignments.

While this curriculum has a suggested timeframe, it is not expected that elementary orchestra teachers will strictly adhere to it. This is due to the facts that many districts have variations in the frequency in which ensemble lessons meet, that most elementary level instrumental ensembles, in general, last an entire school year as opposed to the 14 weeks listed in the curriculum, and that most elementary and secondary ensemble classes are expected to produce concerts. Often, these concerts are the music department's showcase and proof of value for instrumental programs to parents, teachers, and administration alike. This curriculum is designed to allow for the extra time needed for changes in pacing, depending and the rate of student progress and the frequency of in-person lessons, and to learn and perform concert repertoire several times within a school year. It is important that this curriculum is practical and simple for orchestra teachers to implement, which requires a certain degree of flexibility within its design.

CHAPTER V: DISCUSSION

Summary of Project

A review of the literature determined that there was a lack of supporting material for hybrid music ensembles in general and, more specifically, any kind of remote or hybrid elementary level orchestra. This study focused on methods, strategies, and practices used for remote and hybrid primary and secondary music ensembles, focusing on a hybrid elementary orchestra. This study also focused on creating a curriculum for a hybrid elementary 5th-grade orchestra, for which students had started learning their instruments the year before.

Summary of Purpose

The purpose of this research and curriculum project was to discover successful strategies for remote and hybrid instruction that could easily be incorporated within an elementary orchestra curriculum. This curriculum incorporates many varied methods and practices for remote instruction and online content, while still offering substantial and necessary in-person instruction to optimize student learning and growth as string instrument musicians. It also strove to establish a curriculum that could readily be implemented and adjusted to fit the varying rotation or meeting schedules and other constraints of elementary orchestras, all while allowing time to prepare concert repertoire. For many districts, the music ensemble concerts are the primary source of validation and perceived value of instrumental music education. Thus, the notion of concerts and preparing repertoire for concerts and performances must not be neglected for any elementary and secondary music ensemble curriculums.

Summary of Procedure

The mode of inquiry for this project was a qualitative exploratory approach through existing literature regarding hybrid and remote instruction. The author sought to identify both successful and weaker strategies and practices for remote instruction to incorporate the most appropriate within a hybrid elementary orchestra curriculum. By identifying the challenges and struggles found for specific practices, the author could ascertain parts of the curriculum that would benefit students more by conducting in-person instead of using remote online methods. This was accomplished through a review of existing literature and a reflection on the author's own experience of years in teaching string lessons and elementary orchestra, including a year of hybrid and remote instruction during the COVID-19 pandemic in 2020-2021.

Summary of Findings and Prior Research

A review of existing literature reveals several practices and methods for remote instruction. Videoconferencing was most commonly referenced, particularly for use in collegiate lessons, adult private lessons, and whole group instruction during the COVID-19 shutdown. However, while this method was most frequently referenced, it also posed the most challenges. This was mainly due to a lack of quality internet, audio, and video that failed to demonstrate the nuances of instrumental music. Other discussed strategies included video streaming, video exchanges, and the playback orchestra method. The latter came from the only study and was the only method designed explicitly for teaching orchestra in a remote setting. It also revealed that the playback orchestra method worked well for helping students learn and practice their ensemble music, but it was significantly less successful at fostering improvisation when compared to live, in-person instruction. Much of the prior research dealt with collegiate and adult distance learning and remote instruction for general music and band that developed during the

COVID-19 pandemic shutdown. Several studies dealt with students' and teachers' perceptions of remote instruction during the pandemic.

The research confirmed a need for additional study regarding hybrid instruction and remote instruction for elementary ensembles, mainly elementary orchestras. It also reveals a void in curriculums available for hybrid elementary orchestras; with the stress of a sudden shift from immediate in-person to remote instruction placed on teachers and students during the COVID-19 pandemic, there is a clear need for a middle school ground between in-person and fully remote instruction. Hybrid instruction offers a blend of the two and, when implemented strategically, could potentially allow for an easier transition either way if future shutdowns and remote instruction are required. It also offers a means through which to actively involve technology in the performing ensemble class, which has traditionally neglected the prominent stance of technology within education.

Limitations

The suggested curriculum is for a Hybrid 5th grade, or second year, Elementary String Orchestra. The ability of a music program to implement this curriculum, particularly the online components, is highly dependent on students having reliable and consistent access to the internet, devices that can record video, take pictures and play playback recordings, and to a platform through which online materials and assignments can be accessed and submitted. Without any one of these factors, the success of the online components is not promising. Another limitation to this curriculum is the lack of research and literature related to hybrid music instruction in general and any type of remote or hybrid instruction for the Elementary Orchestra that could have been a foundation for the curriculum. This curriculum relied on the author's experience as an elementary orchestra teacher to make up for the lack of existing literature. With that said, this is

only a suggested curriculum and is not created with the intent to test its effectiveness; although, the effectiveness of aspects of this curriculum could provide opportunities for future study. Additionally, although the curriculum is scheduled over 14 weeks, that is not realistic for elementary orchestra students. While most elementary orchestras courses last an entire school year, about 28 weeks/cycles, the 14-week curriculum can be spread out throughout the school year at the teacher's discretion, allowing for extra time throughout the year to learn concert repertoire and reinforce any concept as needed from the curriculum. Also, this curriculum is based on a 6-day rotation schedule. However, this rotation model is not universal across all schools, and the amount of lessons teachers have each rotation with students may differ as well, depending on the school district. As such, teachers would have to adjust this curriculum's timeframe as needed in order for it to fit their situation. It is important to note that the timetable for this curriculum has to be taken as a loose suggestion and not a strict guideline; otherwise, it is not practical for widespread implementation.

Lastly, this curriculum does not address areas such as improvisation or composition. These are essential aspects of music education and should be included. Ideally, activities for those could be worked into the regular lessons throughout the course. Improvisation would be best if done during the in-person instruction, and composition would need to be started in person and could be completed with the final product submitted online. If composition were to be included in future developments of the course, that would also consider whether students would have access to music notation software and if there would be adequate time to teach students how to use the notation software. If the software is not a practical option for a school, then students would have to learn and review basic conventions of note writing (drawing the clef,

adding measure lines, note stem directions, and more) and hand-write their compositions on staff paper.

Recommendations for Future Study

This curriculum project is a suggested model for elementary string teachers to utilize in order to create additional technology into their classes and have an online foundation set up for ease of transition to complete remote instruction should the need ever arise again, as it did during the COVID-19 pandemic. Since there was a significant lack of literature regarding hybrid music ensemble classes in general, and hybrid and remote strategies specific to elementary strings, there is much room for future study in this topic. Units of this curriculum could even be studied for effectiveness and ease of use. Such a study could be used to modify and strengthen this curriculum for hybrid elementary orchestras.

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Appendix A Curriculum Project
Course Syllabus

Name Of Course: Elementary String Orchestra -A Hybrid Curriculum

Course Description

This course develops students' skills and competencies in playing their string instrument as well as expands their knowledge of their instrument so to play on all of the strings. This is achieved through musical exercises as well as the study of ensemble pieces that will be performed in two concerts during the school year. This course will also develop students' ability to evaluate their own and other's musical performances and identify and implement a wide variety of practice techniques and strategies.

Rationale

Learning musical instruments and performing in ensembles requires the development and expansion of musical competencies. Instrumental study and participation in ensembles offers students the opportunity to increase their individual skills and musical abilities as well as collaborate with other students in order to create music and improve musical performance. Developing skills in evaluating musical performances and developing practice strategies is critical to being able to grow as musicians and successfully practice independently. Such study will prepare students for continued musical involvement and participation throughout their schooling years and beyond. This course is the beginning of their musical journey on their specified instrument in collaboration with other students.

I. Prerequisites

4th grade Violin, Viola, Cello or Bass instrumental class and/or be able to perform "Mary had a little lamb", "Twinkle, Twinkle, Little Star", "Ode to Joy", and "D Major Scale" on the violin, viola, cello, or bass.

II. Required Resource Purchase(s)

ALLEN, MICHAEL, ROBERT GILLESPIE AND PAMELA TELLEJOHN HAYES. *ESSENTIAL ELEMENTS 2000 FOR STRINGS.* BOOK 1. MILWAUKEE, WI. HAL LEONARD CORPORATION, 2001.

ANDERSON, GERALD E. AND ROBERT S FROST. *ALL FOR STRINGS: COMPREHENSIVE STRING METHOD.* BOOK 1. SAN DIEGO, CA. NEIL A KJOS MUSIC COMPANY, 1985.

ERWIN, JOANNE, KATHLEEN HORVATH, ROBERT D. MCCASHIN, AND BRENDA MITCHELL. *NEW DIRECTIONS FOR STRINGS: A COMPREHENSIVE STRING METHOD.* BOOK 1. FORT LAUDERDALE, FL. THE FJH MUSIC COMPANY INC., 2006.

III. Additional Materials for Learning

1. Instrument: either violin, viola, cello or bass, and the corresponding supplies.
2. Music folder.
3. Pencils & eraser
4. Computer or Tablet with internet access, audio and video recording capability.

IV. Measurable Learning Outcomes

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

A. Perform a variety of musical repertoire both independently and with other students in an ensemble.

B. Recognize simple rhythmic and melodic patterns through reading music and playing on their instrument.

C. Identify and perform notes on the G, C/E strings, slurs, dynamics, and music in the keys of C major, G major, and D major both in practice and in notation.

D. Distinguish between two notes of the same name but different octaves, particularly in how they are performed and read on the staff.

E. Differentiate between sharp and natural notes through knowledge of finger position, key signatures, and accidentals.

F. Evaluate their own performance as well as that of others and then determine how such performances can be improved.

V. Course Requirements and Assignments

A. PLAYING TESTS (3) PLAYING TESTS WILL BE DERIVED FROM CONCERT MUSIC, AND SHORT SONGS AS WELL AS THE D, G, AND C MAJOR SCALES. STUDENTS WILL RECORD THEMSELVES PLAYING THESE ITEMS AND SUBMIT THEM ONLINE FOR TEACHER EVALUATION. RECORDINGS OF THE PLAYING TEST MUST BE IN ONE CONTINUOUS VIDEO. STUDENTS WILL RECEIVE A WRITTEN EVALUATION DETAILING WHAT THEY ARE ACCOMPLISHING AND WHAT NEEDS TO BE IMPROVED. A MINIMUM GRADE OF 18 OUT OF 25 POINTS IS REQUIRED TO PASS. ALL THREE TESTS MUST BE PASSED IN ORDER TO MOVE ON TO 6TH GRADE ORCHESTRA. MULTIPLE ATTEMPTS ARE ALLOWED IN ORDER TO PASS.

B. SELF-EVALUATION (3) STUDENTS WILL BE ASKED TO FILL OUT THEIR OWN "PLAYING TEST EVALUATION" TO EVALUATE THEIR OWN PERFORMANCE. THIS WILL BE TURNED IN ONLINE ALONG WITH THEIR PLAYING TEST BEFORE THEY RECEIVE THE TEACHER'S EVALUATION OF THEIR PERFORMANCE.

C. Online Observed Performance Evaluations (2) Students will watch recordings of various performances of different levels and will fill out a "Performance Evaluation" to evaluate the performance they watched.

D. Note reading exercises (4). Each note reading exercise will contain 10 samples for students to identify and label notes.

E. Concert Performance (2). Participation in concerts is mandatory. There are two concerts, one in December and one in May.

F. Preparedness: Students will be graded daily for coming prepared with their instrument, music, music folder and pencil.

G. Class participation

VI. Course Grading and Policies

A. Points

Playing tests (3 at 25 pts each) :	75
Self-Evaluation (3 at 25 points):	75
Observed Performance Evaluation (2 at 20 pts):	40
Note reading exercises (4 at 40 points):	160
Concert Attendance (2 at 100):	200
Preparedness:	100
Class participation:	100

B. Scale

4: 675 – 750 points

3: 525 – 674 points

2: 375 – 524 points

1: 0 – 374 points

C. Late Assignment Policy: Playing test retakes will be permitted with no deduction of points. All other assignments need to be turned in by C day for full credit. 5 points will be deducted for each cycle they are turned in late.

Hickey – Curriculum Project – Analysis Chart

Student: Debbie Hickey	Course for which you are creating curriculum: Elementary String Orchestra (hybrid)

Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style):

Allen, Michael, Robert Gillespie and Pamela Tellejohn Hayes. *Essential Elements 2000 for Strings.* Book 1. Milwaukee, WI. Hal Leonard Corporation, 2001.

Anderson, Gerald E. and Robert S Frost. *All for Strings: Comprehensive String Method.* Book 1. San Diego, CA. Neil A Kjos Music Company, 1985.

Erwin, Joanne, Kathleen Horvath, Robert D. McCashin, and Brenda Mitchell. *New Directions for Strings: A Comprehensive String Method.* Book 1. Fort Lauderdale, FL. The FJH Music Company Inc., 2006.

Identify the problem: *(What does the student not know how to do? What is the student's gap in the training or experience?)*

The student already knows how to hold their instrument and bow, and how to play the notes on the D and A string in the key of D. The student must learn to play on the G, C/E strings, and various string techniques.

Who are the learners and what are their characteristics? *(Age, major, pre-requisites, residential, online, or a hybrid of the two)*

5th grade students. Students must have passed 4th grade instrumental class with a knowledge of instrument posture, bow hold, and reading and playing the notes on the D and A string. This class will be a hybrid course: part will be in person and part will be online.

What is the new desired behavior? *(Overall, what is the main change or new addition to the student's demonstrated ability?)*

The student will be able to play on all strings of their instrument, with two different finger positions. Students will be able to evaluate their own and other's musical performances and identify strategies for practice for improvement.

What are the delivery options? *(Explain the materials you will develop for the course.)*

Course is hybrid course. It meets in person twice as a whole ensemble B and C days (6-day cycle, A through F) for 45 minutes and then in smaller lesson groups for 45 minutes on those same days. Additionally, there will be assignments submitted online with online instruction as well.

What are the pedagogical considerations? *(Describe your general content and methodology for the course.)*
The course focuses on expanding student's basic competencies and knowledge of playing their instrument through the use of string method books, Kodaly inspired lessons, and appropriately selected concert ensemble music with an overall emphasis on proper posture and technique in order to prevent injuries.
What learning theory applies to your curriculum? Why?
This curriculum involves both Behaviorism and Constructivism. In order to facilitate muscle memory, repetition is utilized frequently. New concepts will be introduced in two manners, one by rote learning and the other by a more constructivist approach involving scaffolding and discovery. Students will also take an active role in self and peer evaluations in order to identify mistakes, areas for growth, and make adjustments and corrections.

Learning Outcomes At the end of the course, the student will be able to:
1. Recognize simple rhythmic and melodic patterns through reading music and playing on their instrument.
2. Identify and perform notes on the G, C/E strings, slurs, dynamics, and music in the keys of C major, G major, and D major both in practice and in notation.
3. Distinguish between two notes of the same name but different octaves, particularly in how they are performed and read on the staff.
4. Differentiate between sharp and natural notes through knowledge of finger position, key signatures, and accidentals.
5. Evaluate their own performance as well as that of others and then determine how such performances can be improved.

Hickey - Curriculum Project – Design Chart

Evaluate the Analysis Chart and Learning Outcomes

*Please note: as a beginning orchestra class, many of these objectives are broad and will be enforced and revisited over several weeks throughout the course in order to ensure continued practice, application, and development. To only teach for each outcome for 1-2 weeks before moving on will not ensure student mastery or coverage of the depth required of the outcomes. Thus, these outcomes will be approached more or less in a spiral approach.

** This outline is designed does not account for weeks spent learning concert repertoire. It is up to teacher discretion on how to arrange lessons on learning and rehearsing concert repertoire within the framework of this curriculum.

Student: Debbie Hickey		Course for which you are creating curriculum: Elementary String Orchestra (hybrid)	
Concept Statement: (*Briefly describe the overall purpose and point of the instructional unit.)* This unit is designed to develop and expand upon students' knowledge of and competencies in playing on their chosen string instrument. It is also designed to facilitate self and peer evaluation so as to enable students to discover and develop effective and efficient practice techniques and strategies.			
Learning Outcomes *(List in the order you plan to address in 12 weeks)*	Content *(What must be learned to reach this objective?)*	Learning/Training Activity *(How will you teach the content?)*	Assessment *(How will you know that the student has met the objective?)*
Recognize simple rhythmic and melodic patterns through reading music and playing on their instrument.	Week 1: Recognize and review how to play the notes on the D and A string on the instrument Recognize and review how to read the notes on the D and A string on the staff. Recognizing aurally demonstrated rhythmic patterns. Apply knowledge of reading notes of the D and A string to sheet music.	Week 1: Call-and-response with "Copy-me" for rhythmic patterns on open D and A string. Playing through the notes on the D and A string using Pepperoni Pizza rhythm. "Copy Me" with mixed rhythms on varied notes on the D and A string. Write in notes in their sheet music and in texts: Sing – then – play notes in students' music in rhythm.	Week one: Informal assessment, listening to students performing accurately. Students will write in notes in musical selections and perform them in class. Continuous informal assessment for understanding & accuracy

		Online music identification activity.	
Identify and perform notes on the G, C/E strings, slurs, dynamics, and music in the keys of C major, G major, and D major both in practice and in notation.	Identify notes in notation and in practice on the G String Week 4 C/E string week 9 Identify bow directions and how to perform slurs: week 10 Week 10 Recognize dynamic symbols and Use knowledge of bow usage to execute dynamics	Note reading exercises on G string: week 4 C/E string week 9 Perform Musical exercises on G string week 4-7 C/E string week 9-11 Week 10 Slur exercises Dynamic Exercises	Note reading Exercises: D major week 2 G major week 5 C major week 8 Playing Tests: D major 1: week 3 G major 2: week 7 C major 3: week 11 Week 10: Slurring & dynamic exercises: informal evaluations. Concert: week 12
Distinguish between two notes of the same name but different octaves, particularly in how they are performed and read on the staff.	Week 2: Recognize where the Open D string and D on the A string are located on the staff. Week 4 Recognize where the G on the D string and the Open G string is located on the staff Week 4, 9 Recognize where the C on the A string, C on the G string and for violas & cello, where the C string are located on the staff. Same with notes G, A, B, C on G string and A string. Week 9:	Week 2: Turn and talk: look at two D's, discuss with partner which one is the open D and which is the D on the A string. How do you know? What is the difference between the two notes (in how they are played and read on the staff)? Note Identification worksheet w/color coding strings. Week 4: Same as week 2, but with notes G through C Week 9: Same as week 2 but with the notes on the C and E strings.	Note reading exercises: D Major, week 2 G major, week: 5 C major Week: 8 C/E string Week 9 Informal questioning, writing notes into individual music and performing it with notes of different octaves Playing Tests: D major 1: week 3 G major 2: week 7 C major 3: week 11 *Note: playing tests include the scale and musical excerpt in the key indicated and from concert music selection.

	Recognize where the notes C through F on the C string, E through B on the E string differ from notes with those same letter names on the G, D and A strings.		
Differentiate between sharp and natural notes through knowledge of finger position, key signatures, and accidentals.	Week 1-2 Review Notes F# and C# on the D and A strings (in practice and reading) Week 5 Discuss and recognize what F and C natural are and how they are read and performed (with low 2 or 2 fingers). Define Key Signature, Sharp, Naturals, and accidentals Define keys of D major, G major & recognize their key signatures Define key of C major and recognize its key signature	Week 1-2: Music and exercises in D major Week 5 Practice physical actions involved in performing C natural and F natural by themselves and in a series of notes. Think-pair-share: how to differentiate between C and C#, in practice, in notation. (week 5) F & F# (week 8) Relate to accidentals & key signature. Note reading exercises in the keys of D (week 2) G (week 5) C (week 8)	Informal questioning Note reading exercises: D Major, week 2 G major, week: 5 C major Week: 8
Evaluate their own performance as well as that of others and then determine how such performances can be improved.	Recognize how others' performance differs from and resembles a model performance. Recognize strengths and weaknesses in a performance	Beginning Week one, revisited continuously: Initial evaluations Grade your performance: use a 1-4 grading scale, students are asked to give a specific performance a grade with a reason for why.	Playing Test Self Evaluations: Week 3, 7, 11 Submitted online Online performance evaluations: week 6, week 10

	Recognize how personal performance differs from and resembles a model performance. Identify areas of performance to evaluate: posture, bow usage and tone, intonation, rhythm, dynamics, articulations (when applicable). Develop Practice strategies to improve each area of performance	Pair, Play, critique: Sitting at the same stand, Students take turns performing select musical examples while the other observes and provides feedback on what they did well and what could be improved. Week 4-12: Areas of Performance Demonstrate each area, both positively and negatively. Grade each area of performance: Students watch a series of performances and will be asked to focus on one area of performance to evaluate at a time and write a critique on. Individually, in pairs, and as a whole orchestra, students will be asked to focus on one area of performance to provide + and constructive feedback to each other. (i.e what is done well in each area and what needs to be improved.) Rank areas of performance from strongest to in need of most improvement in observed and performed performances Practice Strategies For each area in need of improvement, strategies	Informal assessment: listening to students' informal evaluations of their own and other performances, for both a numerical grade, rational, and explanation of what was done well, what needs improvement, and discussion of areas of performance.

		will be identified and developed for practicing for improvement. This will be specific to musical	

Learning Outcomes *(List them in the order you plan to address during the 12 weeks of curriculum.)*	Rational for Sequence *(Describe why you believe this sequence is the most effective.)*
1. Recognize simple rhythmic and melodic patterns through reading music and playing on their instrument.	In order to be able to learn new music and progress as beginner musicians, it is essential to be able to read music, perform music learned through notation as well as rote learning, and recognize, read and imitate rhythmic and melodic patterns. Once these skills are acquired, students can easily progress and grow as musicians.
2. Identify and perform notes on the G, C/E strings, slurs, dynamics, and music in the keys of C major, G major, and D major both in practice and in notation.	Notes on the G string should be learned after the note C natural is learn, particularly its relation to the note B (half step). Following this, then the G major scale can be learned with music in the key of G. Next, after the notes C natural and F natural on the D and A strings are learned, due to the difference in hand shape/ finger positions, then the C major scale can be learned with music in the key of C. Following this knowledge, then it is pedagogically logical for the remaining string to be learned. Slurs and dynamics are skills that are not dependent on previously learned notes and can be introduced earlier. However, it is critical that students first have maintained a solid understanding of bowings, bow directions, bow usage, and tone production as these are predecessors to these skills. These prerequisite skills require some time to develop, and thus the concepts in this object are delayed in order to facilitate and strengthen those.
3. Distinguish between two notes of the same name but different octaves, particularly in how they are performed and read on the staff.	As students learn to play their instruments, it is essential to understand the concept of octaves and correctly read and play notes in the correct octaves. Otherwise, students will make frequent mistakes, confuse notes of different octaves, and stagnate in their musical development. This is stagnated in the first few notes to introduce students to the concept of

	octaves and how to tell the difference. Then, as students progress, this knowledge is applied to newly learned notes so that students can eventually learn the full range of their instrument confidently.
4. Differentiate between sharp and natural notes through knowledge of finger position, key signatures, and accidentals.	After the first two objectives have been achieved and the third objective as begun, the next progression is to learn the next two easiest keys after D, that is G and then C. For these it is essential to learn the difference between sharp and natural notes as they apply to the notes C and F and how they are incorporated in those two scales and key signatures. This objective will work before and during the 5th objective.
5. Evaluate their own performance as well as that of others and then determine how such performances can be improved.	As an educator, it is our goal to help students grow into independent musicians, able to learn and improve on their own. In order for students to develop into independent musicians, they must learn how to practice so that they can improve on their own without the required guidance of a teacher. The first step of this is being able to evaluate performances, both of others and themselves, identify what they do well and what is still in need of improvement, and finally devise and apply an appropriate practice strategy to achieve the desired improvement. Due to the essential nature of this objective, it needs to be focused on early on and continuously throughout their musical learning.

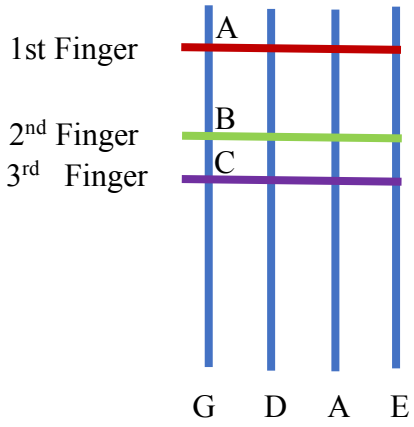
Hickey - Curriculum Project – Development Chart

Student: Deborah Hickey	Course for which you are creating curriculum: Elementary String Orchestra (hybrid) – Notes on the G String / G major Scale
Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).	
Expository *(You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format)*	
Good Morning 5th Grade. Let's start by warming up on a D major scale. (after playing it). Now let's think about the notes on the D and A strings. We have D, E, F# and G on the D string, and A, B, C# and D on the A string. Now what note comes after the note G? Now, turn to your stand partner, and discuss for 30 seconds what you think the notes on the G string are based on our knowledge of the D and A strings. *As a class we will identify the notes on the G string and how to play them. The Double Bass differs from the other instruments in how to play these notes, and that will be addressed as well.* Now I want you to play on the G string, two open G, two A's, two B's, and two C's. *next we play some "Copy Me" rhythmic patterns using the notes on the G string.* Take out your All for Strings book and turn to page 33. *Discussion on how to read the notes on the G string, using page 33. For number 112, discuss what a duet is and how we play it.* Use the next 2 minutes, and write in the notes for the top line in number 112. *Go over the notes, say the notes in rhythm, say and finger notes in rhythm, then play as an ensemble two times with the teacher playing the bottom line on second time. Think-Pair-Share to discuss what was done well and what needs to be improved. Play again and try to apply class recommendations. Learn G major scale by rote & discuss similarities to D major scale (finger patterns, just different string). Write in notes for G Major Scale on Scale Sheet. Then play using scale sheet.* Next write in the notes for 115, London Bridge. Practice this at home and submit a video of it as well as complete the G-String/G major note reading exercises and submit that online for homework.	
Narrative *(You are presenting the new information in a story format; enter below what you will do or say.)*	
The class is begun with a warm up on the D major scale. This reminds students of the notes on their D and A strings and finger patterns. After a quick review of these notes, students will have an opportunity to hypothesis based on their current musical knowledge, what the notes on the G string are. Following this, will be discussion of the notes, how to read and play those notes, and practice in doing so using page 33 in *All for Strings method book.* The Double Bass	

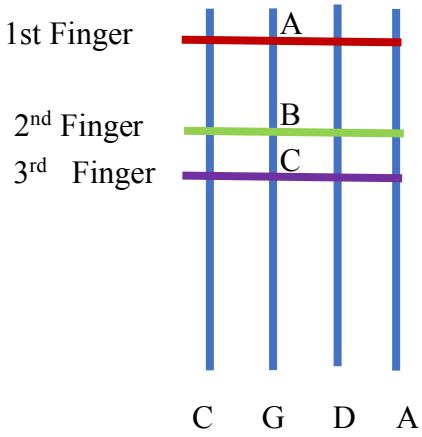
will have some key differences in how they play these notes, and those will be addressed with them separately while other students are working. This will then delve into learning to play the G major scale. Lastly, follow up and online assignments will be assigned including a practice video and note reading exercise. Online there will also be a review video and copies of the graphic organizers posted of how to play and read the notes on the G string.
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.*
For this lesson, we will need a visual representation of how the notes are played on each instrument as well as how they are read on the staff for each instrument. This will include our color-coded tapes, finger numbers, spacings (half vs whole space), and color-coded staff representation. The color coding is based on the note order on the strings. So the first fingered note is red, the next note, a whole step away is green, and the third note, which is a half-step from the second note is purple. For the Double Bass, intermediate half steps are also included in orange. Low 2 for Violin & Viola, and 2nd finger for Cello will also be labeled as orange later on once those notes are ready to be learned. This section also includes two Venn Diagrams. The first compares and contrasts the notes across all strings: C, G, D, A, and E. From this, further diagrams can be formulated to focus on just two strings at a time. The second Venn Diagram compares and contrasts the D and G major scales. In both diagrams, the similarities are described in boxes below and linked to the intersections.

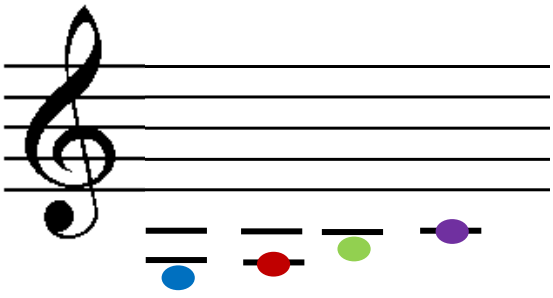
Copy and paste your original visual pictograph, chart, or concept pattern below:

Violin



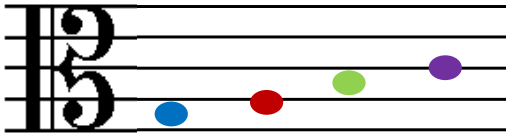
Viola





G A B C
0 1 2 3

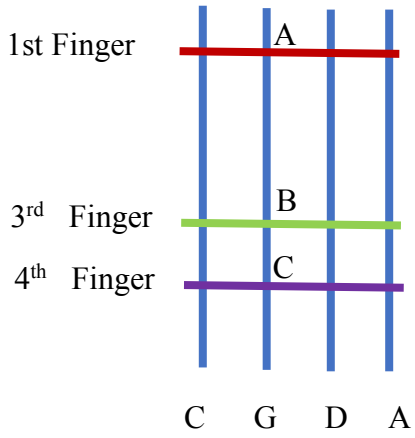
G String

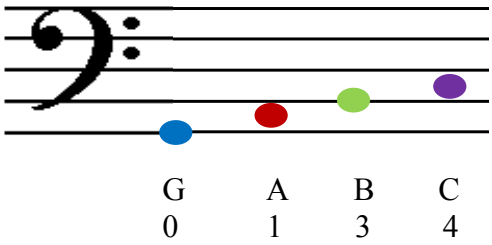


G A B C
0 1 2 3

G String

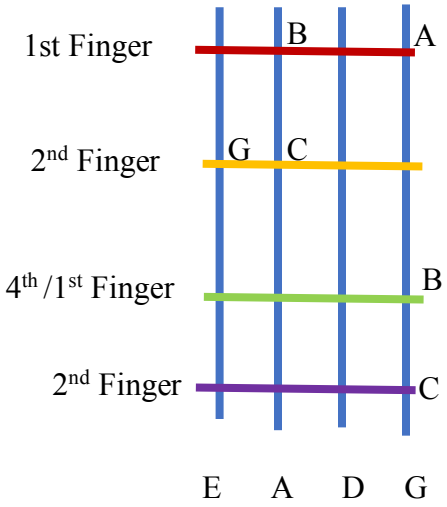
Cello

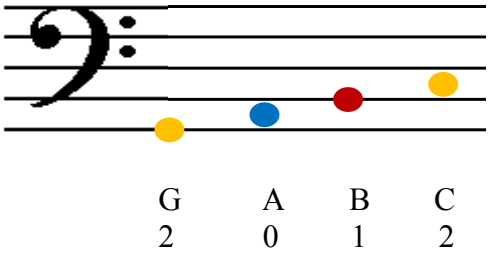




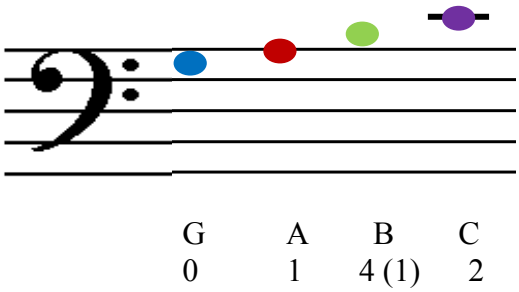
G String

Double Bass



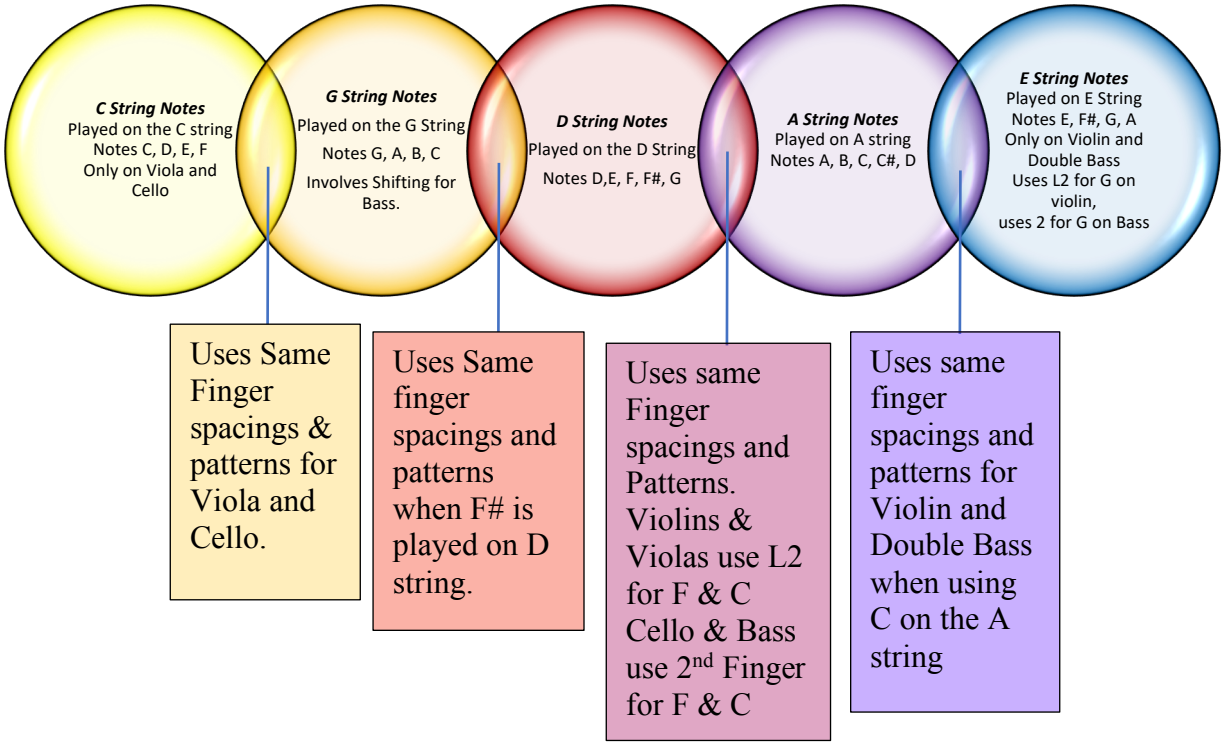


Lower Octave

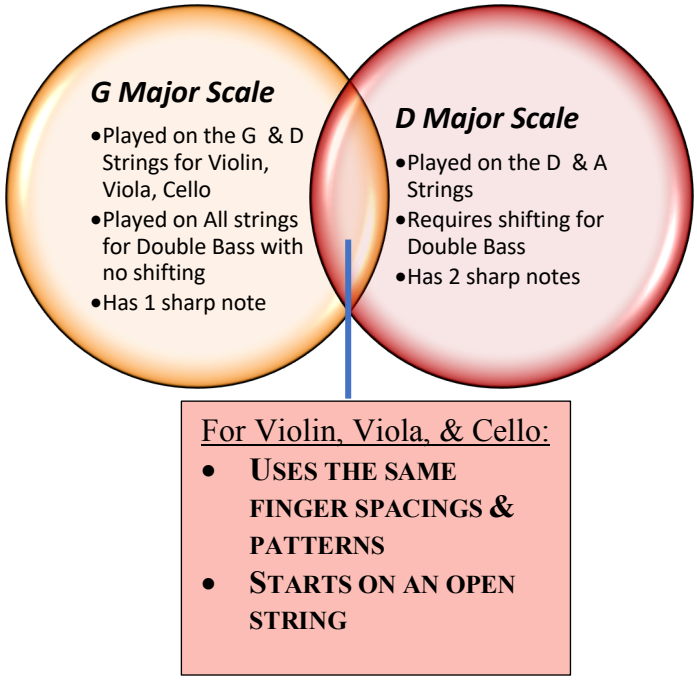


G String

Similarities & Differences Between Notes on All Strings (New Venn Diagram)



Similarities & Differences Between G Major Scale and D Major Scale (New Venn Diagram)



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.
1. GAIN ATTENTION	After an initial tuning period (with free practice for those who have been tuned and are waiting), the instructor can use a number of cues to regain attention, such as a verbal or performance-based call and response with rhythms, (as a game to see which section joins first and is most accurate). [39, 40]
2. INFORM LEARNERS OF OBJECTIVES	After reviewing the notes and scales the students already know (D & A string, D major Scale), the instructor will introduce that the students will be learning another one of their strings and a new scale today.[41]
3. STIMULATE RECALL OF PRIOR LEARNING	After the initial tuning and free practice, we begin each class with a review of a known scale, in this case the D major scale. This will provide the link to connecting the new notes and new scale to prior knowledge.[42]
4. PRESENT THE CONTENT	Identification of new notes will be developed through student discussion in pairs and then as a whole group.[43]
5. GUIDE LEARNING	Through teacher guidance and questioning, students will correctly identify the notes on the G string, how to play and read them, and assist students in executing such notes.[44] Each section will be administered in small, timed chunks.[45]

[39] Linda B. Nilson, Teaching at Its Best: A Research-Based Resource for College Instructors, 3rd ed. (San Francisco: Jossey-Bass, 2010), 170.

[40] Thomas A. Regelski, Teaching General Music in Grades 4 – 8 : A Musicianship Approach, (New York: Oxford University Press, 2004), 25.

[41] Ibid, 55.

[42] Ibid, 53.

[43] Nilson, Teaching at Its Best, 155.

[44] Ibid, 165.

[45] Regelski, Teaching General Music in Grades 4 – 8, 57.

6. ELICIT PERFORMANCE (PRACTICE)	Students will be able to practice these new skills through a call-and-response activity, note-writing, and practicing specific musical exercises.[46]
7. PROVIDE FEEDBACK	Students will reflect and evaluate their musical performance, identify weaknesses, and suggest areas for improvement as it applies both individually and as a group. [47]
8. ASSESS PERFORMANCE	Students will fill in the notes and finger numbers for selected musical exercises, some of which will be submitted online for assessment along with a recording of them preforming one musical excerpt with their thoughts on it. Those completed in class will be reviewed as a class upon completion, while reviewing the material for any errors.[48] [49]
9. ENHANCE RETENTION AND TRANSFER	Following the lesson, students will submit note-reading exercises and recordings of them playing one excerpt for a formative assessment and evaluation. Additionally, one concert piece will be in the key of G major, so this scale will be reviewed in subsequent lessons as the warm up scale and as a part of the second playing test.[50]

[46] Regelski, Teaching General Music in Grades 4 – 8, 53.

[47] Nilson, *Teaching at Its Best*, 227.

[48] Regelski, *Teaching General Music in Grades 4 – 8, 218-219.*

[49] Nilson, *Teaching at Its Best*, 234

[50] Ibid, 243-244, 246.

Hickey - Curriculum Project – Implementation Chart

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

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

Student: Debbie Hickey	Course for which you are creating curriculum: Elementary String Orchestra – A Hybrid Instruction.
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Classroom set-up of chairs & stands & name cards	In order to play as an ensemble all students need to be able to see the conductor while reading their music. Name cards allow students a chance to experience different locations within the orchestra while selective pairings can help differentiate learning opportunities. The specific types of chairs and stands are also important to facilitate string instrumental playing. [51]
Fingering Charts / Staff "Cheat-Sheet"	These supplies provide quick visual aids for students while learning new music.[52]
Sheet Music for Concert repertoire	Individual copies of music allow for students to practice at home and make individual notes and markings to help them perform better. The repertoire introduces students to a varied assortment of musical styles, including pieces selected specifically for student interest. Additionally, concert repertoire will involve concepts both previously learned as well as new concepts that are being introduced through the year. It offers a means for students to perform for others as well as combine prior and new knowledge in praxis.[53]
Method Books & note reading exercises	Method books offer tactile, shorter, more easily learned musical excerpts that can help facilitate the learning of new musical concepts in a more isolated context. After mastered with these, they are easily transferred to concert repertoire. Additionally, many exercises are well known melodies that students are eager

[51] Regelski, Teaching General Music, 235.

[52] Nilson, Teaching at its best, 29.

[53] Regelski, Teaching General Music, 24-25.

	to play since they are familiar with them. Also, repetition is key to retention, so these short exercises allow for frequent repetition and application of new skills. [54]
Teacher's Instrument to demo on	In order to appeal to multiple modes learning, it is important for the teacher to be able to demonstrate all musical techniques for students. Having designated teacher instruments provides students with a visual and auditory model.[55]
White Board / Smart Board	These allow students to visually see what is going on during the course of the lesson beyond that of the music in front of them. These serve as a resource to produce any number of visual aids, diagrams, and outlines.[56]

[54] Nilson, Teaching at its Best, 58.

[55] Ibid, 251.

[56] Ibid, 45.

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

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Arrange Chairs, stands, set out name cards	Specifically organizing seating arrangements allow for "think-pair-share" opportunities, "pairs check" so that students can help each other when writing in note names and learning new music, and aid in classroom management.[57] [58]
Photocopy all music / worksheets.	These are parts of the specific student materials used for instruction. Having extras allows students to still participate even if they lose or misplace their first copies.[59]
Affix color coded tape to student's instruments	Color coding acts as a visual aid to help facilitate student learning. Additionally, it offers a secondary means of finger/note identification to use in conjunction with note names and unify instruction across multiple instruments.[60] Color coding also acts as a unifying factor amongst a heterogeneous ensemble with different strings and finger patterns.[61]
Write out lesson schedule and key concepts on White Board / Smart Board presentation	This provides students with a clear understanding of objectives, and lets students anticipate what will happen during the lesson, which all helps in classroom management.[62]
Create Note -reading exercises	Practice and repetition of new skills is essential to retention, especially when it comes to learning to read (and write music). These exercises work on that in addition to developing specific instrumental techniques as well, such as

[57] Nilson, Teaching at its Best, 182.

[58] Regelski, Teaching General Music, 244.

[59] Nilson, Teaching at its Best, 58.

[60] Ibid, 258.

[61] Regelski, Teaching General Music, 218-219.

[62] Ibid, 53.

	playing skips, string crossings, and playing notes on a single string with a varied combination of finger patterns.[63] [64]
Write out visual charts for Fingerings/note reading/Areas of Practice to critique	These are visual diagrams that help support connecting music reading to playing on the instrument. They also provide the criteria for self-evaluation so that students have an easy reference and guideline for critiquing performances. [65]
Create Template for Student Evaluations of Online performances and Self-evaluations	These evaluations help students practice evaluation skills and an opportunity to critically think about performances in a manner similar to how they will be evaluated by the teacher on their own playing tests. This will help them develop self-evaluation skills and better align those with self-regulated learning that is essential during independent practice. [66]
Create Playing Test grading rubric/evaluation sheets.	Creating a rubric for playing tests allows for consistency in grading and students a clear understanding of how they will be graded. This follows a holistic grading approach. [67]

[63] Regelski, Teaching General Music, 25.

[64] Nilson, Teaching at its Best, 254

[65] Regelski, *Teaching General Music*, 26.

[66] Nilson, *Teaching at its Best*, 273-274.

[67] Ibid, 305 – 308.

Hickey - Curriculum Project – Evaluation Chart

Your Evaluation Plan

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

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

Student: Debbie Hickey	Course for which you are creating curriculum: Elementary String Orchestra – A Hybrid Instruction.	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type *(Describe why you believe this assessment is the most effective and cite a reference from your text for support)*
1. RECOGNIZE SIMPLE RHYTHMIC AND MELODIC PATTERNS THROUGH READING MUSIC AND PLAYING ON THEIR INSTRUMENT.	This will be assessed in a number of ways. In occasional warm-ups, students will follow a call-and-response activity, copying what the teacher plays. In class, Students will identify the types of notes in their music, and will say the note names in rhythm together after writing in the note names. Then students will play the examples in unison. Occasionally, students will be cold-called to read the notes in various parts of their music.	The first two assessment methods allow the teacher to hear how accurate the students are and immediately identify any misconceptions or misunderstandings. Cold-calling is a method that helps ensure all students are participating and working to identify the notes in their music.[68]
2. IDENTIFY AND PERFORM NOTES ON THE G, C/E STRINGS, SLURS, DYNAMICS, AND MUSIC IN THE KEYS OF C MAJOR, G MAJOR, AND D MAJOR	After each concept has been learned, they will be practiced within the context of musical examples and concert music. As such, students will need to do both in order to correctly play the music in front of them.	Learning to read and play music on instruments is a process that requires practice and repetition.[69] These assessments allow students those opportunities. Having playing tests be self-recorded and submitted online allows

[68] Nilson, Teaching at its best, 157.

[69] Regelski, Teaching General Music, 25.

BOTH IN PRACTICE AND IN NOTATION.	Note identification will also assessed through several note reading exercises that will be submitted online. All concepts will be evaluated through 3 playing tests throughout the course. Students will practice, prepare, and perform a musical excerpt that demonstrates the outcome and a scale. This will also be recorded and submitted online.	students multiple attempts, while submitting what they feel best about without the pressure and anxiety of playing a test in person. This also will allow the opportunity for students to reflect on their own performance (which will be addressed in a later outcome).
3. DISTINGUISH BETWEEN TWO NOTES OF THE SAME NAME BUT DIFFERENT OCTAVES, PARTICULARLY IN HOW THEY ARE PERFORMED AND READ ON THE STAFF.	First when learning the D major scale, emphasis will be placed on the differences between the two D's. First students will be allowed to discuss the differences as a class. Then as a frequent reminder, students will be cold-called to explain how to tell the difference. This will be repeated for each new pair of notes learned in different octaves. Additionally, when students take their playing tests, it will be easy to evaluate whether or not they are playing the notes in the correct octave. In Note reading exercises Students will be asked to identify the string the notes are on, thus distinguishing the octaves.	Class and group discussions can be more insightful and meaningful for students than just being told the answer. The cold-calling also ensures students continue to think about these concepts. The playing tests are one method of assessment that serves to assess several outcomes at once. Note reading exercises allow students opportunities to practice the concepts learned in class.[70]
4. DIFFERENTIATE BETWEEN SHARP AND NATURAL NOTES	After learning to play and read notes F and F#, and C and C#, and how key	This offers students two means of assessment. The first

[70] Regelski, Teaching General Music, 25.

THROUGH KNOWLEDGE OF FINGER POSITION, KEY SIGNATURES, AND ACCIDENTALS.	signatures and accidentals work, students will write in the notes for and play examples requiring a mixture of these. When they say (through cold-call) the names and play the examples it will be easy to hear whether or not they correctly differentiated between the sharp and natural notes. Additionally, students will complete a series of Note Reading Exercises that will be submitted online that will require correct identification of sharp vs natural F's and C's.	provides students with immediate, in-class feedback, connecting the material learned to that in praxis, and active involvement of the whole class. The second provides a graded assessment that reinforces the lesson and earlier, in class assessment. [71]
5. EVALUATE THEIR OWN PERFORMANCE AS WELL AS THAT OF OTHERS AND THEN DETERMINE HOW SUCH PERFORMANCES CAN BE IMPROVED.	In class, after various performances, with various groupings of students performing, students will pair up and discuss the strengths and weaknesses of their own individual performances, the performances as a group, and the performances of other groups in the class playing. Students will also be assigned a few online assignments to assess this including writing an evaluation on their own playing tests and writing evaluations on videos of other musicians' performances.	In class discussions help students formulate ideas and practice the methods and critical thinking used for performance evaluation in a constructive and supervised environment. Online evaluations allow student the opportunity to practice these skills in regards to themselves and others on a more independent level. [72]

[71] Nilson, Teaching at its best, 275.

[72] Ibid, 273.

Part II:
Evaluation and Reflection

Consider all of the charts and stages of development in order to create your syllabus. List 6 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
1. BEING AN ELEMENTARY ORCHESTRA CLASS REQUIRES A LOT OF IN-PERSON INSTRUCTION, BUT I NEED TO INCORPORATE A SIGNIFICANT ONLINE COMPONENT.	Just being an in-person orchestra class is not an original enough concept, even if the focus is on practice techniques. Hybrid and online versions are much rarer but offer a unique lens for the course.
2. 12 WEEKS IS NOT REALISTIC FOR THIS SPECIFIC GRADE LEVEL COURSE	Most elementary courses are a lot longer than 12 weeks. In fact, almost all are for most of the academic year (for ensembles it is usually closer to 24-28 weeks/cycles, after considering two concerts and 2-4 dress rehearsals). So extra weeks can be included to accommodate learning concert music, spreading new concepts over several lessons, and review of skills forgotten over the summer time.
3. ONLINE INSTRUCTION WILL INCLUDE VIDEOS REVIEWING KEY CONCEPTS TAUGHT IN CLASS, VIDEOS TO EVALUATE, NOTE IDENTIFICATION ASSIGNMENTS, AND VIDEO RECORDINGS OF STUDENT PERFORMANCES/PLAYING TESTS FOR STUDENTS TO UPLOAD.	Most instruction of instrumental music must be done in person. However, these are some key ways that class instruction can be strengthened, reinforced, and maximizing the available class time by incorporating these kinds of activities and instruction.
4. MORE STUDENT ASSIGNMENTS WERE REQUIRED AND GRADING SCALE WILL BE ADJUSTED TOO.	As I worked through the various charts, I realized that there were several more assignments that would be beneficial to students, including an extra note reading exercise, and music evaluations of themselves and others. These would help strengthen, practice, and reinforce the skills being learned in class. As there are more assignments, the grading scale will need to be adjusted as well. Also, the scale will be out of 4 points

	in order to align with many elementary grading systems.
5. IN ALL CHARTS, LEARNING OBJECTIVES MUST BE LISTED IN ORDER OF LEVEL.	In the Design chart, many learning outcomes span across several weeks, so it is easiest to have them listed in order of cognitive level. Additionally, this helps facilitate a better coordination of the outcomes to Bloom's Taxonomy.
6. AN ADDITIONAL OUTLINE OF THE TIMELINE FOR INSTRUCTION & ASSIGNMENTS WILL ALSO NEED TO BE PROVIDED.	While the Design chart will not be listed in order or weeks, it is important to have a basic outline of this so that others can easily follow and implement the curriculum, according to both cognitive levels and the prerequisite skills required for each learning outcome, objectives, and specific content.
7. SPECIFIC METHOD BOOKS WILL BE ADJUSTED TO BETTER FIT THE LEARNING OUTCOMES AND A COMPUTER DEVISE WILL BE ADDED TO THE REQUIRED MATERIALS.	As I was working through this, I found some examples from other method books than those I originally listed actually worked better for the tasks I had in mind. Additionally, as this will be a hybrid class, it is essential that students have access to either a computer, tablet, or some other device that can accomplish the online components. The specific online platform can be left to the individual teachers depending on what their district uses and what they are most familiar with.
8. ADDITIONAL TASKS WERE ADDED TO IMPLEMENTATION CHART	As more assignments and assessments were added to the curriculum, the creation of these assignments and assessments were also needed to be added to the tasks within the implementation chart. This was also added so that the implementation chart included 6 tasks that were not directly related to the physical items. However, I did feel it important to keep those tasks that were related as they are significant for the teacher implementing the curriculum.

Hickey – Elementary String Orchestra (Hybrid): Formative & Summative Assessment

Formative Assessment: Performance Evaluations & Practice Techniques

(4 points each for a total of 40 points)

Performance Evaluations: Short Answer

Directions: For questions 1-5, watch and listen to the performance provided. Then write short answer responses evaluating each aspect of the performance as indicated in the questions. You can watch the performance several times if needed to help you answer these questions.

1. Consider four of our areas of performance: Rhythm, Intonation, Tone, Posture. After watching this performance, list these areas from weakest to strongest for this specific performance.

2. Identify one aspect of the performance that was done very well. Justify your answer.

3. Identify one aspect of the performance that needs improvement. Justify your answer.

4. Based on your answer in question 3, give a suggestion for how the performer could improve the aspect of their performance that is in need of improvement. What should they practice or do differently?

5. If you were to grade this performance on a scale of 1 to 4, 1 being the worst performance and 4 being the best performance, what grade would you give it? Why?

Practice techniques: True or False

Directions: For questions 6-10, answer each question as either true or false by circling the correct answer. If the statement is false, correct the statement in the space provided.

6. True / False When practicing, you should play the whole song once regardless of mistakes.

False, (Example correction, other answers are acceptable) mistakes need to be corrected and then put back in to context in the song.

7. True / False If make a mistake, you should go back and play only that passage so that you can play it correctly 3 to 5 times in a row.

True

8. True / False When you make a lot of mistakes, it means you are playing too fast and need to play at a slower tempo where everything can be played correctly.

True

9. True / False If only one part of a song is difficult, you can play the whole song and just slow down when you get to that part.

False (Example correction) You should play the whole song at the speed you can play the difficult part at. You can work on the difficult part specifically and work on getting it faster, then play the song at that speed.

10. True / False Note accuracy is the only important thing when practicing.

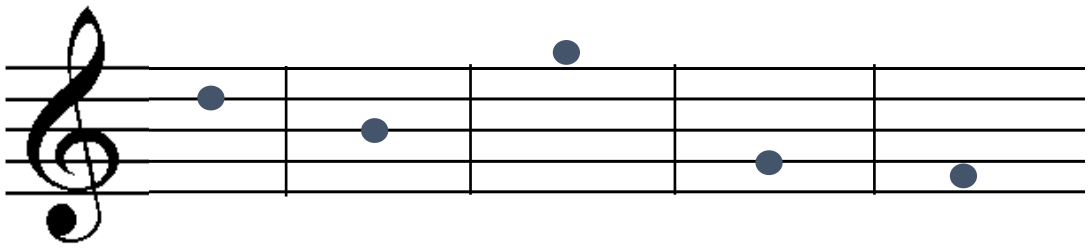
False (Example correction) Note accuracy is only one thing to focus on. Tone, rhythm, posture, and articulations are also important parts to focus on when practicing.

Summative Assessment

Each question is worth 2 points each, for a total of 50 points.

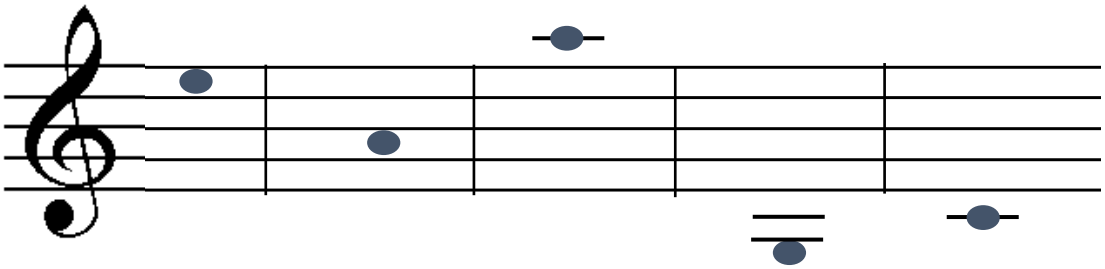
Note Identification & Octaves
Directions: For Questions 1-10, for each note on the staff, Identify the note name and write it underneath the note in the space provided.

1. 2. 3. 4. 5.



Answers: *D *B *G *G *F

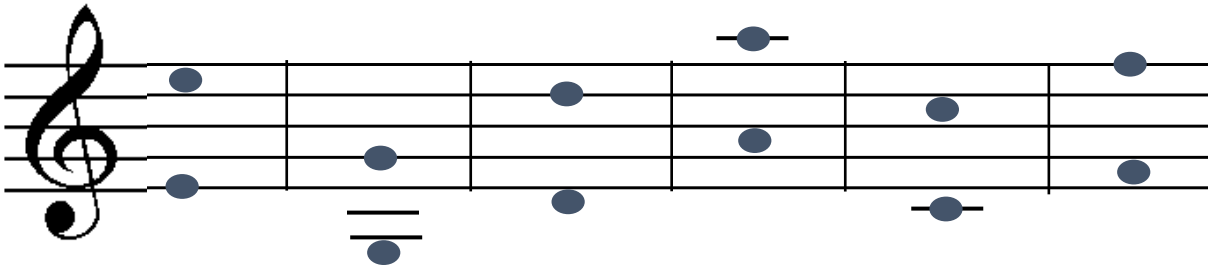
6. 7. 8. 9. 10.



Answers: *E *A *A *G *C

Directions: For questions 11-15, for each letter note provided, draw two different placements in different octaves of each note on the staff provided. An example is provided below. (*Answers are drawn in)

Example E 11. G 12. D 13. A 14. C 15. F



Matching

Directions: For questions 16 – 20, match the musical symbol with the correct name from the word bank below. Write the correct name in the space next to the symbol.

Word Bank

Treble Clef	Time Signature	Sharp	Natural
Down Bow	Up Bow	Key Signature	Slur

16.  * Down Bow

17.  *Time Signature

18.  *Slur

19.  * Natural

20.  * Treble Clef

True or False
Directions: For questions 21 – 25, Identify each question as either true or false. Circle your selection.

21.	True / False	A down bow starts at the tip of the bow and ends at the frog. *_False_
22.	True / False	F# is played with a low 2, where the 2nd finger is touching the 1st finger. *_False_
23.	True / False	The key signature of G major has one sharp, F#. *_True_
24.	True / False	A slur involves two notes being played in the same bow direction. *_True_
25.	True / False	C and C# on the A string are written in two different places on the staff. *_False_