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The Intentional Development of Emotionally Intelligent Leadership Skills within the
Instrumental Ensemble Classroom

Submitted in Partial fulfillment
of the requirements
for the Murray State University Honors Diploma

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Figure 1- National Core Arts Standards Artistic Processes and Anchor Standards

Creating	<u>Anchor Standard #1.</u> Generate and conceptualize artistic ideas and work.
	<u>Anchor Standard #2.</u> Organize and develop artistic ideas and work.
	<u>Anchor Standard #3.</u> Refine and complete artistic work.
Performing	<u>Anchor Standard #4.</u> Analyze, interpret, and select artistic work for presentation.
	<u>Anchor Standard #5.</u> Develop and refine artistic work for presentation.
	<u>Anchor Standard #6.</u> Convey meaning through the presentation of artistic work.
Responding	<u>Anchor Standard #7.</u> Perceive and analyze artistic work.
	<u>Anchor Standard #8.</u> Interpret intent and meaning in artistic work.
	<u>Anchor Standard #9.</u> Apply criteria to evaluate artistic work.
Connecting	<u>Anchor Standard #10.</u> Synthesize and relate knowledge and personal experiences to make art.
	<u>Anchor Standard #11.</u> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Figure 2- Emotionally Intelligent Leadership Theory Facets and Capacities

Consciousness of Self	<u>Emotional Self-Perception</u> - Identifying Emotions and their influence on behavior.
	<u>Emotional Self-Control</u> – Consciously moderating emotions.
	<u>Authenticity</u> – Being transparent and trustworthy.
	<u>Healthy Self-Esteem</u> – Having a balanced sense of self.
	<u>Flexibility</u> – Being open and adaptive to change.
	<u>Optimism</u> – Having a positive outlook.
	<u>Initiative</u> – Taking action.
	<u>Achievement</u> – Striving for excellence.
Consciousness of Others	<u>Displaying Empathy</u> – Being emotionally in tune with others.
	<u>Inspiring Others</u> – Energizing individuals and groups.
	<u>Coaching Others</u> – Enhancing the skills and abilities of others.
	<u>Capitalizing on Differences</u> – Benefitting from multiple perspectives.

	<u>Developing Relationships</u> – Building a network of trusting relationships.
	<u>Building Teams</u> – Working with others to accomplish a shared purpose.
	<u>Demonstrating Citizenship</u> – Fulfilling responsibilities to the group.
	<u>Managing Conflict</u> – Identifying and resolving conflict.
	<u>Facilitating Change</u> – Working toward new directions.
Consciousness of Context	<u>Analyzing the Group</u> – Interpreting group dynamics.
	<u>Assessing the Environment</u> – Interpreting external forces and trends.

Abstract

When advocating for the advancement of music education programs, the development of extramusical skills, including concepts such as team-work, responsibility, creativity, and self-confidence, are often cited as benefits of involvement. Successfully developing traits such as these are also often associated with individuals who are successful leaders. The aim of this paper is to explore how music educators can intentionally teach these nonmusical skills concurrently with the new National Core Arts/ Kentucky Academic Standards. The capacities of the Emotionally Intelligent Leadership theory are examined for relevancy to the music classroom, and strategies for teaching selected capacities are proposed through a curriculum designed for 11th grade students in the instrumental music classroom.

The Intentional Development of Emotionally Intelligent Leadership Skills within the Instrumental Ensemble Classroom

Participation in music learning has long been recognized as involvement that produces benefits that go far beyond concept learning. The environment of the music classroom combines cognitive learning with an inherently social activity requiring metacognition as well as intentional harnessing of emotions in order to truly be successful (McClung 2000; Jacobi, 2012). Gaining skills that contribute to problem solving, critical thinking, teamwork, communication, and ultimately leadership are often cited as implicit benefits of involvement by band directors, parents, and students alike (Hallam, 2010). However, the field of Social Emotional Learning proposes that these types of skills can and should be taught explicitly, in order to maximize the benefits possible, through an integrated curriculum to avoid diminishing academic instruction (Collaborative for Academic, Social, and Emotional Learning, 2015). Researchers have proposed a theory of leadership that relies on the intentional development of capacities, through social emotional learning, which seeks to equip individuals with the skills and understandings required for success (Allen, Shankman, & Miguel, 2012).

Literature Review

As an academic subject, music taught in schools should focus first and foremost on achieving the learning goals set by the governing department of education. In the state of Kentucky, the standards for Arts & Humanities were adopted from the National Core Arts Standards. These standards were written to be learning goals, achieved in specific educational environments, that ultimately guide curriculums to higher quality and rigor that contributes to successful student learning (National Coalition for Core Arts Standards, 2016).

The Kentucky Academic Standards, compiled by the Kentucky Department of Education, detail the minimum level of content that K-12 institutions in Kentucky should achieve. The standards for Arts and Humanities disciplines directly reflect the National Arts Standards, published by the National Coalition for Core Arts Standards in 2014. These arts standards have not been written as a list of individual skills that students should achieve in any given grade level, but instead suggest a system that incorporates processes, skills, and conceptual understandings to achieve the “lifelong goals” set upon the “philosophical foundations.” These goals and foundations discuss the value of learning to be artistically literate, in addition to the impact that achieving artistic literacy has on students’ lives after they complete their schooling. From these more abstract ideas, the writers developed the standards, beginning with the artistic processes. Four artistic processes- creating, performing, responding, and connecting, form the foundation for the standards, and the eleven anchor standards are distributed between them (see Figure 1). These anchor standards are written as program outcomes that allow students to demonstrate the abilities and understandings that they learn, through an environment that promotes artistic literacy. Where the artistic processes and anchor standards are more universal in nature, the performance standards are discipline and level specific, and help convert the anchor standards into more finite learning goals for the classroom (NCCAS, 2016). The performance standards for High School students are divided into classroom specific strands- including “Technology,” “Composition and Theory,” “Harmonizing Instruments,” and “Traditional and Emerging Ensembles.” as well as three proficiency levels “HS Proficient,” “HS Accomplished,” and “HS Advanced” (Kentucky Department of Education, 2015).

These national standards were developed using the concept of backwards design proposed by McTighe and Wiggins, which places importance first on overarching goals, then

learning outcomes, then assessment, before activities (NCCAS, 2016). This same concept has been shown to assist teachers in defining the purposes behind what they are teaching, and the transferrable knowledge they can communicate through the material. This shift, to first looking at what kind of big picture skills and concepts students should learn, then designing ways to measure this learning, and finally planning the activities through which to facilitate the learning, encourages teachers to approach the classroom differently. By placing less initial emphasis on specific activities, and more on the understandings and skills that will transcend them, teachers must take into account many factors that contribute to the classroom environment, including content, student learning needs, and school culture. Using backwards design in lesson planning prompts the use of essential questions, encouraging students to think how the skills they are practicing might apply beyond the specific tasks (Graff, 2011). By including “enduring understandings” and “essential questions” with each of the anchor standards, the National Arts Standards/ Kentucky Academic Standards provide teachers with tools to communicate meaning and transferrable knowledge to students through standards based, content focused, instruction (NCCAS, 2016).

In addition to the state academic standards, the Kentucky Department of Education also provides teachers with an adapted version of Charlotte Danielson’s Framework for Teaching, to guide their instruction. This framework is designed to provide feedback and assist educators in four different “domains” of teaching, including “Planning and Preparation,” “Classroom Environment,” “Instruction,” and “Professional Responsibilities.” Within the framework, are four different classifications, “Ineffective,” “Developing,” “Accomplished,” and “Exemplary.” These classifications organize the framework into a rubric, detailing concrete goals for teachers for each of the facets of the domains, which cover things like behavior management, content

knowledge, instructional methods, differentiation, curriculum design, assessment use, record keeping, professional development participation, and many more (Danielson, 2014).

Differentiating classroom instruction refers to the idea that instructors should tailor their classroom communication and activities to the unique learning needs of the students. This idea has grown from the understanding that each student will come to the classroom with different learning styles, prior experiences, and interests, and that these differences will affect their ability to learn in various ways. By shifting the ensemble classroom environment away from the “Traditional Rehearsal Model,” students can become engaged in the learning process differently, allowing for the development of creativity, musical independence, and critical thinking skills. It is important to approach each learning environment differently, and practice responsive teaching when adapting curriculum to a specific classroom. Responsive teaching, is the idea that educators should assess the learners and learning environment through various means, then let that data affect their instruction methods and styles. Teachers who employ differentiated instruction methods and practice responsive teaching in their classroom, have the opportunity to know more about their students’ learning needs, engage them more deeply in the learning process, and contribute to a more inclusive, effective classroom environment (Grant & Lerer, 2011).

In Kentucky, the state organization that promotes music education is the Kentucky Music Educators Association (KMEA). This organization, associated with the National Association for Music Education (NAfME), hosts events that facilitate the collaboration of music students and teachers from throughout the state. These events, such as All-District and All-State bands, orchestras, and choirs, as well as district and state Solo and Ensemble festivals, work to encourage high achievement in music. Each of these auditioned or adjudicated events include

standardized rubrics, available to organization members online, that provide a framework useful in assessing the skills of students as they participate in these activities, and can be used as tools to support classroom instruction throughout the year (KMEA).

Included in the Kentucky Academic Standards, are “Education Goals” that the Kentucky Department of Education has established as learning opportunities that each student should have throughout their time in the public school system. These include skills that are not necessarily academic or content driven, but are important for student success beyond K-12 education. According to these goal statements, students who participate in public educational institutions in the state should be encouraged to gain knowledge and skills in the areas of communication, civics, self-care, and culture. They should also be encouraged to achieve at a high level, apply content knowledge, and become contributing members of a community (KDE, 2015). These goals highlight the importance of the non-academic learning that happens within the classroom, and by establishing these goal statements for public institutions, the Kentucky Department of Education states that simply focusing on teaching content is not sufficient for future student success.

According to Eric Shieh, encouraging student leadership within the classroom is one way to equip students with the skills that go beyond content learning, necessary to become “active citizens.” He draws connections between the experiential learning and group development emphasis that can exist in the music classroom, to the opportunities present in many outdoor and experiential learning programs. Because of this, he proposes that some of the aspects incorporated into these types of programs- including things like placing intentional focus on creating an environment that promotes diversity, allowing students to practice leadership, and fostering a flexible and adaptive style of leadership, can be implemented into the music

classroom to promote citizenship and leadership development. These can manifest in many different ways, but ultimately rely on the educator to communicate dispositions such as inclusivity, open mindedness, and flexibility to students; while also facilitating opportunities for students to learn and demonstrate leadership skills. He asserts that promoting leadership development in the education system is something that is vital to the future success of twenty-first century students, and is uniquely possible in the music classroom (Shieh, 2008).

Encouraging student leadership within an ensemble can be beneficial for the ensemble as an organization, as well as the development of its members. Students who become actively involved in the functioning, goal setting, and decision making for the group, often provide different perspectives to the process that benefit the overall quality of the program for all members. Additionally, engaging students as responsible parties can encourage musical independence, self-efficacy, increased motivation and commitment to the ensemble, as well as foster a sense of ownership of the activity. Empowering students as leaders contributes to their development as individuals, as well as to the ongoing success of the ensemble (Hendricks, Roesler, Chaffee, & Glawe, 2012).

Participation in music has been shown to have positive impacts on intellectual and academic development, as well as physical health and well-being, in addition to personal and social growth. However, throughout all categories of development, “achievement” has also been linked to the music classroom- possibly as a result of the positive effects of music involvement on motivation. An individual’s motivation to succeed is closely related to the levels of confidence, efficacy, and the goals that they possess, which can all be increased through positive experiences and success in music. Ultimately, in order for constructive personal and social

development to occur, a high quality of teaching must take place in a positive classroom environment that facilitates active learning (Hallam, 2010).

According to Alan McClung, this kind of development forms a “hidden curriculum” that is interwoven into the infrastructure of the classroom. This curriculum covers social and emotional skills, taught incidentally, that are vital to the success of the classroom (2000). These “extramusical” skills contribute to individual student success, and can include abilities such as positive communication, cooperation, personal achievement, and support of others. Through a similar process used to satisfy academic standards- including objectives, activities, and assessments, McClung claims that not only is it possible to teach these skills, but that they should be taught intentionally in the music classroom (2000).

The skills that are classified as extramusical by McClung, can be categorized as Social Emotional Learning (SEL), which is a framework that focuses on teaching five complex capacities to students. These competencies include self-awareness, self-management, social awareness, relationship skills, and responsible decision making, and incorporate interpersonal and intrapersonal skills, encouraging the development of skills that will contribute to student success within the classroom, and beyond. Incorporating Social Emotional Learning into schools can be done through a variety of approaches (CASEL, 2015). However, in order to maximize the efficacy of the learning, there are four factors to consider summed up by the acronym ‘SAFE.’ This acts as a guide for the plan of study, saying that any SEL curriculum should involve *sequenced* activities that emphasize *active* learning, *focus* time and attention to skill development, as well as *explicitly* concentrate on specific skills (Durlak, Weissberg, Dymnicki, Taylor, & Schellinger, 2011).

Bonnie Jacobi claims that not only is socioemotional learning present in the music classroom, but that the social nature of the environment demands the development of social skills as prerequisites to the achievement of musical goals. Because of the inherently social nature of the music classroom, learning can take place through opportunistic lessons, or planned ones. She suggests that social skill instruction can be integrated into the music curriculum through mindful planning- identifying a few social concepts to be focused on, incorporating songs that contain appropriate messages, and including activities that allow for personal reflection in addition to positive interactions between students. Learning social skills in the music classroom can also help to build a more positive learning environment for all students, which promotes higher commitment to responsibility within the group, as well as increased investment in personal, and group, achievement (Jacobi, 2012).

Involvement in music contributes to an “education of feeling,” in the same way that language learning contributes to growth in reasoning, according to Bennett Reimer. He proposes that while traditionally there has been a division between intelligence and emotions, among the two there actually exists an interdependence that cannot be overlooked. Equipping students with the skills to interact with and produce music proficiently also provides them with the tools to reflect on and more deeply understand their emotions, enabling them to better process the complexities of the subjectivity of life (Reimer, 2003).

Emotionally Intelligent Leadership (EIL) is a theory of leadership proposed to recognize and adapt to the complexities of leadership through combining aspects of Emotional Intelligence and various leadership models (Allen et al., 2012). Emotional Intelligence (EI) refers to the idea that emotions can be understood, processed, and controlled (Goleman as cited by Allen, et al., 2012). Within this idea, there are varying models that seek to more concretely define and classify

EI and its aspects, as well as provide practical implementation. The authors pull from various aspects of these models to create a unique mixed-model of EI, which considers facets of personality and personal traits, as well as capacities. They combine this model of EI, with leadership models based on a “leader-follower-context” structure to propose the leadership theory. This organization allows authors to discuss leadership as a complex task that requires adaptability and consideration for varying influences (Allen et. al, 2012), that also encompasses many of the social and emotional skills that contribute to the capacities from the SEL framework (CASEL, 2015).

EIL theory suggests that being able to understand and demonstrate abilities within three categories is vital to successful, effective leadership. These foundational facets include “Context,” “Self,” and “Others,” and the nineteen capacities distributed between them (Shankman, Allen, & Haber- Curran, 2015a). Stated similarly to content standards, these proposed capacities describe the skills and understandings that contribute to achieving leadership outcomes (see Figure 2).

One of the strengths of the EIL theory is that it was created based on the assumption that the capacities themselves, as well as the overarching theory can be learned and developed successfully through intentional instruction and practice (Allen et al., 2012). In order to assist in the teaching of the capacities, the authors of the theory have compiled a guide that suggests environments and activities in which the development can be fostered. The *Emotionally Intelligent Leadership for Students Facilitation and Activity Guide* includes a chapter on each of the capacities, which features modules to be used in a variety of environments to construct effective learning experiences. The authors state that this guide was not created as a finite plan,

but a fluid one, that offers activities that can be incorporated and adapted into many different disciplines and environments (Shankman, Allen, & Haber-Curran, 2015b).

This aim of this paper is to integrate the capacities of the Emotionally Intelligent Leadership theory into the traditional ensemble classroom, by proposing a curriculum that would provide for the teaching of National Coalition for Core Arts Standards/ Kentucky Department of Education standards concurrently with EIL capacities. The goal is not to introduce yet another thing for teachers to impart to their students, but rather to introduce goals and activities that merge the two indistinguishably, creating an interdependent environment that intentionally teaches music skills and concepts alongside leadership capacities and understandings. By suggesting a curriculum for eleventh graders in a traditional ensemble classroom, this paper seeks ultimately, to propose an answer to the question “How can the standards-based music classroom intentionally create opportunities for achievement in music and leadership development simultaneously?”

Method

This curriculum was written specifically for students in the eleventh grade in an instrumental ensemble classroom. This grade level was chosen, as it marks the transition to an “upperclassmen” in a traditional high school, when many students are eligible for leadership positions within the organizations in which they may be involved. It was guided by the “HS Accomplished” level of the “Traditional and Emerging Ensembles” strand of the arts standards, to allow for differentiation in achievement levels in future implementation or expansion. It is organized into quarters, following a common model for school calendars that splits the school year into four, nine week terms. The standards and leadership capacities, learning objectives, and assessments and activities, are detailed within each of these quarters, organized by the artistic

process category under which they fall, for ease of reading. Each quarter includes standards from each of the artistic process, as well as three leadership capacities to focus on. Throughout the curriculum, each anchor standard is met, as well as twelve of the nineteen EIL capacities.

The first quarter, places an emphasis on small ensemble, or chamber group music. This is a section of repertoire that can be overlooked in secondary instrumental classrooms, yet plays a significant role throughout history, and provides different learning opportunities for students. Ideally, these groups would consist of four to six students, as the literature allows, and would include a mix of under and upper classmen. Such groups would offer opportunities for small scale leadership roles, facilitating plenty of skill practice. They would also allow for a manageable introduction to the ensemble for new students, and create an environment in which advanced, intimidating skills can be practiced collaboratively.

Under the process of creating, anchor standard one is taught, through group composition and improvisation activities. These skills can be intimidating for students, but by providing guided opportunities for practice in small groups- through such hands-on activities as composing small fragments to complete musical phrases, or improvising using specific rhythms or notes, the students can explore the concepts in an approachable way.

During this quarter, within the process of performing, anchor standards four, five, and six are introduced, which together walk students through the process of preparing and performing a work. Students will first work within their groups to understand the piece that they will perform. This includes using knowledge of the elements of music (rhythm, dynamics, melody, harmony, timbre, texture, form), and finding examples of them within the work, then explaining how these examples will affect the performance of it. The chamber group will use this analysis of the piece, to form the foundation for a “project notebook,” which will act as a comprehensive assessment

for the quarter. From this analysis, students will work with together to identify possible challenges that they will encounter in the playing of the piece. After the challenges are assessed, the students will brainstorm practice and rehearsal strategies that would allow the group to work through the challenges. These strategies will be compiled into the project notebook, and students will reflect on their time rehearsing with the group, evaluating the success of the strategies that they attempted, and proposing new strategies as appropriate. As the quarter progresses, students will practice performing their piece for their peers, beginning with fragments if necessary, and working up to play the piece in its entirety. Towards the end of the quarter, students will perform their piece for the public during a showcase, during which their performance will be assessed using a teacher- developed rubric.

The process of responding includes three anchor standards as well- seven, eight, and nine, and all are included in this first quarter. Anchor standard seven discusses analyzing music using criteria, and is satisfied by the activities under standard four of the performing process- when students use the elements of music to analyze their pieces. Students will also examine their pieces for expressive techniques, combining research about the piece with group experimentation to choose a performance style. This research will include listening assignments that guide students to evaluate the technical and expressive aspects of recordings of their piece. After the group makes decisions about how the piece will be performed, each member will discuss and explain the choices individually in writing.

Program notes consist of a brief, researched, introduction to a piece and its elements, as well as a composer, the context in which the piece was written, and discusses its significance (Fogg, 2011). Students will compose program notes for their piece individually, to contribute to the project notebook. The group will then combine each of the drafts into one final draft to be

presented along with the final performance. This activity satisfies anchor standard eleven, under the connecting process.

The EIL capacities covered in this quarter are Coaching Others, Developing Relationships, and Managing Conflict. All three of these capacities are a part of the “others” facet of the theory. Within the chamber groups, students will learn about goal setting, active listening, and conflict, participating in activities that give them opportunities to not only practice the skills, but relate them to varying contexts that might occur in the future.

The second quarter moves into a focus on a full ensemble setting. This shift facilitates interaction on a larger scale, including a variety of skill levels. Moving to a full ensemble format also allows for like- part groupings and sectional, or like-instrument group, rehearsals.

In order to promote skill independence, the second quarter composition process covers the same anchor standard as the first quarter, but the activities include more individually focused tasks. The students are asked to compose fragments individually, using written guidelines, encouraging independence and creativity. The students will continue to improvise in groups, both rhythmically and melodically, to allow for experimentation and inquiry based learning. However these groups will be more fluid, shifting periodically throughout the quarter, to encourage skill transfer. Listening activities are used to provide a variety of style models for students. Peer assessment, through rubrics and checklists, is used to facilitate the practice of the leadership skills learned.

The performing process of the second quarter is similar to the first, in that it touches on all three of the anchor standards. However, students participate in choosing the repertoire for the ensemble this quarter. They will be presented with a list that has been created by the director, and guided by the KMEA graded band literature list. The pieces included should vary in style,

difficulty, and content, but should ultimately be appropriate for the ensemble. As an ensemble, students will listen to the pieces, and choose a piece that they would like to advocate for being played as a part of the winter concert. Students who chose similar pieces will work together to analyze the pieces for theoretical and expressive content, using the elements of music again to guide, but not limit them- they should also discuss factors not included in the elements, such as historical significance and context. Students will present their analysis to the class, using it as a foundation to justify why the piece should be played, as well as persuade their peers why this particular piece should be included in the concert. The ensemble will then decide on the repertoire for the concert. After the list is set students will use the goal setting skills learned to set individual goals for their rehearsal participation and personal practice. This will form the basis for their practice log for the quarter. In the log they will reflect on rehearsals and practice sessions, discussing different strategies used, inferring the purpose of the strategies, and evaluating the strategies for success, suggesting alternatives if appropriate. Finally, students will perform the pieces with the ensemble at a public winter concert.

The students will evaluate and reflect on the performance, assessing the ensemble's achievement of the musical goals, as well as their own participation. During this quarter, this activity satisfies anchor standard seven, which falls under the responding process. In this activity, students are encouraged to think on the goal setting process, for instance, what parts of the music contributed to them. Students will also examine how the goals practically influenced the performance, and whether or not the ensemble was successful in achieving them. Students will use similar skills to infer and evaluate the achievement of musical goals from a performance which they attend, and do not participate in. Actively listening to music and attending concerts is vital to the developing musician, and exposing students to high quality live music is an effective

way to encourage them in their music making, while also challenging them to think critically about it.

Students will again research pieces and write program notes to satisfy anchor standard eleven within the connecting process. However, students will be responsible for individually choosing the piece to write about, and compiling the information, as well as evaluating the work of their peers. After the notes have been drafted and evaluated, one for each piece will be chosen to be included on the program for the concert.

The leadership capacities focused on this quarter are Demonstrating Citizenship, Assessing the Environment, and Building Teams. Demonstrating Citizenship and Building Teams fall into the “other” facet of EIL, and the Assessing the Environment capacity falls into “context” (Shankman et al., 2015a). Students will discuss traits of good followers, or group citizens, in general, and will be encouraged to examine how it specifically applies to the ensemble classroom, reflecting on their roles and responsibilities within it. Students will not only learn about the importance of examining context in a leadership situation, but also will practice giving it consideration by discussing what factors might influence choosing music for a winter concert- trends, religious holidays, school policies, ensemble skills and preferences, etc. Viewing the ensemble as a team is a little unorthodox. However, discussing the aspects of the ensemble that make it like a team, and what contributes to an effective team, allows students to find common ground with everyone in the ensemble. By thinking about past experiences with teams, students can generalize ideas, and suggest ways to make the ensemble an example of an effective team.

In order to give students additional musical experiences, the third quarter shifts to focus on solos and small ensembles. Students in high school music programs seldom have

opportunities to concentrate on this category of literature; yet playing independently, perhaps with only an accompanist, or one other person, facilitates the learning and improving of many skills on a deeper level.

This quarter's composition process will provide the foundation for a cumulative project, and includes anchor standard two in addition to one. Students will participate in guided activities, in which they begin composing for their own instrument, until they write an original, short, composition. During this quarter, students will also become familiar with notation software by completing skills assignments. They will also preserve the activities and drafts using the software. These will be kept, to provide a starting point for the final composition project during the fourth quarter.

The performing process for this quarter is focused on students becoming aware of themselves as independent players, and working to improve those skills. Students will conference with the instructor to discuss solo or ensemble participation, propose goals for the quarter, and suggest a few pieces from available literature lists to choose from. After meeting with the instructor, students will listen to and analyze the pieces for musical content- technical and expressive, as well as preference. Students will submit written proposal for which piece they would like to play, justifying their choice according to their skill level, goals, and preferences. Students will also submit a rehearsal plan that includes brief strategies for achieving their goals for the piece, and will keep a practice log, allowing them to reflect and plan between rehearsals. At the end of the quarter, students will perform their pieces for the class along with a brief presentation about their interpretation, and goals. Students will provide feedback using the Kentucky Music Educators Association Solo and Ensemble Festival rubric as a guide. Solo and ensemble festival is an event hosted by KMEA, generally during the first half of the spring

semester. Students will be encouraged to participate in this festival, to receive feedback from an outside source, as well as practice performing.

As students prepare their own personal interpretation, they will actively listen to multiple professional recordings of their pieces to inform their decisions. In order to do this, they will use their analysis of their piece to create criteria with which to evaluate the recordings. These evaluations will allow students to compare and contrast different interpretations, providing support for their own. These activities satisfy anchor standards eight and nine under the responding process for the third quarter.

This quarter introduces a new anchor standard in the connecting process. Through reflecting on their interpretations, students will see how their own personal skills, preferences, and understandings affect their performance choices. Students will also research the context of the piece, discussing what other factors may have influenced the composing or performing of it, and how they might contribute to the piece's significance. This information will be presented along with the performance of the piece at the end of the quarter.

The leadership capacities focused on are Achievement, Healthy Self-Esteem, and Capitalizing on Differences. The Achievement and Healthy Self-Esteem capacities introduce the "self" facet of the EIL theory (Shankman et. al 2015a). Students will continue practicing goal setting strategies learned previously by applying them to their solo and ensemble performance, but will learn about different practice techniques, and how to implement them to achieve their goals. They will track their progress using a practice log. Students will learn about developing a Healthy Self-Esteem by examining their own strengths and weaknesses, and producing positive statements about their abilities- providing an opportunity to also teach about self-efficacy. In addition to the listening assignments about their own pieces, students will have the opportunity

to discuss music as a response to historical events. In small groups students will examine different pieces that respond to a single event, comparing different interpretations of the event, and recognizing the value in the diverse perspectives to learn about Capitalizing on Differences.

The fourth quarter returns to a large ensemble focus, allowing for similar experiences to the second quarter. Students will participate in another performing event that KMEA hosts, concert band festival. This event is generally held in the spring, and allows bands to perform, and receive feedback and evaluations from outside sources. This quarter also emphasizes solo composition, culminating in the performance of an original piece.

One focus of this quarter is on creating a short piece for their own instrument during this quarter, and satisfying all of the anchor standards that fall under the composition process. Students will build upon the experiences of previous quarters, to write a short piece for their instrument. They will work from previous drafts- developing, revising, and editing them, until they have a completed piece. Students will notate their pieces using standard notation software, to produce a final copy that will be performed and evaluated by their peers by the end of the quarter.

The activities within the performing process for this quarter are similar to the ones detailed in the second quarter. Students will participate in the music selection process for concert band festival by choosing a piece from a teacher provided list, compiled from the KMEA lists, and analyze the piece. However this time, they will generate the criteria from which to evaluate the piece with their partner. The students will put together a report on the value of the piece, and present it to the class collaboratively. Students will work with teacher to set the repertoire list for the quarter. When the program has been set, students will work within their sections, or like-instrument groups, to examine the pieces for challenges and propose rehearsal strategies to play

the piece successfully. Students will evaluate the implementation of these strategies through their rehearsal logs. At the end of the semester, students will perform the pieces at concert band festival for feedback, as well as at a public concert.

While attending the concert band festival, students will have the opportunity to listen to the performances of the other groups. Students will evaluate these other performances, as well as their own, using a class developed rubric based on the KMEA rubric. This will allow students to reflect on the ensemble's goals for the performance and assess their achievement, while also inferring the goals of other groups from their performances. Students will further satisfy the standards of the responding process by providing feedback to their peers on their composition performance. The rubric used to guide this feedback will be class developed, based on the goals set for the activity and the performance.

In addition to writing program notes for the concert band pieces, with the submission of the final draft of their composition project, students will include a short description of their composition process. In both of these activities, that satisfy anchor standards under the connecting process, students are encouraged to reflect on the impact they have had on the music, but also the impact that the music has had on them- as performers, composers, students, etc. Additionally, students will be encouraged to discuss any interdisciplinary connections that they have encountered, thinking beyond what the music communicates explicitly. The program notes submitted by the students will be eligible for inclusion in the program for the spring concert.

The final three EIL capacities discussed are Emotional Self-Perception, Displaying Empathy, and Analyzing the Group. These three capacities include one from each of the three facets of the theory- context, self, and others. Students will examine emotions within the context of music, reflecting on times when music has evoked emotions from them, and brainstorming

different ways that they might inspire emotions in other through their performances. Students will revisit active listening skills in this quarter, but they will practice them in the context of empathy, and listening to understand perspective. Students will examine the culture of the ensemble as an organization, including perceptions and contributing elements, and will have the opportunity to positively influence the culture for the future by brainstorming goals and strategies to achieve them.

Curriculum Map

Music Skills and Leadership Capacities in the Ensemble Classroom			
Grade: 11			
Subject: Instrumental Music- Band			
	Standards	Objectives	Assessments
1 st Quarter Chamber Music Focus-small group activities	Cr1.1.E.IIa- Compose and Improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristics of music from a variety of cultures studied in rehearsal.	<p>Students will compose rhythmic and melodic fragments in groups with guidance.</p> <p>Students will improvise rhythmic and melodic fragments using vocabulary bank* and models.</p> <p><i>*Note: vocabulary bank would include pitches and rhythms appropriate for key and meter that students could refer to for guidance.</i></p>	<p>Group composition activities with guidelines, including ‘completing the line,’ and ‘fill in the blank’* style activities.</p> <p>Small group/ like instrument improvisation activities, guided by checklist, including listening tasks and ‘vocabulary bank’ guided playing.</p> <p><i>*Note: completing the line and fill in the blank activities involve using a line from a provided composition as an example, and writing a new or replacement section.</i></p>
	Pr4.3.E.IIa- Demonstrate how understanding the style, genre, and context	Students will explain components of given	In chamber groups, using graphic organizer, analyze the given piece

	<p>of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.</p> <p>Pr5.1.E.IIa- Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</p> <p>Pr6.1.E.IIa- Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p>	<p>pieces, and how they impact the performance.</p> <p>Students will examine given piece, evaluate using the elements of music.</p> <p>Students will predict challenges posed by pieces and formulate goals and plans to overcome them.</p> <p>Students will reflect on rehearsal strategies and evaluate their success.</p> <p>Students will perform pieces, demonstrating technical and expressive skills.</p>	<p>using the elements of music; discuss how they might affect their performance of the piece</p> <p>Create "project notebook," including analysis of piece, assessment of possible challenges, rehearsal goals, and strategies to achieve them. Periodically reflect on strategies and evaluate progress of ensemble. Track progress and changes to strategies.</p> <p>Peer performance practice during quarter. Public showcase performance of piece, and presentation of "Project Notebook"</p>
	<p>Re7.1.E.IIa- Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music</p>	<p><i>See Pr4.3.E.IIa above.</i></p>	

	<p>and the specific purpose and context.</p> <p>Re8.1.E.IIa- Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.</p> <p>Re9.1.E.IIa- – Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.</p>	<p>Students will propose and experiment with different ways to perform given piece.</p> <p>Students will choose appropriate performance techniques and justify using research.</p> <p>Students will listen to recorded performances and evaluate using elements of music.</p>	<p>In chamber groups, experiment with different ways to perform- changing aspects like tempo, dynamics, articulations, etc. As a group, agree upon techniques based on group ability, preference, and stylistic characteristics. Individually discuss experiments and justify choices through written explanations of process, and research.</p> <p>Individually listen to recorded performances of given piece and discuss treatment of elements of music in the performance using graphic organizer.</p>
	<p>Cn11.0.E.IIa- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>Students will generate program notes for pieces using research.</p>	<p>Individually research historical, musical, contextual significance of piece (including composer, current events, etc.) and write paragraph that can be used to communicate “why this piece matters” to the audience. As group, discuss individual paragraphs and compile into single paragraph for presentation. (Include</p>

			all drafts) in “project notebook”
	Coaching Others- Enhancing the skills and abilities of others	Students will set group S.M.A.R.T.* and stretch goals with peers. Practice asking clarifying questions, listening, and giving feedback.	In performance groups, students will reflect on previous participation in program, learn about goal setting methods, and apply them to set goals for their performance this quarter, as well as year-long musical growth goals, assisting group members in process. Groups will submit goals, and participation evaluation.
	Developing Relationships- Building a network of trusting relationships.	Students will identify and practice key components of active sharing and listening.	“Concentric Circles” activity, Self-reflection discussing experience practicing sharing and listening skills.
	Managing Conflict- Identifying and resolving conflict	Students will describe sources and approaches to managing conflict. Predict scenarios that may arise in chamber groups and brainstorm different ways to manage. <i>*Note: “S.M.A.R.T. goals” refers to goals that are specific, measurable, attainable, realistic, and time bound.</i>	In chamber groups, complete “Pieces of the Pie” mapping out predictions of sources of conflict and brainstorming ways to manage. Produce group contract about how to deal with conflict throughout the project.
	Standards	Objectives	Assessments
2 nd Quarter Large Ensemble	Cr1.1.E.IIa- Compose and Improvise ideas for arrangements, sections and short compositions	Students will compose rhythmic and melodic fragments individually	Individual composition activities, including “completing the line” and “fill in the blank”

Focus-winter concert	for specific purposes that reflect characteristics of music from a variety of cultures studied in rehearsal.	using vocabulary bank and models. Students will improvise rhythmic and melodic fragments using vocabulary bank and models.	activities, progressing in difficulty through term. Improvisation in like instrument groups/ SATB instrument groups/ like-ability groups using listening activities, chord outlines, and vocabulary bank type resources (peer checklist).
	<p>Pr4.1.E.IIa – Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.</p> <p>Pr4.2.E.IIa – Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.</p> <p>Pr5.1.E.IIa- Develop and apply appropriate rehearsal strategies to address individual and</p>	<p>Students will analyze piece(s) for theoretical and expressive content.</p> <p>Students will propose pieces to be played on winter concert using contextual and theoretical aspects to persuade.</p> <p>Students will set personal goals and reflect on rehearsal and practice sessions.</p>	<p>In small groups, choose a piece from a given list- compiled using the KMEA graded list. Assess the piece for musical and expressive elements, as well as historical and contextual appropriateness. Prepare presentation for the class to justify and persuade for the inclusion of the piece on the concert. Ensemble will vote on pieces to be played.</p> <p>Keep individual rehearsal journal that includes personal goals for each piece, an</p>

	<p>ensemble challenges in a varied repertoire of music, and evaluate their success.</p> <p>Pr6.1.E.IIa- Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p>	<p>Students will perform public winter concert.</p>	<p>individual practice log, and reflections on rehearsals- identifying strategies, inferring their purpose, and assessing their success.</p> <p>Perform with ensemble in the winter concert-attendance checklist.</p>
	<p>Re7.1.E.IIa – Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specific purpose and context.</p> <p>Re8.1.E.IIa – Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.</p> <p>Re9.1.E.IIa – Evaluate works and performances</p>	<p>Students will reflect on and evaluate achievement of musical goals during performance.</p> <p>Students will analyze an outside performance, identifying and assessing musical and contextual goals.</p>	<p>Assess and explain musical goals demonstrated during the performance using prompt. Discuss why they were appropriate, and how they were determined/achieved.</p> <p>Attend performance from outside group (college or professional), infer from the performance the musical goals of the group, and evaluate their achievement of them.</p>

	based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.		
	Cn11.0.E.IIa – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life	Students will generate program notes for pieces using research. Evaluate program note submissions using rubric.	Research one of the pieces being played for the concert and write program notes that discuss the purpose of the piece, the composer, the context in which it was composed, as well as why it was chosen for this performance. Using teacher provided rubric, students will peer evaluate program notes and choose one for each piece to be included in the program for the concert.
	Demonstrating Citizenship- Fulfilling Responsibilities to the Group	Students will identify key aspects of being active and engaged group member, apply aspects to ensemble membership.	“A Focusing on Followership” activity- discuss and identify traits of good followers, and how those traits apply to participation in ensemble. Individual student reflection (Activity 18.1 worksheet).
	Assessing the Environment- Interpreting External Forces and Trends.	Students will identify environmental and contextual factors that influence leadership. Analyze winter concert music through lenses of factors.	Discuss what factors contribute to an environment/ context (using infographic maps that depict diverse demographics). Discuss and reflect in small groups how these broad

	Building Teams- Working with Others to Accomplish a Shared Purpose	Students will identify aspects of effective teamwork. Discuss benefits and challenges of teamwork, and the idea of an ensemble as a team.	perspective factors might affect the ensemble/music program, especially in regards to music selection. “What Makes an Effective Team” activity incorporating small group and large group discussions. Individually write theme statements about effective teamwork, reflecting on past experiences and suggesting strategies for successful implementation within
	Standards	Objectives	Assessments
3 rd Quarter Solo and Ensemble Focus- solo and ensemble festival	Cr1.1.E.IIa- Compose and Improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristics of music from a variety of cultures studied in rehearsal.	Students will individually compose short work for own instrument, following guidelines.	Individual composition project, for students’ own instruments, following guidelines (from teacher-generated rubric) including key, length, chord progressions.
	MU: Cr2.1.E.IIb- Preserve draft compositions and improvisations through standard notation, audio, or video recording.	Students will document drafts using standard notation.	Preserve using standard notation, beginning with paper and pencil and progressing towards familiarity with electronic software- skills assignments.
	Pr4.1.E.IIa – Develop and apply criteria to select a varied repertoire to study and perform based on an	Students will select performing group and literature for Solo & Ensemble festival based on goals set	Conference with students to assist in personal goal setting and advise participation in solo or ensemble.

	<p>understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.</p> <p>Pr4.2.E.IIa – Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.</p> <p>Pr5.1.E.IIa- Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</p> <p>Pr6.1.E.IIa- Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p>	<p>collaboratively with teacher(s).</p> <p>Students will formulate musical goals for piece based on theoretical and structural aspects, personal preferences, contextual appropriateness, and technical skills.</p> <p>Students will design rehearsal plan for piece. Evaluate efficacy throughout, altering plan if necessary.</p> <p>Students will perform piece for peers and/or at Solo & Ensemble festival.</p>	<p>Students provided with available literature for solo/ ensemble. Students analyze pieces for content, and preference, and propose piece and explain choices. Students then formulate technical and expressive goals for the piece, as well as rehearsal strategies to achieve them in rehearsal log. Weekly, students reflect on progress and alter plan/ strategies as necessary, with guidance from teacher.</p> <p>Perform piece as a part of peer showcase, including short explanation/ defense of interpretation, and/ or as a part in the state Solo/Ensemble festival. Peer evaluation using KMEA rubric.</p>
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	<p>Re8.1.E.IIa – Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.</p> <p>Re9.1.E.IIa – Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.</p>	<p>Students will prepare presentation defending own interpretation of piece, using listening assignment and personal research to justify.</p> <p>Students will compare and contrast recorded interpretations using individually developed criteria appropriate for piece.</p>	<p>Locate at least three recorded performances of chosen piece, compare and contrast recordings based on appropriate criteria, developed by student. Synthesize support for own interpretation using these listening analyses as well as personal research.</p>
	<p>Cn10.0.E.IIa – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Cn11.0.E.IIa – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>Students will write a reflection discussing technical and expressive achievement, as well as explaining reasoning for choosing particular piece, as well as the treatment of it.</p> <p>Students will explain personal interpretation of piece referring to its context and relations to other disciplines.</p>	<p>Prepare “defense” of interpretation incorporating personal preferences and goals, as well as skill growth. Discuss also the motivations for choosing the piece, as well as the treatment of it. Include references to context of the piece, as well as its relationships to other disciplines.</p>
	<p>Achievement- Striving for Excellence</p>	<p>Students will create personal goals, discuss deliberate practice, brainstorm practice strategies.</p>	<p>Modified “Deliberate Practice” activity, applying prior goal setting skills to solo/ensemble performance- students</p>

	<p>Healthy Self- Esteem- Having a Balanced Sense of Self.</p> <p>Capitalizing on Differences- Benefitting from Multiple Perspectives</p>	<p>Students will write belief statements about self, discussing strengths, weaknesses, and abilities to be successful as a result of both.</p> <p>Students will compare and contrast different musical interpretations of same event. Discuss value of the different perspectives.</p>	<p>propose practice techniques to achieve personal goals set. Keep practice log to track success.</p> <p>“This I Believe” activity, modifying to specifically reference music abilities and goals. Students reflect individually, producing written or creative statement(s) to submit/present.</p> <p>In partner groups, students listen to different pieces that deal with the same subject matter (ie: songs written in response to event, or for a holiday, or remembrance, etc), in small groups discuss preferences and possible purposes, recognizing value in different interpretations- researching background of piece/ composer to support. Present to class.</p>
	Standards	Objectives	Assessments
4 th Quarter Large Ensemble Focus-concert band festival/	Cr1.1.E.IIa- Compose and Improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristics of music from a variety of	Students will develop, edit, and revise short compositions.	Use short compositions from previous quarter, further develop and edit the ideas within them. Preserve using notation software- ie: Finale or Noteflight, etc. Submit final draft to be graded

spring concert	<p>cultures studied in rehearsal.</p> <p>Cr2.1.E.IIa- Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.</p> <p>Cr2.1.E.IIb- Preserve draft compositions and improvisations through standard notation, audio, or video recording.</p> <p>Cr3.1.E.IIa- Evaluate and refine draft arrangements sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.</p> <p>Cr3.2.E.IIa- Share personally-developed arrangements, sections and short compositions – individually or as ensembles - that address identified purposes.</p>	<p>Students will notate final compositions using notational software.</p> <p>Students will provide feedback for peer compositions.</p> <p>Students will perform short composition for class.</p>	<p>according to checklist-length, key, time signature, editing, etc.</p> <p>Students choose a performance date at the beginning of the semester, and share composition with the class, as well as discuss their process-connecting personal experiences and musical influences to composition. Audience members provide written feedback according to rubric and comments.</p>
	Pr4.1.E.IIa – Develop and apply criteria to select a varied repertoire	Students will work with a partner to analyze, propose, and justify	In groups of two, students choose a piece from list provided by

	<p>to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.</p> <p>Pr5.1.E.IIa- Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</p> <p>Pr6.1.E.IIa- Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p>	<p>pieces for performance at concert band festival.</p> <p>Students will plan and execute sectional rehearsals, including goals and strategies for achieving them.</p> <p>Students will perform with ensemble at concert band festival and spring concert.</p>	<p>the teacher. They will then analyze the piece for musical content, challenges, etc., and each prepare a report to present to the class collaboratively.</p> <p>After pieces are chosen, students will analyze piece for challenges and propose rehearsal strategies to overcome them. They will work within their instrument sections to implement these strategies, submitting written evaluations</p> <p>Perform with ensemble at spring concert and concert band festival. Attendance check list, self-reflections (<i>See Re7.1.E.IIa</i>).</p>
	<p>Re7.1.E.IIa – Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specific purpose and context.</p>	<p>Students will evaluate festival performances- own and others.</p>	<p>Using rubric, students complete a self-evaluation form after their own performance. Evaluate performances of other groups as they listen- using modified KMEA adjudication rubric.</p>

<p>Re9.1.E.IIa – Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.</p>	<p>Students will provide feedback for peers' compositions and performance of</p>	<p>During composition performances, students will provide feedback using class developed rubric.</p>
<p>Cn10.0.E.IIa – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Cn11.0.E.IIa – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life</p>	<p>Students will explain personal and musical motivations and influences contributing to compositions.</p> <p>Students will write program notes for proposed piece based on personal research.</p>	<p>Students will submit a short description and reflection along with their completed composition that discuss the musical and personal influences that affected their piece. This will be shared with the class during their presentation of their piece.</p> <p>Individuals will choose a piece from the repertoire being performed at festival/ spring concert and compose program notes that briefly discuss the composer, the historical and societal contexts, as well as the musical content of the piece. After being submitted and assessed using a rubric, some will be included with the program for the concert.</p>
<p>Emotional Self-Perception- Identifying</p>	<p>Students will identify basic emotions, supply musical examples that</p>	<p>“Emotional Inventory” activity, discussing different times that</p>

	<p>Emotions and their Influence on Behavior</p> <p>Displaying Empathy-Being Emotionally in Tune with Others</p> <p>Analyzing the Group-Interpreting group dynamics</p>	<p>depict or inspire different emotions.</p> <p>Students will compare and contrast listening to respond and listening to understand. Practice empathic listening skills.</p> <p>Students will understand the four core elements of organizational culture, diagnose the culture of the ensemble, and propose goals for the future.</p>	<p>music has evoked different emotions in students, and brainstorming ways to produce same response in own performances.</p> <p>“The Heart of Empathy: Listening” activity, incorporate “Perspective Taking” as maturity of group allows for it. Students complete pre and post reflection about listening skills and strategies, as well as applications.</p> <p>“Elements of Culture” activity, in small groups students analyze elements of the organization and how it’s perceived. Share positive and negative elements, and brainstorm ideas and goals for contributing to positive growth in future.</p>
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Discussion and Conclusion

In order to create a plan of study that will equip students in the ensemble classroom with musical and leadership skills, the arts standards (KDE, 2015) were combined with leadership capacities proposed by the Emotionally Intelligent Leadership theory (Allen et al., 2012). The goal was to develop a curriculum that would intentionally facilitate learning experiences in both areas for students, in an integrated way. The resulting map divides the school year into quarters, including at least one anchor standard from each artistic process and three leadership capacities

for each. From these standards the learning outcomes were written, assessments and activities designed, to include a variety of methods and styles, inclusive of many types of learners and environments. The curriculum developed intentionally facilitates learning experiences that incorporate both the arts standards and the EIL capacities, in a way that is relevant, differentiable, and challenging.

In the same way that the National Core Arts/ Kentucky Academic Standards are built upon the “philosophical foundations and lifelong goals,” the Emotionally Intelligent Leadership Theory begins by presenting the idea that effective leadership depends on the managing of three factors- context, self, and others. From this broad goal, nineteen capacities are suggested. These nineteen capacities suggest skill achievement and practice areas that provide students with avenues through which to achieve successful management of the three factors which make up effective leadership. They ultimately act as content standards, similar to the anchor standards of National Core Arts/ Kentucky Academic Standards. These combined standards form the foundation of the curriculum, providing guidance to learning outcomes and their assessments (NCCAS, 2016; KDE 2015; Allen et al., 2012; Shankman et al., 2015a).

When thinking about the goals, assessments, and activities, it was important that the experiences encompassed both the music content area, as well as the EIL capacities simultaneously. Teaching is a profession that involves many aspects, and can feel overwhelming. If a curriculum is to be truly effective, and implementable, it cannot be cumbersome. Attempting to simply add-on the capacities to an ensemble curriculum would do just that, possibly taking time away from skills and concepts, diminishing the efficacy of both areas. The activities described in this curriculum integrate the two areas, tailoring the EIL capacities to relate to, and be practiced within the music classroom context.

Differentiating classroom instruction, as discussed in the literature review, refers to the idea that, because students are unique learners, the teaching and assessment methods used should be tailored to each specific classroom environment (Grant & Lerer, 2011). Identifying diverse learning needs, and providing for them within instruction, is also a practice that is required to be an “Accomplished” teacher, according to the Framework for Teaching (Danielson, 2014). Because of this, the curriculum developed approaches the ensemble classroom in a way that is different than the “Traditional Rehearsal Model,” seeking to facilitate experiential learning opportunities that involve students and student interaction directly in the learning process, and providing options that enable learning at a level appropriate for the student. This curriculum incorporates many, but varied, opportunities for teachers to assess student learning, incorporate different groupings, and encourage student engagement, while maintaining high caliber content instruction and fostering an environment of learning and achievement. All of which contribute to a challenging, effective, high quality classroom experience for all students (Danielson, 2014; Grant & Lerer, 2011).

The literature establishes that there is more taught in the music classroom than simply music skills and concepts, that there are great opportunities for SEL and leadership skill learning as well (Durlak et al., 2011; Hallam, 2010; Jacobi, 2012; McClung, 2000; Reimer, 2003; Shieh, 2008). In designing this curriculum, the goal was to develop this idea, by facilitating learning experiences that intentionally provided social learning and leadership skill learning opportunities and practice. This resulted in alternating the environment focus each quarter, between small group experiences and large ensemble experiences, but also including a variety of assessments and activities within each that would not only guide students through learning but also allow them to practice their skills.

The first quarter provides a microcosmic introduction to the ensemble culture, allowing for new members to become integrated into the classroom through small chamber ensembles. This environment also allows students to engage with the pieces in a more profound way, analyzing the elements that make it unique, and making their own decisions about how to handle them. Additionally, this quarter focuses on chamber ensemble music to allow students the opportunity to maintain classical performance skills on their own instrument during marching band season, which would occur within this time frame. Through these small ensemble groupings, students are able to analyze, experiment, and make choices about the performance of the piece in ways that are just not possible in a full ensemble setting. Students also have the opportunity to approach intimidating skills, like composition and improvisation, in their groups by completing guided tasks. Beginning with these differentiated tasks within their groups can help students to achieve a deeper understanding of the processes as they progress (Grant & Lerer, 2011). These small groups also allow for students to learn and apply goal setting skills, get to know one another, and discuss sources and methods of handling conflict, which may arise during the course of the quarter. The goal setting methods used are ones suggested in Activity 14.2 in the *Student Facilitation and Activity Guide*, which include both S.M.A.R.T. and stretch models. S.M.A.R.T. goals are ones that are specific, measurable, attainable, realistic, and time bound. These include goals that are generally short term, which students set and are confident they know how to achieve. Stretch goals tend to be longer in range, still concrete, but may include aspects that students may need assistance with achieving (Shankman et al., 2015b). It is important that these goal setting skills are taught in the first quarter, as students will have the opportunity to practice them in every quarter afterwards.

The second quarter shifts to a more traditional, full ensemble format. However, unlike the traditional model, where the conductor provides most of the direction and feedback for the rehearsal (Grant & Lerer, 2011), this quarter includes student centered activities that engage students directly in the repertoire selection, curriculum designing, and rehearsing processes. Students will participate in choosing pieces for the ensemble to play, applying the conceptual knowledge that they have learned previously, as well as having opportunities to practice goal setting, rehearsal planning, assessment, and critical thinking skills. These added roles facilitate student engagement and investment, growing motivation within the ensemble, aided by the emphasis of citizenship within the group, as well as the team building skills emphasized throughout the quarter.

The third quarter allows the students to take these skills and apply them to their personal playing. This quarter moves back to a small group setting, ideally featuring groups of two or three in a soloist and accompanist, duet, or trio environment. This enables students to engage in objective reflection about their own skills and understandings, while also encouraging them to set goals and create strategies to progress. Ultimately providing them the skills and opportunities to think critically about ways in which they can improve. In this quarter, students spend more time thinking about themselves as musicians, but are also encouraged to use their knowledge to provide feedback to their peers, practicing listening and coaching skills. It is also during this quarter, that students begin to compose more substantially, in preparation for their final composition assessment. Through these environments and activities, students have the opportunity to discuss achievement and self-esteem, the first capacities introduced from the “self” facet of EIL. These two capacities work together to impact students’ levels of self-

efficacy, as well as their self-assessment and awareness capabilities, specifically applying them, in this case, to music performance.

The fourth quarter then returns to the full ensemble format, encouraging students to incorporate the skills that they have learned throughout the year into the large group experience. Students will again participate in the repertoire choosing process, analyzing pieces, proposing rehearsal goals and strategies. Students will still work in small groups at times, analyzing the repertoire options, leading sectional rehearsals, working on composition projects, but are overall asked to think about what and how they can contribute to the ensemble as a whole. This quarter also includes the culmination of their composition experience for the year, as a completed project for the students' own instruments. These will be performed for the class, who will have the opportunity to practice evaluating and giving feedback after listening. During this quarter, students will also have the opportunity to look towards the future, thinking about the current culture of the ensemble, and setting goals and brainstorming ways to positively influence it the following year. This will allow for students to reflect on the successes and weaknesses of the year as a whole, as well as begin preparing them for a new role as the oldest members of the ensemble.

The curriculum is designed for eleventh graders in a traditional ensemble classroom, and uses the "HS Accomplished" standards, and is tailored for use within the state of Kentucky. However, instrumental classrooms at the secondary level can include multiple grade levels within one class. This curriculum, while adaptable to different grade levels, currently does not specifically include them. This is also the case due to the framework in which it was written. The Kentucky Department of Education provides goals and materials to guide teachers that may not be applicable or considered the best-practice in other regions. The events hosted by the Kentucky

Music Educators Association also play a big role in shaping this curriculum, which again are relevant to the specific context in which it was written, but may not be appropriate or supported elsewhere. None of these elements take away from the content of the curriculum, especially since the standards referred to are simply an adapted of the National Core Arts Standards. However, it is important to realize that without tailoring the curriculum to the specific needs and goals of the classroom, it will not be as effective or successful as possible.

The goal of this curriculum is to facilitate the learning of quality music skills and concepts concurrently with transferrable leadership skills. As this is a proposed curriculum, in order to truly evaluate its success in achieving the goal, one possible next step is to look at implementation. This would rely on tailoring EIL and music assessments, creating one that would measure student knowledge and growth in both areas. Another possible next step is to expand upon the curriculum, working to create a system that includes different age groups, achievement levels, and classroom contexts in which the curriculum could be effective.

Students within the music classroom are being exposed to learning opportunities that go beyond music content. By intentionally setting learning goals that integrate leadership capacities with music skills, teachers can encourage and facilitate experiences that will allow for the development of skills and attitudes that equip students for success not only in lifelong interaction with the arts, but also the people around them.

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