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The University of Northern Colorado

Greeley, Colorado

The Graduate School

AN ANALYSIS OF RESOURCES FOR DEVELOPING MUSIC
CURRICULUM IN CHARTER SCHOOLS WITH
PROPOSALS FOR RESEARCH INSTRUMENTS
SPECIFIC TO THE STATE OF ARIZONA

A Thesis Submitted in Partial Fulfillment
Of the Requirements for the Degree of
Masters of Music

Emily Michael Stanton

College of Performing and Visual Arts
School of Music
Music Education

May 2024

This Thesis by: Emily Michael Stanton

Entitled: *An Analysis of Resources for Developing Music Curriculum in Charter Schools with Proposals for Research Instruments Specific to the State of Arizona* has been approved as meeting the requirement for the Degree of Master of Music in the College of Performing and Visual Arts in the School of Music, Program of Music Education.

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ABSTRACT

Stanton, Emily Michael. *An Analysis of Resources for Developing Music Curriculum in Charter Schools with Proposals for Research Instruments Specific to the State of Arizona*. Unpublished Master of Music thesis, University of Northern Colorado, 2024.

A robust music curriculum is the foundation for a successful music program. With school choice becoming more prevalent, parents who prioritize musical education for their children need information about the quality of the music curriculum in all school models, including charter schools. Currently, little data is available about music programs in charter schools. This document seeks to address that lack of information with a focus on charter schools in Arizona. There were no participants involved in this research. All proposed questions have not been used for research purposes at this time and are used as examples of options for future study. The research presented is for proposed future research only.

Adequate musical education can only be promoted in Arizona charter schools with accurate data about current curriculum, resources, and needs of music teachers. The purpose of this document is twofold: 1) to provide a detailed examination of resources available to charter-school music teachers in Arizona and 2) to propose research tools that could be utilized to collect data from current music teachers in Arizona charter schools. Two surveys are proposed. One is a multiple-choice survey with limited room for comments. The other is a set of open-ended questions to be asked in a personal interview. Both surveys would collect data on course offerings, instructional time, student participation, teaching facilities, teacher qualifications, and institutional support related to music instruction.

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CHAPTER I

INTRODUCTION

Charter Schools: Development of Music Education Curriculum

Music education curriculum implementation in charter schools is an underdeveloped area of research. Understanding the current studies and information provided for music education curriculum in charter schools will help assess the success of implementation, and how we can further aid music educators in charter schools. Curriculum is the foundation of success when teaching a subject, including fine arts. Without a solid foundation of information, materials, and resources for curriculum development, the quality of music education cannot be successfully measured. There must be a trajectory of growth in knowledge to identify a students' success in learning music. Assessing current studies and literature will help evaluate those successes, as well as identify areas of potential need for charter school music teachers. With this analysis, there will be detailed recommendations for future study and suggested resources for music curriculum implementation.

Literature Review Objectives and Assumption

The purpose of this document is twofold: 1) to provide a detailed examination of resources available to charter-school music teachers in Arizona and 2) to propose research tools that could be utilized to collect data from current music teachers in Arizona charter schools. In addition to evaluating the components of curriculum development, this research will further analyze the differences in public, private, and charter school curriculum

requirements as well as assessing music education in charter schools. In order to successfully educate students, teachers must have a well-developed curriculum including all necessary materials students need to learn throughout the school year. Each school model (public, private, and charter) carries different requirements for resources and curriculum depending on state and federal mandates. State specific research will be focused on the state of Arizona with other information presented by the U.S. Department of Education as well as nationally recognized organizations supporting music education. Music educators should understand what resources are offered through their school model, the requirements for resources provided through each school model, and how to properly develop or implement curriculum resources for music education. The literature presented will promote additional studies for understanding what music educators are currently offered for music curriculum development and what areas need improvement. This is a preliminary foundation to further aid in research for music education and curriculum development in Arizona charter schools.

Delimitations

The literature reviewed for this study encompasses research on music curriculum in charter schools across the United States. However, the focus of the proposed research instruments is limited to the state of Arizona. This study concerns literature on resources for, and development of music curriculum in charter schools. Results of the literature will highlight a proposed comprehensive quantitative survey focused on gathering information about music education curriculum in Arizona charter schools with an option for qualitative interviews that could be conducted using similar questions to the survey. Implementation and evaluation of music curriculum will not be addressed. While implementation and evaluation of music

curriculum are important, it would be impossible to sufficiently measure these components without more data assessing curriculum development and resources.

CHAPTER II
LITERATURE REVIEW
Defining Curriculum

The key to success in a classroom is having a well-prepared curriculum. We often use the word “curriculum”, but what is a curriculum? Curriculum is defined as “an aggregate of courses of study given in a school, college, or university.”¹ In other words, a curriculum is a collection of information compiled and organized by course of study used in education to assist in teaching subject material. When discussing curriculum, it is important to understand what information a curriculum should include and how this may impact implementation of subject matter in the classroom. For music education, curriculum development incorporates more than general music. In their book *Music Education: Historical Concepts and Perspectives*, Joseph Labuta and Deborah Smith assert: “Curriculum is a broad sequence of music courses providing comprehensive information about music and facilitating development of music skills in order to promote musical understanding.”² Curriculum is a model used by educators to deliver necessary subject material to students to enhance learning and evaluate success of knowledge growth. A curriculum can use detailed daily lesson plans and activities, as well as set an appropriate timeline for the material being taught. Labuta and Smith define three ways educators interpret

¹ Thomas W. Hewitt, *Understanding and Shaping Curriculum: What We Teach and Why* (Thousand Oaks, CA: Sage Publications, Inc., 2006), 24.

² Joseph A. Labuta and Deborah A. Smith, *Music Education: Historical Contexts and Perspectives*, (Upper Saddle River, New Jersey: Prentice-Hall, Inc, 1997), 57.

curriculum. For some educators, it is what students must do as part of schooling. For other educators, the term “curriculum” refers to what students must know as a result of schooling. A third definition refers to specific instructional methods or philosophies for music such as those developed by Carl Orff, Zoltán Kodály, Shinichi Suzuki, Edwin Gordon, and others.³

Curriculum can be defined to fit the philosophy selected by the educator, however, a generalized curriculum must contain “plans for the learning experiences through which children acquire knowledge, skills, abilities, and understanding.”⁴ It should be noted that music curriculum will not have similar development or implementation for every music class. The National Association for Music Education (NAfME) provides an overview of music standards per grade level, explaining how the standards cultivate a student’s ability to carry out four artistic processes of creating, performing, responding, and connecting. “These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies.”⁵ The most recent standards overview layouts, published in 2014, are available through NAfME. These standards include pre-kindergarten to eighth grade general music, composition/theory, music technology, guitar/keyboard/harmonizing instruments, and ensemble. This is a generalized overview that should be compared to the standards overview provided by the state that each educator resides in.⁶ “The standards are provided in “strands” that represent the principal ways music instruction is delivered in the United States.”⁷

³ Labuta and Smith, *Historical Contexts and Perspectives*, 57.

⁴ “DAP: Planning and implementing an engaging curriculum to achieve meaningful goals,” National Association for the Education of Young Children, NAEYC, last modified in 2019. <https://www.naeyc.org/resources/position-statements/dap/planning-curriculum#:~:text=The%20curriculum%20consists%20of%20the,program%20achieves%20them%20are%20critical.>

⁵ “2014 Music Standards,” National Association for Music Education, NAfME, last modified in 2014. [https://nafme.org/my-classroom/standards/core-music-standards/.](https://nafme.org/my-classroom/standards/core-music-standards/)

⁶ Ibid.

⁷ Ibid.

Evaluation of Arizona Department of Education Standards

Core subject standards differ from fine arts standards as there are state requirements for students to learn specific components of subject material in these courses that will be monitored through standardized testing. “Standardized tests are scientifically normed and machine-graded instruments administered to students and adults under controlled conditions to assess capabilities, including knowledge, cognitive skills and abilities, and aptitude.”⁸ Common subjects that receive standardized testing include Math, English, History, and Science. “The United States does not use written or oral national examinations to determine graduation from school or access to further studies, and there is no national curriculum on which to base such examinations. School curricula are set by local school districts, private schools, and homeschooling parents with reference to state standards.”⁹ For the purpose of evaluation, there are two examples of standards provided for comparison and analysis. The first set of standards comes from the Arizona Department of Education for third grade mathematics. The second set of standards comes from the Arizona Department of Education for kindergarten through eighth grade music. Visual examples will be displayed in Appendix A and Appendix B. It is important to note the contrasts between each set of standards as well as the information provided through the Arizona Department of Education for each subject as it will give further understanding when discussing avenues for future research.

The Arizona Department of Education’s Third Grade Mathematics Standards Placemat was last edited in May 2018. In the state of Arizona, placemats are designed to organize all

⁸ “Structure of the U.S. Education System: Standardized Tests,” International Affairs Office, U.S. Department of Education, USNEI., last modified February 21, 2008. [tests.doc \(live.com\)](#).

⁹ “Structure of the U.S. Education: Evaluation and Assessment,” U.S. Department of Education, USNEI, last modified February 21, 2008. [Structure of U.S. Education: Evaluation and Assessment](#).

subject matter that must be taught to students throughout the school year. This is compiled per subject and grade level. The annual state standards placemat, displayed in Appendix A, shows every component of math needing to be taught to third grade students. Not shown in Appendix A, but included through the Arizona Department of Education’s mathematics webpage, are the progression documents for grades kindergarten to twelfth grade, emphasis documents highlighting specific content and its importance, and a full breakdown of the standards by unit for each grade level.¹⁰ There are additional resources and equity listed for educators to explore if needed, which includes professional development and training opportunities to stay current in the best practices for educators to implement in the classroom. When analyzing the third-grade mathematics standards placemat, educators can locate specific components of mathematics subject material designated to teach as well as the purpose of the unit and breakdowns explaining what each student at this grade level should be able to accomplish by the end of the year. Also provided are suggested assignments or lesson plans that should be incorporated in the units being taught.¹¹

The Arizona Department of Education’s K-8 General Music Standards Overview, shown in Appendix B, highlight the third-grade overview specifically. Standard arts education, including Visual Art, Dance, and Theatre Arts, Music, and Media Arts are combined into one document outlining elements of key components that should be taught per grade level. The standards overview for arts education includes one page for each artistic process and breaks down specific “anchor standards” to help guide arts educators in understanding the purpose for each section. Each grade level is given a broad description of what the students should be

¹⁰ Ebony McKinney, “Arizona Mathematics Standards,” Arizona Department of Education, last modified April 2, 2018, 4. <https://www.azed.gov/standards-practices/k-12standards/mathematics-standards>.

¹¹ Ibid.

learning in this stage. This is much less specific than the breakdown of each unit provided in the mathematics placemat, giving art educators, including music educators, more flexibility in curriculum development.¹² There is an additional document provided through the Arizona Department of Education for student-friendly-language learning intentions and sample lesson plans for music, which can be viewed in Appendix C. This image focuses on third grade with a breakdown of the creating process lesson option.¹³ When reviewing resources provided through the Arizona Department of Education on the arts education webpage, there is an overview of Arts Education, a mission statement, an Arts Education Specialist summary, and organizations advocating for Arts Education. There are not any training or professional development opportunities for Arts Education listed directly through the Arizona Department of Education at this time.¹⁴

There are significant differences in information offered for educators by subject. Arts educators are given minimal resources and opportunities through the Arizona Department of Education, placing responsibility for curriculum and professional development primarily in the district, school, or individual teacher. They do provide a list of organizations that fine arts educators can utilize to network and build independent resources. These would be listed under the organizations advocating for Arts Education. Some of these groups may take research to locate as well as cost money to attend any events being held by said groups or purchase any additional references they may have for teachers. Music educators will have to verify if these

¹² Arizona Arts Standards Revision Team, "Music Academic Standards," *Arizona Department of Education*, last approved May 19, 2015, 8. <https://www.azed.gov/standards-practices/k-12standards/arts-standards>.

¹³ Arizona Arts Standards Revision Team, "Music Academic Standards With Sample Lesson Plans," *Arizona Department of Education*, last approved May 19, 2015, 14. <https://www.azed.gov/sites/default/files/2023/05/Music%20Student%20Friendly%20Standards%20and%20LPs.pdf>.

¹⁴ Arizona Arts Standards Revision Team, "Welcome to Arts Education," *Arizona Department of Education*, last modified 2013. <https://www.azed.gov/standards-practices/k-12standards/arts-standards>.

organization memberships, events, or additional references are offered through their current school district, can be purchased by the school for classroom use, or if this will be an out-of-pocket expense for the teacher. This can affect a music educator's ability to successfully implement music education in their classroom. For differing school categories, music educators may find these gaps as a challenge when developing curriculum for their classes. Depending on the school's mission and vision, there may be specific expectations a music educator will be required to incorporate in their curriculum for music class.

Curriculum Requirements per School Model

Public, private, and charter schools have separate requirements for curriculum and resources provided to music educators. Understanding these differences will help aid in further studies and research moving forward. Public schools are regulated by individual states. Teachers working in public schools are required to adhere to state mandates, including teacher certification, standardized testing, and curriculum development. In the state of Arizona, listed under the 2022 Arizona Revised Statutes Title 15 – Education § 15-203 - Powers and duties statute, it states “The state board of education shall: (12) Prescribe a minimum course of study in the common schools, minimum competency requirements for the promotion of pupils from the third grade and minimum course of study and competency requirements for the promotion of pupils from the eighth grade.¹⁵ The state board of education shall prepare a fiscal impact statement of any proposed changes to the minimum course of study or competency requirements and, on completion, shall send a copy to the director of the joint legislative budget committee and the director of the school facilities division within the department of administration. The state board of education shall not adopt any changes in the minimum course of study or

¹⁵ Powers and Duties; Definition (2022), § 15-203.

competency requirements in effect on July 1, 1998, that will have a fiscal impact on school capital costs.”¹⁶ To summarize, the Arizona Department of Education is required to provide standards for courses of study to adhere to. It further explains in this statute that the Arizona Department of Education is required to enforce the use of standards implementation in public education for all subjects.¹⁷ For arts education, including music, this means curriculum must adhere to the standards provided by the Arizona Department of Education. Public schools must provide music educators with a generalized curriculum and resources for implementation following the state standards. The curriculum and resources provided will differ between school districts.

Private schools have different requirements than public schools. The state of Arizona defines “private school” as a “non-public institution, other than a child’s home, where academic instruction is provided for at least the same number of days and hours each year as a public school.” In the 2022 Arizona Revised Statutes Title 15 – Education § 15-161 - State control over private schools’ statute, it states “Nothing in this title shall be construed to provide the state board of education or the governing boards of school districts control or supervision over private schools.”¹⁸ The Arizona Department of Education does not supervise curriculum in private schools. Private schools are not required to have accreditation, registration, or licensing, and educators are not required to obtain a teaching certification through the Arizona Department of Education, though it is encouraged.¹⁹ For curriculum, the United States Department of Education explains that in the state of Arizona, every child attending private school between the ages of six

¹⁶ Powers and Duties; Definition (2022), § 15-203.

¹⁷ Ibid.

¹⁸ State control over private schools (2022), § 15-161.

¹⁹ U.S. Department of Education, “Arizona State Regulations – Private Schools,” Arizona Department of Education, last modified July 31, 2012. [Arizona State Regulations -- Office of Non-Public Education \(ONPE\)](#).

and sixteen years needs to be provided instruction in at least the subjects of reading, grammar, mathematics, social studies, and science. However, there is no detailed instructions requiring specific components in curriculum.²⁰ The State of Arizona does not currently have a policy regarding testing, textbooks, technology, or professional development for private schools. The curriculum in private schools is derived from the mission of the school. For example, a Christian Academy will cater its curriculum to biblical studies and context.²¹ Depending on the private school, there may or may not be established curriculum or access to resources needed to develop curriculum. Private schools can allow their teachers to develop curriculum that works for their classroom. There may be stipulations for curriculum being taught, such as requiring educators to incorporate specific agendas or ideas to fit the mission of the school.²²

Charter schools share similarities to both public and private schools. According to the Arizona Charter Schools Association, charter schools “must follow all applicable federal and state laws, are considered public schools serving public students while receiving less funding than district schools and reflect the states diversity with a majority-minority enrollment.”²³ Charter schools are similar to private schools as they do not have regulations for curriculum in the state of Arizona, however, charter schools are required to participate in state testing and federal accountability programs. “Charter schools are public schools operating under a contract or charter granted by a public agency or legislative body.”²⁴ Charter schools are not held to the

²⁰ U.S. Department of Education, “Arizona State Regulations – Private Schools.”

²¹ Ibid.

²² Ibid.

²³ Arizona Charter Schools Association, “About Charters - AZ Charter Schools Association,” *Arizona Charter Schools Association*, last modified October 19, 2021. <https://azcharters.org/about-charters/>.

²⁴ Jamey Kelley and Steven M. Demorest. “Music Programs in Charter and Traditional Schools: A Comparative Study of Chicago Elementary Schools.” *Journal of Research in Music Education*, vol. 64, no. 1 (April 2016): 89. <http://www.jstor.org/stable/43900328>.

exact same standards as both public or private schools; however, they must adhere to the regulations of the chartering agency or the contract of the school risks being eliminated.²⁵

In the state of Arizona, it is recited under the 2022 Arizona Revised Statutes Title 15 – Education § 15-183 - Charter schools; application; requirements; immunity; exemptions; renewal of application; reprisal; fee; funds; annual reports:

E. The charter of a charter school shall do all of the following:

3. Ensure that it provides a comprehensive program of instruction for at least a kindergarten program or any grade between grades one and twelve, except that a school may offer this curriculum with an emphasis on a specific learning philosophy or style or certain subject areas such as mathematics, science, fine arts, performance arts or foreign language.²⁶

Charter schools are required by the state of Arizona to have curriculum that meets the state standards. There is flexibility in specific programs, which includes fine arts, but this does not excuse curriculum from adhering to the standards set before the Arizona Department of Education. Music educators should know that while it is required for charter schools to have curriculum, it is not a requirement for them to provide a fully developed curriculum or resources for any subject.²⁷ This will be at the discretion of the educator regarding the curriculum and resources that will be used in the classroom if one is not provided, however, the curriculum will need to follow the Arizona state standards. Depending on the charter school, there may be

²⁵ Kelley and Demorest, “Music Programs in Charter and Traditional Schools,” 89.

²⁶ Charter schools; application; requirements; immunity; exemptions; renewal of application; reprisal; fee; funds; annual reports (2022), § 15-183.

²⁷ Ibid.

regulations for aspects of the curriculum, such as specific components matching the mission of the school, and it may have to be submitted to the administration for evaluation and approval.²⁸

The Process of Curriculum Development

Knowing charter schools are not required to provide curriculum or resources for curriculum development, music educators need to understand the process of creating curriculum and how to determine its success. While there is not a universal method to developing curriculum, there are key elements to know when building a curriculum. Larry Ainsworth explains curriculum as a roadmap guiding the course of learning for students throughout the school year with focus on clearly specified standards, categories of instructional strategies, opportunities for engaged learning experiences, aligned sets of assessment, gauging student progress throughout the course of study, and detailed unit design for assistance with daily and weekly lesson plans. “This comprehensive roadmap needs to present new teachers with a detailed structure and pace to flow and experienced teachers with a flexible framework within which to apply their expertise.”²⁹ He explains that curriculum should be a collaborative model that all teachers are able to follow when planning lesson units and activities.

Curriculum should incorporate all of the following: 1) content and performance standards, 2) a yearlong scope and sequence of what to teach and in what order, 3) a calendar indicating when to teach specific units and a timeline in doing so, 4) lists of related learning activities, 5) suggestions for evaluations or assessments to use in determining student learning, and 6) a list of required or recommended materials and resources.³⁰ While these are generalized

²⁸ Arizona State Board for Charter Schools, “About Charter Schools: State Board for Charter Schools,” *Arizona – Official Website of the State of Arizona*, last modified July 2014, <https://asbcs.az.gov/about-charter-schools>.

²⁹ Larry Ainsworth, *Rigorous Curriculum Design: How to Create Curricular Units of Study that Align Standards, Instruction, and Assessment*. (Englewood, Colorado: Lead and Learn Press, 2010), xx.

³⁰ *Ibid*, 4.

categories, Ainsworth dives deeper into the importance of developing a rigorous curriculum, explaining rigor as the process of deconstructing standards to provide students with opportunities to exercise targeted skill sets at the appropriate level for preparation of related assessments.³¹ A rigorous curriculum includes flexibility to ensure all students will have their learning needs met. For curriculum to be rigorous, there must be adaptability and engagement in classroom experiences to encourage participation in correlation with learning.

Ainsworth continues with an explanation of utilizing a systems approach. He states, “It is essential for everyone to understand that powerful instruction and assessment practices are not separately functioning good ideas but are all part of an intentionally aligned and whole system.”³² Building a curriculum using a systems approach incorporates new methods of teaching, as well as consistent adaptations based on new professional practices that need to be implemented in the classroom. The four specific components comprised in a rigorous curriculum model are standards, instruction, assessments, and data analysis. Ainsworth suggests that educators should have the end goal of the learning objectives in mind before creating units or implementing learning activities. This includes formative post assessments and traditional diagnostic assessments being developed to target the trajectory of learning for students to reach the end goal determined by the educator.³³ To build a strong curricular foundation, there are five foundational steps that must be followed: 1) prioritizing the standards, 2) naming the units of study, 3) assigning priority, standards, and supporting standards to the units, 4) designing a calendar to pace unit learning, and 5) constructing a unit planning organizer.³⁴

³¹ Ainsworth, *Rigorous Curriculum Design*, 7.

³² *Ibid*, 17.

³³ *Ibid*, 24.

³⁴ *Ibid*, 29-30.

Sidney J. Drumheller offers a similar perspective with research focusing on developing curriculum using behavioral objectives and what that process looks like from a systems approach. “The “Systems Approach” in the book title refers to the practice of using experience-based models of processes to identify the elements, relationships, and sequences essential to the production of curriculum materials by a team of specialists.”³⁵ Research focuses on developing curriculum that will assist in changed behaviors and not just the praise of recalled knowledge. The objective of the research is to focus on “identifying characteristics of well-stated objectives, defining a language for classifying, relating, and discussing objectives, defining a procedure for identifying all the objectives appropriate for a unit of instruction, defining a procedure for ordering or programming objectives into an education sequence, and defining procedures needed for communicating specifications for teacher-writers.”³⁶ There will be focus on Drumheller’s explanation of the impact targeted objectives have in curriculum.

Drumheller explains “If one agrees that a clear statement of objectives is prerequisite to good teaching, good curriculum design, and good curriculum materials, then the problem to be concerned with is the best way to write objectives to facilitate maximum and efficient learning.”³⁷ Objectives are broken down into four approaches: instructor oriented, activity oriented, learning oriented, or behavior oriented. The instructor-oriented approach stems from the teacher structuring curriculum based on what information must be relayed through specific activities or lesson units. This approach allows the teacher to create lesson plans in order of material required for teaching and focuses primarily on instruction. “The student is essentially an

³⁵ Sidney J. Drumheller, *Handbook of curriculum design for individualized instruction; a systems approach; how to develop curriculum materials from rigorously defined behavioral objectives*, (Englewood Cliffs, New Jersey: Educational Technology Publications, 1971), 3.

³⁶ *Ibid*, 4.

³⁷ *Ibid*, 9.

observer, usually passive, and often a pawn in the process. The emphasis is on the instructor teaching rather than the student learning.”³⁸ The activity-oriented approach focuses on student participation in lesson units and activities. The teacher focuses on allowing students to discuss and actively engage in curriculum material. “More attention is paid to the structuring of the environment for learning, then to the intended outcomes.”³⁹ The learning-oriented approach focuses on the level of knowledge acquired by the student. This approach focuses more on performance and demonstration of knowledge and is classified as subjective due to the lack of rigor and minimal distinction between knowing and describing or being able to and doing.⁴⁰ Teachers using this approach often present material for assessment success, which encourages an environment of recalling knowledge over learning.

The behavior-oriented approach focuses on long-range terminal behaviors. These behavioral objectives determine what is taught or what activities are presented in the classroom. “Adherents to this approach testify that it provides the key to the development of efficient and effective curricular and methodology. It enables the teacher to identify the learner who does not reach the stated objective, diagnosis difficulties, and prescribe remedial measures.”⁴¹ Teachers focus on student reaction to material and work to adjust lesson plans and activities to meet the needs of the student for a better learning experience. While Drumheller explains the importance of the behavior-oriented approach to curriculum development, it is noted that the learning-oriented approach is the most popular amongst teachers when developing curriculum.

Enlightening music educators with a different approach, Pamela Burnard and Regina Murphy research the latest approaches on developing, delivering and enjoying a creative music

³⁸ Drumheller, *Handbook of curriculum design*, 9.

³⁹ Ibid, 10.

⁴⁰ Ibid.

⁴¹ Ibid.

curriculum. Key topics covered are creative teaching, composition, spontaneous music-making, group music and performance, multimedia use, integration of music, musical play, and assessment and planning. The focus of this educational work derives from the belief that creativity is the basis of music education. “Teaching music creatively involves teachers putting into practice their commitment to children’s music practices in developing a culture of creative opportunities, ensuring their own musical involvement and creative participation alongside the children and building a learning community characterized by trust and openness where both teachers and children feel confident and secure working with and learning music.⁴² Music education should be looked at as an opportunity for students to be innovative and exhibit freedom of expression in the curriculum and learning process. Developing a music curriculum based on creativity will enable students to remain engaged while building knowledge and musical skills.

When exploring a creative music curriculum, the focus is on primary schooling as these children are in the early stages of developing social skills, language, and confidence. Music in primary school lays the foundation for music education moving forward in upper grade levels and into adult life. For the educator, this will require fostering a learning environment, explicitly inviting students to use their imaginations and explore information and activities in new and innovative ways. “Creative teachers work as creativity generators. Creative teachers work with the tools and resources given to them for the process of extending children’s music learning and music making as composers, song makers, notators, performers, improvisers, listeners and cultural makers/consumers. Creative teachers help children to express themselves effectively and

⁴² Pamela Burnard and Regina Murphy, *Teaching Music Creatively*, (New York, New York: Routledge, 2017), xviii.

create music as well as critically evaluate their own work.”⁴³ Placing creativity at the forefront of curriculum will require teacher participation with understanding of what their view of music is versus their students’ view of music and what it means to teach and learn, both in community and curriculum. “Creativity, in essence the ability to respond creatively rises when children produce imaginative activity, which leads to creative products that are judged to be novel variations, original and unexpected.” Creative teaching requires a teacher to believe they are creative before encouraging their students to exhibit signs of creativity, as all human beings are capable of this.

Understanding the core belief of creativity allows us to integrate this concept into curriculum by exploring its role in music education. “Creativity in music, however, is often connected with composing and improvising. But in order to promote musical growth, teachers must constantly endeavor to encourage and help children to respond creatively in their dealings with music.”⁴⁴ For children to understand what it means to be creative; they must encounter an educator that can demonstrate the element of creativity. Research presented by Burnard and Murphy explains threads fostering creative music teaching. These threads include developing a culture of creative opportunities and ensuring the creative involvement of the teacher, watching and listening to children, building learning environments of enquiry, possibility and trust, and fostering learning through imaginative play, exploration, and experimentation.⁴⁵ Educators should consistently be looking for new or innovative ways to present content to students. In exploring these avenues, teachers are given an opportunity to create and innovate new content, while continuing the process of learning themselves. This creates a “holding environment” for

⁴³ Burnard and Murphy, *Teaching Music Creatively*, 4.

⁴⁴ *Ibid*, 7.

⁴⁵ *Ibid*, 8.

learners, which guides them to demonstrate participation and learning.⁴⁶ When giving children the opportunity to express their ideas, thoughts, or feelings, an educator should listen to enhance classroom development. Setting objectives and encouraging children with the opportunity of expressing choice or preference helps build participation and innovation in the classroom. All activities should foster teamwork between teacher and student. Developing a creative music curriculum means working with the students by demonstration and exploration of creative thinking and problem-solving.⁴⁷ When encompassing the idea of a creative music curriculum, music educators have an opportunity to truly connect with students in a way that harnesses participation and creative processing to the highest extent possible.

Importance of Subject Material and Implementation

Knowing what each school model requires of music educators is only a small portion of music curriculum development. The standards provided by each state offer an outline as to what music content is required to be taught per grade level, but it is still at the discretion of the educator to develop a music curriculum that will help students learn and embrace music instruction. There is an array of options for educators to consider when building their own curriculum, including which areas, genres, or subjects of music to teach as well as what approach should be taken in developing and teaching music subject matter.

Bryan Nichols explains the importance of popular music in K-12 schools and its integration into music curricula. He suggests integrating new courses to serve diverse populations will lead to lifelong music making after students finish schooling and states, “I agree that traditional course offerings must evolve to best engage students in those classes and that in

⁴⁶ Burnard and Murphy, *Teaching Music Creatively*, 8.

⁴⁷ *Ibid*, 9.

addition, we should add new, unique offerings to the curriculum that extend the secondary music student population to include more musical styles – solo and collaborative.⁴⁸ He encourages music educators to embrace pedagogical and curricular change outside of the ensemble paradigm to incorporate new courses such as student composed musicals, guitar classes, piano labs, songwriting workshops, music production classes, video game music, and iPad ensemble.⁴⁹ He believes that encouraging students to participate in solo and ensemble opportunities will further promote specialized music courses that will generate a greater demand for music in schools.

Bennett Reimer relates to this ideology by addressing the struggle music education carries in curricula. He discusses the emphasis in performing music in large ensembles and how this has been successful, but music educators must identify whether it is realistic or possible to incorporate other components of music at the secondary level to promote a higher level of engagement or interest.⁵⁰ An important quote from Reimer's article reads "Lemonade awaits us if we grasp the opportunities to serve the musical enthusiasms of all students in addition to those who, we must hope, will continue to opt for our traditional offerings. Every movement in the direction of diverse musical service will make us that much more whole, that much more relevant, that much more central to education rather than as peripheral as we have always been."⁵¹ He takes this a step further by explaining that an educator's current expertise in performance education is essential but should be used as a base or foundation to build on.

Corin Overland discusses the importance of integrated arts teaching and how it can benefit music education. The method known as integrated teaching combines ideas, terminology,

⁴⁸ Bryan E. Nichols, "The Positive Influence of the Popular Music Movement," *Update: Applications of Research in Music Education*, vol. 41, iss. 1 (December 23, 2021): 5. <https://doi.org/10.1177/87551233211067095>.

⁴⁹ Ibid.

⁵⁰ Bennett Reimer, "Another Perspective: Struggling toward Wholeness in Music Education," *Music Educators Journal*, vol. 99, no. 2 (December 2012); 25. <http://www.jstor.org/stable/23364282>.

⁵¹ Ibid, 26.

or examples from multiple, unrelated subjects in ways that encourage a deeper understanding of the material – more than could be accomplished by presenting them separately.⁵² This manner of teaching gives students the ability to relate subject matter and offers a deeper understanding that will challenge their critical thinking thus promoting a higher retention of the material being taught. He explains the importance of integrating core subjects with arts, as the relationship between them will assist with student learning. He further explains that bringing elements of the arts into core content can encourage students to develop new ways of working within their current knowledge set, transfer conceptual understanding, develop relevant skills outside of class, and see lessons as challenges rather than barriers to learning.⁵³

Marilyn Zimmerman discusses a different approach to music curriculum development by insisting on the application of research findings in modern day classrooms. She explains that in music research we need to study the sequential changes in the psychological, cognitive, and affective structures of an individual as he interacts with music.⁵⁴ Zimmerman describes the importance of selective attention in preschool children derived from a developmental sequence and sound discrimination from loudness to timber to pitch. It is explained that a child's cognitive style and conceptual tempo are related to the development of selective attention and listening skills can be easily and effectively developed through cue training and active music participation.⁵⁵ There is further discussion regarding the effect participation in music has on a young toddler's social and physical development. Zimmerman argues the importance of reinforcing receptive and expressive verbal development as well as addressing instructional

⁵² Corin T. Overland, "Integrated Arts Teaching: What Does It Mean for Music Education?" *Music Educators Journal*, vol. 100, no. 2 (December 2013): 32. <http://www.jstor.org/stable/43288812>.

⁵³ *Ibid*, 35.

⁵⁴ Marilyn P. Zimmerman, "Developmental Research and the Music Curriculum," *Bulletin of the Council for Research in Music Education*, no. 155 (Winter 2003): 53. <http://www.jstor.org/stable/40319424>.

⁵⁵ *Ibid*, 57.

problems inherent to conceptual development. The discussion gears towards the importance of developmental research and how compiling data and conducting studies in children allows for an adequate music curriculum to be created.⁵⁶

Erik S. Piazza and Brent C. Talbot discuss the incorporation of creative musical activities (CMAs) in the music curriculum. CMAs include arranging, composing, and improvising activities that allow students to create and innovate new musical works and ideas. They explain the primary focus of music education is centered around creativity and experience as students should participate in music and engage in artistic creation processes directly.⁵⁷ This will enhance their musical abilities and provide success in creativity, diversity, and integration. Often, there are obstacles music educators find when trying to include CMAs in a classroom, including the lack of access to appropriate resources, lack of time available for preparation, or lack of physical space.⁵⁸ This is discussed through a study surveying 314 New York State music teachers, who reportedly felt least prepared to address arranging, composing, and improvising when compared with other 1994 National Standards. Another study addressed in the article states 237 music teachers representing 43 states were surveyed and revealed that only one out of ten felt prepared to teach improvisation and composition as a result of their collegiate training.⁵⁹

Piazza and Talbot found that beyond the music education curriculum, music school faculty commonly focus on the development of technical musicianship skills that center around analyzing and recreating masterworks of Western European and American composers. This focus not only overlooks the diversity of identities, cultures, abilities, interests, and ways of

⁵⁶ Zimmerman, "Developmental Research," 59.

⁵⁷ Erik S. Piazza and Brent C. Talbot, "Creative Musical Activities in Undergraduate Music Education Curricula," *Journal of Music Teacher Education*, vol. 30, no. 2, (August 27, 2020); 40.

⁵⁸ *Ibid*, 42.

⁵⁹ *Ibid*, 48.

music in our communities, but diminishes opportunities for creativity and the development of skills necessary for becoming freelance musicians – once you can fluidly analyze, interpret, perform, and create music.⁶⁰ It is concluded that the incorporation of CMAs is vital to a student’s music education experience as it promotes individual creativity and enhances student’s confidence with performance opportunities. Music educators that incorporate CMAs in their curriculum offer students opportunities to both create and recreate musical ideas which gives them the freedom to respond to and express their lived experiences through arranging, composing, improvising.⁶¹

Evaluation of Music Programs and Preparation

The fact that charter schools have the ability to employ music educators that do not hold teacher certifications raises questions about how these instructors are able to prepare to step into a classroom and teach music. Kelly A. Parkes and Jared R. Rawlings conducted a qualitative study, analyzing music educators and the extent that their education prepared them for teaching assessments. The study was focused on music educators listed at accredited institutions through the National Association of Schools of Music (NASM). Out of 1,500 teachers who received the invitation to participate in the study, 149 completed the questionnaire, which indicated an overall response rate of approximately 9.8%.⁶² Parkes and Rawlings utilized content analysis to evaluate the results of the questionnaire and had an external reviewer to review the data collected. While extensive demographic information is given such as gender, faculty post, education level, state

⁶⁰ Piazza and Talbot, “Creative Musical Activities,” 50.

⁶¹ Ibid, 52.

⁶² Kelly A. Parkes and Jared R. Rawlings, “The Preparation of Music Teacher Educators to Use and Teach Assessment.” *Contributions to Music Education*, vol. 44, (2019); 150.

residence, and race, there is not listed information regarding previous teaching experience of respondents.

Of the 149 respondents, 107 reported not having formal coursework in assessment, 22 did not remember taking a class regarding assessment, and 20 remembered coursework designed for teaching assessment. Of the 20 respondents that reported taking coursework for assessment, 15 respondents reported few assessment techniques being discussed within music education coursework. The study states, “These courses were focused on content related to testing, measurement, and evaluation with little application to music.”⁶³ One respondent who had coursework for assessment in music education responded “The class centered around general music. There were no field experiences, and we did not create our own assessments. I left that class thinking that assessment equals testing and recording results.”⁶⁴

Respondents were also asked to share details of their preparation for teaching assessment. MTE respondents reported a perceived lack of importance and assessment pedagogy. “Assessment pedagogy can be seen as teaching using assessment, strategies or teaching assessment strategies to others or both together.”⁶⁵ From these data, there was a prominent theme of public-school music teacher colleagues not valuing assessment. Many respondents noted lack of interest or cooperation from public school music teacher colleagues, as they do not often use assessments, therefore, do not see the importance of assessments in a music classroom. To conclude the results, respondents agreed that teaching assessment was determined by the educator and their capability, rather than coursework or curriculum.

⁶³ Parkes and Rawlings, “The Preparation of Music Teacher Educator,” 152.

⁶⁴ Ibid.

⁶⁵ Ibid, 154.

Understanding the lack of preparation provided to music teachers through undergraduate and graduate studies helps close the gap on where improvement can happen for music education. Earl Logan III conducts a study with similar findings through Grand Canyon College, located in Arizona. The study was meant to assess the value of music education curriculum at Grand Canyon College through a questionnaire. Graduates who are certified to teach music in public schools were asked to answer questions regarding how adequately they believed the education they received prepared them for the classroom. Earl Logan III explains “An alarming number of beginning music teachers are indicating a rather large difference between what they are being taught in college and what is actually needed to teach in a successful way. It is not uncommon to hear from music teachers that they really felt like much of their undergraduate music education was irrelevant.”⁶⁶ He also clarifies that Grand Canyon College had never previously evaluated the effectiveness of their program in preparing music teachers for the classroom.

The study was primarily focused on evaluating the music education curriculum at Grand Canyon College through public school music teachers who graduated between 1972-1983.⁶⁷ It should be noted that this research dates over twenty years ago. This study is used for analysis because it is the only study located that was conducted in the state of Arizona. There were a number of curricular areas evaluated, including music theory, music history, and ensembles. This data was compared to East Texas Baptist College and Missouri Baptist College, two institutions that carry similar requirements for certification and courses offered.⁶⁸ The graduates included in the study are only students who have graduated from one of these three colleges and are certified to teach music in public schools. There were no educators included that did not carry

⁶⁶ Earl Logan III, " An Assessment with Recommendations for the Music Education Curriculum at Grand Canyon College (Liberal Arts; Baptist; Arizona)," Order No. 8329985, Arizona State University, (1983); 2.

⁶⁷ Ibid, 15.

⁶⁸ Ibid, 5.

certifications.⁶⁹ It is noted that in 1982, one year prior to the published study conducted by Earl Logan III, Grand Canyon College reported 98% of education graduates being placed in teaching positions and 100% of music education graduates being placed.⁷⁰ Each individual competency found on the questionnaire was directly drawn from the Teacher Education in Music: Final Report⁷¹, which is a resource assisting educators in evaluations and assessments. Grand Canyon College music faculty were given an opportunity to suggest criticisms that related to the questionnaire presented to the graduates.⁷²

Of the possible graduates surveyed, 75% responded. The survey included questions regarding teaching experience, four-year curriculum requirements, effective requirements, and individual comments of the graduates.⁷³ Questionnaires were mailed out to 84 graduates, of which 63 responded. To determine if undergraduate music education at Grand Canyon College had adequately prepared graduates for public school teaching, a Z test (a test using statistics to measure data) was used to determine competency. Graduates reported they were not prepared to teach improvisation but were adequately prepared to teach music history.⁷⁴ Graduates felt prepared in the area of conducting, however, they agreed there was a discrepancy on teaching how to select repertoire for ensembles. Preparation for the performance of ancillary instruments was average except with guitar. "Secondary instrument preparation was significantly well taught except in the case of woodwinds. Less than 30% of the graduates felt adequately prepared and thus, the hypothesis of adequate preparation was soundly rejected in that competency."⁷⁵

⁶⁹ Ibid, 6.

⁷⁰ Logan III, " An Assessment with Recommendations," 12.

⁷¹ Music Educators Journal, "Teacher education in music: final report," *The National Association for Music Education*, vol. 57, no. 2, (Washington D.C.: Sage Publishing, Inc, 1970), 33-48.

⁷² Ibid, 14.

⁷³ Ibid, 43.

⁷⁴ Ibid, 52.

⁷⁵ Ibid, 69.

Graduates felt applied music was very well taught. The lowest scoring competencies came from the area of music methods. Ensembles scored the highest for competencies, with no percentage below 93%.⁷⁶ In comparison with East Texas Baptist College and Missouri Baptist College, evaluations were similar, showing differences in music methods and music theory.⁷⁷

In addition to calculated evaluations, graduates were given an opportunity to write additional comments regarding the effectiveness of their undergraduate music education experience, and how it prepared them for public school teaching. While there is no way to evaluate comments numerically, it is clear graduates did not feel they were adequately prepared in certain areas, particularly music education methods. “Many graduates felt that their methods courses were not applicable to the situations they found themselves in as teachers. In addition, several surveys indicated that the majority of their music methods were learned from summer workshops at Arizona State University, student teaching, education courses, or on the job as public-school music teachers.”⁷⁸ to conclude the study, Grand Canyon College graduates indicated they were adequately prepared in the areas of music history, applied music, ensembles, and their specialized area of music study. However, there is room for improvement in the areas of music theory, conducting, and ancillary instruments, and music methods.⁷⁹

Analyzation of preparedness within degree programs is a great step towards understanding music educators’ readiness for teaching in a classroom. Nancy H. Barry and Sean Durham conduct a more recent study on a university-based summer practicum experience for pre-service teachers. The study conducted by Barry and Durham served to explore how a music learning experience with community children would impact pre-service teachers’ ability to

⁷⁶ Music Educators Journal, “Teacher education in music: final report,” 73.

⁷⁷ Ibid, 86.

⁷⁸ Ibid, 89.

⁷⁹ Ibid, 94.

develop and lead music learning experiences.⁸⁰ The study took place in an on-campus summer enrichment program working with fifty-five children at preschool and primary age ranges.⁸¹ The study had twenty-four university students participate. Students were divided equally and assigned to either work with preschool or primary children in separate classrooms, having distinct responsibilities of either planning and conducting curriculum with small or large groups, planning and maintaining physical environment and interest areas to support engagement in the classroom, or observing and assessing information about the students while documenting small and large group experiences for reflection, while communicating with parents weekly.⁸²

The study included evaluation of specific processes: wonderful learning experience, musical self-efficacy, bridging cultural boundaries, developmentally appropriate music curriculum, and making connections. Results showed the students had positive experiences but did not enjoy the music selections that were given during the experience. With that being said, participants noted the music was able to assist in bridging cultural boundaries amongst children with language barriers and different cultural backgrounds. Participants expressed how they enjoyed the opportunity to work with children but felt a struggle with their own lack of musical training.⁸³ Results also showed that the curriculum and materials participants were given played a huge role in the outcome of student engagement. One participant, who noted that their group deviated from the curriculum, offered the realization that it might have been a much different experience had they stuck to the material provided.⁸⁴ Ultimately, the integration of music through the provided curriculum was a positive experience for all participants, with self-

⁸⁰ Nancy H. Barry and Sean Durham, "Music in the Early Childhood Curriculum: Qualitative Analysis of Pre-Service Teachers' Reflective Writing," *International Journal of Education and the Arts*, vol. 18., no. 16, (April 2017): 2.

⁸¹ Barry and Durham, "Music in the Early Childhood Curriculum," 6.

⁸² *Ibid.*

⁸³ *Ibid.*, 11.

⁸⁴ *Ibid.*, 12.

assessment and understanding of where they lacked in music skill or knowledge. The study concluded by explaining professional development including collaboration with children is effective in preparing pre-service teachers for the classroom and more studies should be conducted about the role of music in both celebrating and bridging cultural differences.⁸⁵

Janet L.S. Moore conducted a similar study, where a professional development program was administered for music educators to assist with enhancing growth of knowledge base and actions.⁸⁶ This was developed on the premise that music educators need to continue learning and developing new skills to remain effective in the classroom. The program developed a music curriculum for kindergarten through twelfth grade students, establishing music technology in classrooms and assisting with teaching music literacy and composition techniques. The program was also designed to help with assessment of learning, reflection of staff development, and mentorship in at risk schools.⁸⁷ This three-year professional development program consisted of assessing the examination of training in specific music education methods and techniques and initiatives for music educators to introduce targeted activities that encourage continued participation in their classrooms. There were three training areas for assessment, which included the use of general and music technology in teaching, methods in teaching music literacy, and methods in teaching music composition or arrangement.⁸⁸ Five initiatives designed for assessment focused on mentoring and peer coaching, establishing a learning community, reflective practice, online communications, and collaboration and curriculum writing and

⁸⁵ Barry and Durham, "Music in the Early Childhood Curriculum," 14.

⁸⁶ Janet L.S. Moore, "Assessment of a professional development programme for music educators," *Music Education Research*, vol. 11, iss. 3. (September 23, 2009): 319-333. <https://doi-org.unco.idm.oclc.org/10.1080/14613800903144304>.

⁸⁷ *Ibid*, 320.

⁸⁸ *Ibid*, 323.

assessment. The major focus of the program was the utilization of technology and music technology while teaching music.⁸⁹

Results of the study showed growth in music knowledge and ability to keep students engaged in new music activities that integrated with other subject areas. These new lessons were research and standards based, assisting in “the development of young students composing and arranging abilities, teachers’ effective strategies for teaching composition and improvisation, creation of assessment rubrics and assessment banks applicable to the systems curriculum, and online journaling and communication systems specific to the school district.”⁹⁰ Teachers that participated in the program reported developing more confidence in their ability to present new material while building on their leadership skills. The study concludes with a recommendation of integrating technology into music education using active training sessions with hands-on applications of music technology. Overall, having the professional development program was a positive experience for the educators that participated.⁹¹

Relating to teacher confidence involving professional development programs, Benjamin Thorn and Inga Brasche created a pilot program consisting of professional development workshops working to assist primary teachers with their ability to implement music curriculum confidently. The research analyzes the capabilities of music educators as either having or lacking the education and training needed to teach music effectively. Disparate levels of preparedness caused inconsistent music education for students in the same region. Even universities in the same area were inconsistent in the amount of time provided for units covering creative arts

⁸⁹ Ibid, 325.

⁹⁰ Moore, “Assessment of a professional development,” 327.

⁹¹ Ibid, 330.

subjects.⁹² With the inconsistency in training and education, Thorn and Brasche believed there was need for a program to assist in these areas. “The program aimed to cover aspects of each key curriculum element (singing, instruments, movement, organizing sounds and listening) Participants were surveyed before and after the program to assess what impact the program had.”⁹³ In order to collect the data, participants were given a survey to complete.

The results showed surveys using a seven-point Likert scale. Each statement given by the participants was divided into the category of either skill set, initiative, or creativity. There was a consensus between participants that improvement was made through the pilot program to enhance confidence in the key curriculum elements covered regardless of education and experience. “The program does seem to have given the participants more confidence or awareness of their own creativity, with ratings again improving in this area.”⁹⁴ Participants noted that they were less self-conscious when using their singing voice during activities then when they began the pilot program. For the category of initiative, participants stated improvement in the areas of “sourcing musical repertoire, finding musical resources, and adapting everyday items for music classes.”⁹⁵ Overall, the pilot program showed improvement in these areas, and it is recommended that teachers participate in professional development programs to help continue building their skills and confidence.

Evaluating the success of preparing music educators for the classroom includes integration into the school district. Since charter schools are not required to hire educators with teaching certifications in the state of Arizona, it should be examined how well educators are

⁹² Benjamin Thorn and Inga Brasche, “Improving Teacher Confidence – Evaluation of a Pilot Music Professional Development Program for Primary Teachers,” *Australian Journal of Music Education*, vol. 53., n. 1. (2020): 41.

⁹³ Thorn and Brasche, “Improving Teacher Confidence,” 42.

⁹⁴ *Ibid*, 45.

⁹⁵ *Ibid*, 44.

being prepared to teach in a classroom through school districts. Matthew B. Gambler talks about music encompassing other core subjects like math, history, and science, and how it should carry more importance in school systems.⁹⁶ He challenges administrators, pleading the importance of music education and why there should be a curriculum developed within each school district. He does this by expressing the importance of music education, and how it contributes to cognitive development as well as the importance music plays in everyday life. Its unique ability to allow expressiveness fuels critical thinking and innovation amongst students.⁹⁷ The study conducted identifies the necessity of music curriculum and how music is an essential component to every school. A survey was sent to 165 music educators teaching in grade levels kindergarten through twelfth grade in all areas of music, including general music, choir, band, strings, and instrumental lessons. Of the 165 music educators, 137 were able to receive the emailed survey.⁹⁸ The survey asked questions regarding staffing, scheduling, curriculum, and budgeting of music education programs within the Berks County school district in Pennsylvania.

Of the 137 music educators that received the survey via email, 46 responded. The data showed respondents felt there was room for improvement in every area of questioning, ranging from staff assignments to curriculum, budgeting, and support. Gambler explains “There are many characteristics that make a successful music program. In order to be considered excellent, schools must offer their students a music program driven by a curriculum that is sequential, that provides many opportunities for students to sing, read music, play an instrument, listen, and move to music, and improvise and compose music, as well as one that meets the requirements

⁹⁶ Matthew B. Gambler, "The Importance of Music Education and Reasons Why Administrators Should Develop Curriculum, Schedules, Budgets, and Staffing to Meet the Needs of the Music Program and its Students." Kutztown University of Pennsylvania, Order No. EP21295, (Kutztown, Pennsylvania: ProQuest Dissertations Publishing, May 2003), 14. <https://unco.idm.oclc.org/login?url=https://www.proquest.com/dissertations-theses/importance-music-education-reasons-why/docview/305265072/se-2>.

⁹⁷ Ibid, 33.

⁹⁸ Ibid, 48.

outlined by the national or state standards.”⁹⁹ It is crucial for any music program to have all of these elements in order to properly implement music learning. For curriculum development, educators must have adequate staffing, budgeting, scheduling, and curriculum to effectively teach. The National Association for Music Education (MENC) outlines guidelines for school districts to implement to provide adequate music education to their students, including the ratio of 1 general teacher for 400 students at the elementary level.¹⁰⁰ Music programs should have a designated classroom that is not used for multiple purposes. In terms of scheduling, music educators should not have duty schedules, such as additional tasks or obligations outside of the music department, as extensive as class schedules as this could impact quality of teaching due to lack of preparation. The purpose of advocacy for music educators in this case, as opposed to all educators, stems from the rigorous demand of music extending to multiple grade levels and class sizes with minimal time, resources, or space for adequate preparation and implementation.¹⁰¹

With this in mind, the research suggests music specialists need to be certified to teach music in order for the music program to be successful. For instruction of music curriculum, Gambler addresses a similar study conducted by Susan J. Byo regarding the effectiveness of music education curriculum implementation from certified music teachers to non-certified music teachers. Byo addresses important factors presented by MENC to effectively implement music curriculum into schools. Starting with music specialists, Byo claims “Researchers have found that a teacher’s level of subject matter competence is the prime predictor of student learning and should be the major component of teaching preparation. Certified music specialists have spent a minimum of four years plus several pre-collegiate years training in music, whereas generalists, in

⁹⁹ Ibid, 65.

¹⁰⁰ Gambler, “The Importance of Music Education,” 68.

¹⁰¹ Ibid, 69.

most cases, take on one semester course as their preparation.”¹⁰² She continues to address differences between certified educators (specialists) versus non-certified educators (generalists) through confidence in musical ability and training correlation with national standards and instruction.

The research presented surveyed 244 participants, 122 elementary music teachers and 122 fourth grade generalists, with questions addressing national standards for music at the elementary school level. Both groups of educators received the same questions focused on the same national standards. Of those 244 participants, 72.5% of surveys were completed. The results of the survey showed “generalists are considerably less comfortable than music specialists in teaching all of the content standards.”¹⁰³ There was also a notable difference between what each category of educator was comfortable teaching. While music specialists were comfortable with singing, listening/analyzing, and evaluating, generalists favored the understanding of relationships between music and other subjects, and understanding music and relation to history and culture.¹⁰⁴ The results also showed generalists were less comfortable with administering and measuring evaluations. Music specialists acknowledged the importance of utilizing and teaching national standards, while generalists disagreed, claiming that it was not their responsibility to teach most standards.¹⁰⁵

In regard to collaboration, generalists expressed a need for working with music specialists in order to effectively implement content standards into instruction. On the contrary, music specialists acknowledged the difficulty in collaborating as music generalists should be

¹⁰² Susan J. Byo, “Classroom teachers' and music specialists' perceived ability to implement the national standards for music education,” *Journal of Research in Music Education*, vol. 47., iss. 2. (United States: National Association for Music Education, 1999), 113.

¹⁰³ Ibid, 117.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid, 118.

sufficiently equipped to teach the curriculum on their own and it would take time away from their classes.¹⁰⁶ Overall, research concludes by acknowledging a shortage of instructional time from both music specialists and generalists. There is acknowledgment from music specialists that they are more comfortable with the standards, whereas generalists feel they need more support or collaboration with music specialists in order to adequately implement music standards into instruction. Both specialists and generalists agreed of needing additional training as well as resources of time, equipment, and materials for successful implementation of the national music standards.¹⁰⁷

Music Education in Charter Schools

Developing a high-quality curriculum is the core of a music educator's successful implementation of music instruction. This correlates with understanding the expectations of the charter school, including what music course offerings are provided to students and what the set expectation will be for curriculum in those courses. James R. Austin and Joshua A. Russell conducted a study using a 27-question survey sent to the administrations of 400 charter schools in 15 states. "The purpose of the study was to explore the status of music in public charter schools. More specifically, we considered course offerings, instructional time, student participation, teaching facilities, teacher qualifications, and institutional support related to music instruction."¹⁰⁸ Austin and Russell only received information back from 122 charter schools, representing 25 elementary schools, 36 secondary schools, and 61 elementary/secondary schools in all 15 states. The states surveyed were Arizona, California, Colorado, Florida, Georgia,

¹⁰⁶ Byo, "Classroom teachers' and music specialists'," 119-120.

¹⁰⁷ Ibid, 121.

¹⁰⁸ James R. Austin and Joshua A. Russell, "Charter Schools: Embracing or Excluding the Arts?" *Diverse Methodologies in the Study of Music Teaching and Learning*, eds. L. K. Thompson and M. R. Campbell (Charlotte, NC: Information Age Publishing, 2008), 170.

Massachusetts, Michigan, Minnesota, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Texas, and Wisconsin. Austin and Russell assert that, “Despite the low response rate, schools in our sample were reasonably representative of the larger population of charter schools in the United States.”¹⁰⁹

Austin and Russell found that music instruction was part of the regular curriculum in 70% of participating charter schools and while there were several schools that did not offer music class during regular school hours, they did offer after school or extended day options for students to take private lessons or participate in informal extracurricular activities.¹¹⁰ The data also showed that availability of music instruction was associated with grade level configuration. 84% of schools with elementary or secondary grade levels offered music classes. Of those, 64% were elementary and 53% were secondary. “For charter schools that offer music instruction, an average of 64% of students are enrolled in general music, 14% are enrolled in choir, 10% are enrolled in band, and 3% are enrolled in orchestra.”¹¹¹ Austin and Russell were not able to locate published research examining music education within charter schools before their study and they wanted to take the initiative in analyzing whether students had an opportunity to participate and learn music education. “We launched this investigation by posing the question – are charter schools embracing or excluding the arts? Our answer is a qualified *neither*. Administrators’ responses imply that music as a representative arts discipline is offered in a majority of charter schools, and that a majority of charter school students likely receive instruction in music ... as such, one can hardly conclude that charter schools are neglecting the arts.”¹¹²

¹⁰⁹ Austin and Russell, “Charter Schools,” 171.

¹¹⁰ *Ibid.*

¹¹¹ *Ibid.*, 174.

¹¹² *Ibid.*, 176.

Austin and Russell conclude their findings by explaining that music instruction provided in charter schools appears to fall below the standard of traditional public schools. This is due to the utilization of year-long music study limiting the extent to which students can truly embrace learning music.¹¹³ This is in reference to the lack of additional courses and extracurricular activities that could be offered outside of general music classes and ensembles. They raise concerns regarding political influence on charter schools impacting music education over parent, student, and teacher advocacy. It is clear there is a lack of research in this area as they state that further studies should be conducted to analyze specific curricular materials and framework for music classrooms. “Case studies would better allow researchers to explore the quality of music, instruction and learning. Policy analyses are needed to further explore relationships among charter school legislation, school creation, teacher hiring and retention, trends, curricular ideology, and school accountability practices.”¹¹⁴ Austin and Russell express concern regarding charter schools employing fewer highly qualified music teachers than traditional public schools as this is one aim of charter school legislation, providing flexible hiring criteria, and procedures.¹¹⁵ In conclusion, the article explains the need for further research to better analyze the success of music instruction in charter schools.

James Kelley and Steven M. Demorest conduct a similar study for charter schools in the city of Chicago, with a focus on elementary schools. This study aims to compare music offerings in charters schools with traditional public schools located in the same region. Before discussing details of the case study, Kelly and Demorest address the previous study conducted by Austin and Russell, as well as a separate study conducted by Kenneth Elpus that builds on research in

¹¹³ Austin and Russell, “Charter Schools,” 177.

¹¹⁴ Ibid.

¹¹⁵ Ibid, 179.

New York City charter schools. They explain how the low response rate each study received (below 50%) impacted results, while confirming the comparison to traditional schools is limited. “While these initial studies offer a glimpse into the music programs of charter schools, more study is needed to fully understand the incidence of music instruction with charter schools and how it compares with that of traditional schools.”¹¹⁶ These studies laid a foundation for the current data presented by Kelley and Demorest comparing music instruction in charter schools to public traditional schools within Chicago, Illinois.

This study presented a specific focus on music offerings and their relationship to school type as well as whether music was offered as a required course, an elective, or an extracurricular activity. Other factors included facilities, number of music teachers, teacher expertise, and frequency of instruction.¹¹⁷ The survey instrument was a designed interview protocol addressing 18 questions via phone from school personnel. The questions were placed in 3 separate categories: amount and type of music instruction, music program resources, and extracurricular music activities.¹¹⁸ “The number of schools with complete survey results include 53 traditional schools and 45 charter schools.”¹¹⁹ Out of 98 schools, 57 schools (58%) reported offering music during normal school hours. This was compared to national data reported by the U.S. Department of Education, which showed 89% of public schools offered music during normal hours. Kelley and Demorest’s results also indicated there was a large correlation between the frequency of music programs and the school size.¹²⁰

¹¹⁶ Jamey Kelley and Steven M. Demorest, “Music Programs in Charter and Traditional Schools: A Comparative Study of Chicago Elementary Schools,” *Journal of Research in Music Education*, vol. 64, no. 1 (April 2016): 92. <http://www.jstor.org/stable/43900328>.

¹¹⁷ Ibid.

¹¹⁸ Ibid, 95.

¹¹⁹ Ibid, 96.

¹²⁰ Ibid.

“Of those 57 schools with music programs, 74% offered compulsory music classes to all of their students. The majority of the compulsory music classes was in the form of general music classes with a small number reporting instrumental (1), choral music (1), and music and movement (2).”¹²¹ Data showed that 71% of music programs in charter schools and 77% of music programs in traditional schools had compulsory music classes for all grade levels.¹²² The study concluded with Chicago Public Schools offering less music instruction in elementary schools than the national average compiled by the U.S. Department of Education, regardless of school type. However, it is important to note that in this study, charter schools offered significantly more music instruction than in public traditional schools, though it warns to interpret these results with caution because of the low response rate to the study.¹²³ There was a connection to the study conducted by Austin and Russell, who also found that the size of the school correlates with music instruction in charter schools. Kelley and Demorest agree with the previous study conclusions that more research needs to be conducted to further understand how successful arts education is implemented in charter schools.¹²⁴

While analyzing data collected for music instruction in charter schools, there should be additional understanding from the perspective of charter school music educators. Lisa D. Martin writes on the account of Holly, a non-certified music educator working in a public charter school. Throughout the study, this educator is only referenced by her first name. It is not specified as to why; however, this does provide her confidentiality. “Data were collected over six months in the form of semi structured interviews, teaching and performance observations, and

¹²¹ Kelley and Demorest, “Music Programs in Charter and Traditional Schools,” 98.

¹²² Ibid.

¹²³ Ibid, 100.

¹²⁴ Ibid, 104.

artifact analysis.”¹²⁵ Holly became a second-career music educator after working in private lesson instruction and directing community music theater. A single instrumental case study focused on Holly due to her life experience as she did not become a classroom teacher until she was in her 50s.¹²⁶ “Data reflecting memories, feelings, or experiences that had either a positive or a negative effect on Holly’s life as a music pedagogue were examined alongside feelings of career conflict, career choice, and life turning points to provide further context.”¹²⁷ Upon data collection, it was concluded that Holly chose the unconventional path, leading her to become a music educator in a public charter school due to previous confictions exploring personal musicianship and engaging in self-exploration.¹²⁸

When analyzing her teaching experience, it was evaluated that Holly brought significant teaching experience to the classroom because she had previous involvement working in a private studio, as well as directing for a music theater company. “In many ways, these experiences translated well to her responsibilities at Hilltop Middle School, and Holly felt largely confident in her pedagogical skill sets.”¹²⁹ Holly faced difficulties in her first-year teaching at Hilltop because she was the third choir director there in the past three years and noticed students did not take kindly to her. “Part of the struggle, Holly noted, was rooted in re-shaping her student’s perspective of realistic performance expectations. The students had developed an elevated notion of what repertoire they should be performing. Given her experience with middle school vocalists, Holly had strong convictions about what was developmentally appropriate for her students, and the disparity between her beliefs and the students’ preferences caused tension with the select

¹²⁵ Lisa D. Martin, “A Case Study of a Noncredentialed, Second-Career Music Educator,” *Journal of Music Teacher Education*, vol. 28, iss.1 (October 2018): 83. <https://journals-sagepub-com.unco.idm.oclc.org/doi/epub/10.1177/1057083718788017>.

¹²⁶ Ibid, 86.

¹²⁷ Ibid, 90.

¹²⁸ Ibid, 92.

¹²⁹ Ibid, 95.

choir.”¹³⁰ Holly did recognize gaps in the context of formalized music teacher preparation and discussed the limitations of what options were available to her as a second-career teacher. Holly states “I would certainly pursue additional teaching education if it wasn’t cost and time prohibitive for me to do so...if I had access to some online education classes that weren’t necessarily going to allow me to get a full teaching license, but possibly some kind of limited license, I would definitely pursue that.”¹³¹

While discussing the results of the study, Martin explains that music educators should be aware of limitations for persuading students to pursue music as a career and the high demand for recruitment within the community for musicians to pursue teaching as a second-career choice. “Although noncredentialed teachers’ career paths may be somewhat unconventional, it is important to acknowledge relevant career experiences as valuable to their potential as pedagogue.”¹³² She uses the information provided by Holly to conclude the study by suggesting that current faculty who oversee music teacher education programs should have serious discussions with K-12 administration regarding the differences in hiring non-credentialed music educators versus certified music teachers. “Such a dialogue could include educating administrators about which music skills and content knowledge are developed in traditional or alternative certification programs, so hiring committees can make more informed decisions when comparing a non-credentialed teachers’ preparation to that of a licensed candidate.”¹³³ Martin closes with advising reevaluation of what it means to be a qualified music educator and

¹³⁰ Martin, “A Case Study of a Noncredentialed,” 96.

¹³¹ *Ibid*, 97.

¹³² *Ibid*, 98.

¹³³ *Ibid*, 99.

suggesting administrations make informed decisions when considering non-traditional candidates for music teaching positions.¹³⁴

With presented literature highlighting gaps in research for music education in charter schools, music educators should be aware of areas of limitations and potential lack of resources provided for music education implementation. David M. Hedgecoth discusses the true concerns he has with music education in charter schools. He begins by addressing charter schools' evolution and the appeal of school choice. He states, "Educational options can be appealing to many families and then areas where school systems have struggled to prepare students for college in the workplace, the allure of educational choice is potent."¹³⁵ This article dives into the complex issues of freedom to choose versus maintaining the integrity of the content being taught, specifically music education. He goes on to explain the music educator should be concerned because music is particularly vulnerable as it is not considered essential and is often advertised as an after-school club.¹³⁶ He addresses the concern of seeking superior curricular alternatives for the children and how parents may in fact be restricting the comprehensive nature of the education their children receive. In cases of charter schools with no or limited music instruction, parents' choices are relegating their children to a less complete, less culturally comprehensive educational experience.¹³⁷

Hedgecoth continues to discuss the complexity of charter schools funding and their accountability to the organization that sponsored that charter. "Charter schools are recognized as part of the public education system; however, they are not held to the same curricular and

¹³⁴ Martin, "A Case Study of a Noncredentialed," 99.

¹³⁵ David M. Hedgecoth, "Charter Schools and Musical Choice," *Philosophy of Music Education Review*, vol. 27, no. 2 (Fall 2019): 195. <https://doi.org/10.2979/philmusieducrevi.27.2.06>.

¹³⁶ Ibid, 196.

¹³⁷ Ibid, 198.

procedural standards as traditional public schools due to decreased funding from the state. Not all charters are bad, but many lack the resources to operationalize true educational choice and curricular innovation.”¹³⁸ He raises concerns regarding policies, missions, and reported data statements surrounding current charter schools. As Hedgecoth dives further into his research, he quotes Mark Berends explaining “With slim budgets, reduced staffing, and smaller student enrollments, charter schools have been viewed as economic windfalls, sometimes functioning at 40% less than the cost of a traditional public school.”¹³⁹

This is tied to charter school music teachers as he raises concerns for challenges those teachers may face. Charter school music teachers are often new to the teaching profession and are compensated at lower pay scales than public-school educators.¹⁴⁰ Additionally, “these teachers have limited voice due to their lack of classroom experience, and ability to organize or be represented by a union, and, contrary to original charter philosophy, limited involvement in the development of the school mission and curricular decision-making process.”¹⁴¹ To round out the article, Hedgecoth addresses music education concerns in charter schools. He raises questions for educators to consider in terms of what music educators should expect of charter schools moving forward. Hedgecoth closes the article with this hopeful statement: “Although the present image of charter school music education may be perceived as bleak, I believe that charter schools present music educators with a unique opportunity to truly expand and re-envision how music education can live and thrive in charters as it has for decades in traditional venues.”¹⁴²

¹³⁸ Hedgecoth, “Charter Schools and Musical Choice,” 198.

¹³⁹ Mark Berends, “Sociology and School Choice: What We Know After Two Decades of Charter Schools,” *Annual Review of Sociology*, vol. 41, (April 29, 2015): 160. <http://www.jstor.org/stable/24807594>

¹⁴⁰ David M. Hedgecoth, “Charter Schools and Musical Choice.” *Philosophy of Music Education Review*, vol. 27, no. 2 (Fall 2019): 199. <https://doi.org/10.2979/philmusieducrevi.27.2.06>

¹⁴¹ Ibid.

¹⁴² Ibid, 202.

Similar to Hedgecoth, Lisa Martin voices her concerns with the era of school choice. In this journal article, she begins with stating “As the number of alternative schooling options increases, so may the number of uncertified music teachers, raising concerns about regulating teacher quality in the music classroom and the feasibility of creating equitable school music education experiences for all K-12 students.”¹⁴³ She continues by speaking on the shortage of educators available to teach, resulting in schools using non-certified educators to fill hard-to-staff positions. Martin voices concerns for music course offerings, stating “The rise of non-traditional schools has triggered a research interest in those schools’ music offerings, curriculum, and personnel, specifically within charter schools. For example, Austin and Russell found that traditional schools were more likely than charter schools to offer music instruction. Traditional schools were also more likely to have a formal written music curriculum.”¹⁴⁴ Martin does provide a more positive outlook by addressing that non-traditional schools may offer more competitive options than traditional schools due to the curricular freedom afforded and it could be beneficial for music programs. However, she continues with concerns about the dramatic contrast in a students’ music experience providing dramatic contrast depending on the school choice. There is also cause for concern regarding a music educator’s ability to continue a students’ music education experience when transitioning schools as there may be a gap in music subject matter taught.¹⁴⁵

An article from a former charter school student’s point of view, published through the National Alliance for Public Charter Schools, gives a contrasting perspective. Kris Brooks is a renowned professional singer who shares her personal experience at a charter school and how it

¹⁴³ Lisa Martin, “Music Education in the Era of School Choice,” *Music Educators Journal*, vol. 105, no. 1 (September 2018): 41. <https://www.jstor.org/stable/26588673>.

¹⁴⁴ Ibid, 42.

¹⁴⁵ Ibid, 43.

enhanced her opportunity to become a successful musician. She reflects on her experience by stating “I am so grateful for the amazing resources, opportunities, and experiences that only a child at a performing arts school could have. I’ve never envisioned doing anything else besides music, and I was constantly in an environment that supported that vision.”¹⁴⁶ With charter schools having the flexibility to promote curriculum at their discretion, she was able to attend a school that was centered around the primary focus of performing arts.

Brooks attended Lehigh Valley Charter High School for the Arts, located in Pennsylvania. This charter school was centered around fine arts and encompassed arts in every subject. She defends her education by saying “I had teachers that really cared to invest in me with the musical knowledge they held. This was also due to the fact that my school was pretty small, and my teachers had the time to give me the attention that I needed.”¹⁴⁷ She even goes as far as to say “It was a creative environment that promoted a sense of freedom of expression, and the fact that half of my day was dedicated to music... I could not ask for more!”¹⁴⁸ Her experience attending a charter school inspired her to attend the Berkeley College of Music and work with local organizations within her community to provide after school opportunities, including a program she started called Black History of Celebration through Music. This organization focuses on empowering youth, with attention to youth of color, teaching them the history of America through music.¹⁴⁹ This article demonstrates how charter schools can provide a diverse educational experience for students who would not receive this in a public-school setting and expresses the importance of choice.

¹⁴⁶ Kris Brooks, “A young woman's journey from a charter school to a successful career in the music industry,” National Alliance for Public Charter Schools (blog), February 21, 2019, <https://www.publiccharters.org/latest-news/2019/02/21/young-womans-journey-charter-school-successful-career-music-industry>.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

CHAPTER III

ASSESSMENTS

Analysis of Reviewed Literature

The purpose of this document is twofold: 1) to provide a detailed examination of resources available to charter-school music teachers in Arizona and 2) to propose research tools that could be utilized to collect data from current music teachers in Arizona charter schools. Data reveals the importance of defining curriculum and understanding the process of curriculum development as well as curriculum requirements per school category and subject material relevant to implementation. References to the Arizona Department of Education are presented as a means of establishing an understanding of specific state curriculum development and implementation standards. In addition to the evaluation of preparation from music programs in relation to current research regarding music education in charter schools. Developing curriculum serves as a foundational component for teaching music in any school category. Without a well-developed curriculum, music educators will struggle with implementation of lesson units and activities. This research demonstrates a consensus of key components needed in a curriculum, which include 1) a structured plan for the year detailing end goals for each unit of study, 2) assessments for tracking knowledge growth and skill building, and 3) activities relating to unit material with continued challenge through progression.

Having a well-developed curriculum is essential to harnessing a musician's ability to create, perform, respond, and connect as instructed in the music state standards provided by the

Arizona Department of Education. Charter schools must adhere to the state standards when implementing curriculum as authorized by the state of Arizona, however, they are not responsible for providing a fully developed curriculum or resources to music educators.

Developing a curriculum requires music educators to understand what information needs to be taught throughout the school year per subject and grade level, as well as how to incorporate standards set by the state and how to administer assessments to track learning. Curriculum should be tracked by calendar to know the order of content and what needs to be taught in each unit. To have a rigorous curriculum requires music educators to break down standards in a flexible way that will provide students with opportunities to engage in content and develop necessary skill sets. This will prepare students for assessments and help with content retention.

With charter schools not requiring certification, it has been shown in the current research provided that many educators hired to teach music are considered “underqualified” or not as well equipped as music teachers in traditional public schools that hold music teaching certifications. When discussing preparedness, there was a consensus amongst music educators that were recent graduates of a music education degree program explaining how they felt they were not fully prepared to step into a classroom after graduation. Research showed certified and noncertified music teachers did not feel confident in specific content areas such as music history and music theory. Data also revealed certified and noncertified music teachers did not feel prepared to incorporate assessments into curriculum. There was a higher level of confidence in teaching from certified music teachers than noncertified music teachers. Certified music teachers agreed that

developing a curriculum that incorporates state standards is beneficial, while noncertified music teachers did not agree with the importance of incorporating state standards.

Gaps in Current Data

There is a significant lack of research on music education in charter schools, not just in the state of Arizona, but all over the United States. Currently, there are no studies conducted in Arizona regarding implementation of music education in charter schools. There are no studies evaluating the training of noncertified music teachers in Arizona charter schools. Studies could not be located regarding curriculum development processes and resources throughout charter schools in Arizona. Research for evaluation of music programs in Arizona charter schools has not been conducted. The current research presented suggests there is a need for further study to determine how music education curriculum is being developed, what resources are available for music teachers, and how successful music education is being implemented in charter schools in the state of Arizona.

Proposed Research Instruments

Comprehensive Quantitative Survey

Appendix D displays a preliminary comprehensive quantitative survey developed for future study. The premise of this survey is to build foundational knowledge of demographic information, education and experience level, and curricular resources provided for current music educators teaching in Arizona charter schools. Once the survey has been submitted and data has been collected, there will be additional research avenues explored, such as specific curriculum resources used in the classroom, curriculum development per music subject area, and curriculum development per ensembles, such as band or orchestra, and extracurricular activities, such as piano club or choir. As further research opportunities arise, the overall goal will be to provide

Arizona charter school music teachers with ample resources and information to assist with building an adequate curriculum comparable to music instruction in traditional public schools.

Knowing that charter schools do not require music educators to be certified, this survey would give insight to the number of music teachers who hold music certification in the state of Arizona. The survey targets years of experience teaching and level of education. Having this information will allow for evaluation of preparedness, as there may be uncertified educators that do not have experience with music education studies or understanding of proper curriculum development and implementation working in Arizona charter schools. With other music degree programs, such as music performance or music business majors, there may not be an emphasis on taking music education courses, leaving non-music education majors potentially unprepared or unequipped to teach music education in classrooms. The only way to know this information regarding knowledge in the music educator population throughout Arizona is by submitting a survey to collect data for further analysis. This survey presented is a preliminary opportunity for future research and will be used in further graduate studies.

Though these resources provided a starting place for charter school music teachers in Arizona. Further data will need to be collected and analyzed to understand the current curricular knowledge music educators in Arizona charter schools have, what resources are used in developing curriculum materials, how comfortable music educators in charter schools are with utilizing the resources provided, and how these educators are tracking the learning success related to the music curriculum being used. To gather this data, a survey is proposed here. Having this data analyzed would give perspective into the current success of music education implementation in charter schools. Shown in Appendix D is the preliminary comprehensive survey created for future avenues of research.

This survey begins with identifying demographic information and education and experience level of the participants. This will help establish how many music teachers are certified or noncertified working in Arizona charter schools. Questions shift to target what the school provides for music teachers in Arizona charter schools. Understanding what music teachers' access have to in Arizona charter schools is the first step to evaluating how successful music education is being implemented throughout charter schools in the state of Arizona. The survey contains questions asking about curriculum development, resource availability, and correlation to the state standards provided by the Arizona Department of Education. This is a great start to gathering information on music education curriculum in Arizona charter schools. It is important to know this survey has not been approved by any internal board review (IRB) for future study. This is a preliminary proposed research instrument that could be beneficial to understanding more of how music is being taught and assessed in Arizona charter schools.

Qualitative Interviews

Another opportunity for future research could include qualitative interviews prioritizing speaking with music educators in specified regions of the state of Arizona. These interviews could include detailed questions focused on compiling data for music subject matter, method of music education being taught (such as Kodály or Orff-Schulwerk practices), and any ensembles or extracurricular activities implemented within the school surrounding the music program, such as choir, drama, or dance. Some examples of proposed questions are listed below:

- 1.) Tell me about your teaching load, including number and type of preparations, level of students, etc.
- 2.) Tell me about your students and their level of interest in music. How supportive is your school administration of the music program?

- 3.) What guidance/resources does your school provide concerning expectations or standards in music?
- 4.) What resources are available to you to help you meet your expectations?
- 5.) How has your training prepared you for your work as a music educator?

These are not current research questions, only proposed options for future study. There could also be questions regarding demographic and education or experience level, similar to the comprehensive quantitative survey, which would give data on the number of certified or noncertified music teachers currently working in Arizona charter schools. Questions should be centered around current music curriculum development and resources available in Arizona charter schools. The interviews would be conducted one on one, allowing privacy for music teachers to share their answers confidently. Since qualitative data is expressive, these answers would be documented and evaluated by the researchers conducting the interviews using their choice of data configuration.

CHAPTER IV

CONCLUSION

Avenues for Future Research

The literature reveals areas of concern that music educators should be aware of when teaching in charter schools. With minimal studies conducted specifically about charter schools, there is not a consensus of information providing music educators with a solid understanding of the expectations set before them, specifically with developing curriculum. This leaves an opportunity for further research to provide music educators with more information and build on common understandings of curriculum development and charter school requirements in the state of Arizona. Some proposed questions for future research opportunities include:

- 1.) How consistent are the standards in music education in charter schools?
- 2.) What resources are provided for music educators teaching in charter schools?
- 3.) What are important components of music curriculum that music educators should consider in how they structure or develop curricula?
- 4.) How many educators are working in charter schools without certifications and how does this impact music instruction?
- 5.) How can music teachers in charter schools be better equipped to provide similar music instruction as one would see in a traditional public school?

This literature overview will be utilized as a starting point for further research into music education in Arizona charter schools. Additionally, there should be studies conducted in charter schools around the state of Arizona to evaluate the success of music education curriculum development and implementation. It is important to know what information is being distributed across different charter schools and how successful music education is in these schools.

Conclusion

Reviewing current studies and literature reveals that curriculum is the foundation for successful implementation of music education. Without current research to evaluate what resources are available to music educators, it is not possible to ensure proper implementation of music education throughout charter schools in Arizona. Curriculum is primarily the responsibility of the teacher, so it is crucial music educators know of resources available to them. There are three possible resources: 1) public websites that can assist in the creation of curriculum, 2) published curriculum and songs available for purchase, and 3) distributed curriculum free to the public provided by schools inside or outside of the state they reside in. These resources might be helpful, but it requires extensive research to locate the materials and a significant time commitment to adapt any music lessons or activities to meet state standards. The music educator may also have to convince their school to pay for resources or, if funding is not available, purchase them out-of-pocket.

There are public resources available to assist in developing curriculum and teaching music. One website providing materials developed for and by teachers is Teachers' Pay Teachers. This website allows teachers to buy or sell resources or materials such as worksheets, songs, PowerPoints, lesson plans, and other educational materials. The quality of the materials being sold and purchased is at the discretion of the buyer and seller. These resources are offered

for all grade levels and can be searched by course of study. It is important to note that resources available through Teachers' Pay Teachers may assist in the teaching of music; however, they are not substitute for curriculum. Music educators should have a well-developed curriculum to implement these materials. Without a fully detailed curriculum outlining music learning for the school year, resources and materials retrieved from this website may not match the level of music skill or knowledge required by the standards.

There are programs to help music educators who are looking for an established music curriculum. One music curriculum resource for general music that is available for purchase is the *First Steps in Music for Preschool and Beyond* curriculum, developed by John M. Feierabend. This curriculum is available through the Feierabend Association for Music Education, which provides educators with opportunities for training, certification, and other beneficial resources.¹⁵⁰ The curriculum is designed for pre-kindergarten through second grade learning general music. It offers detailed lesson plans for each grade level as well as songs, activities, and assessments for music educators to use in order to track the success of student learning. Feierabend also offers additional curriculum resources for higher grade levels. This includes detailed curriculum, song books, CDs, and other music subject materials that would aid in the instruction of music education.¹⁵¹ Educators would not have to write their own music

¹⁵⁰ "Home - A Tuneful, Beatful, Artful Learning Community," *Feierabend Association for Music Education / A Tuneful, Beatful, Artful Learning Community*, Feierabend Association for Music Education, March 21, 2024, www.feierabendmusic.org/.

¹⁵¹ Ibid.

curriculum as it is already detailed and written out for them and would be simple to track student success with learning music. It is important to note that, depending on the school, this resource may need to be approved by the administration to implement in the classroom. Music educators should address administration for potential opportunities to purchase, however, with no requirement of resources to be provided by charter schools, it may be at the discretion of the music educator to purchase, if desired. This could require out-of-pocket expenses.

*Additional Programs, Organizations
and Certifications*

Music educators should know of all resources and entities available for assisting with successfully teaching music. This includes programs, organizations, or certifications that can aid in enhancing knowledge and capabilities of music teachers who participate. In reviewed literature, there was evidence of professional development programs helping music educators grow in knowledge of material and confidence in ability to implement material into their music curriculum. Many school districts offer professional development opportunities for educators throughout the year, and depending on the school district, it may be required for teachers to attend so many hours of professional development. School districts that hold these requirements understand the importance professional development events and programs play in helping teachers continue learning and growth throughout their career, as well as the impact it will have on their ability to teach subject matter to their students. Music educators should know, similar to music curriculum and resources, professional development is an entity schools, including charter schools, are not required to provide for their teachers.

One organization known for providing music curriculum, resources, and professional development opportunities to music educators is the National Association for Music Education. Located around the United States, NAFME (or MENC as listed in reviewed literature) holds

memberships for music educators to be an integral part of the organization and provides resources, such as lesson plans, activities, and presentations, to current members, as well as encourages networking amongst fellow music educators that are also members.¹⁵² To be more accommodating to music educators, NAFME allows free resources through their extensive resource library, such as fact sheets, webinars, and even instructional units designed to help teach music. While they do offer a large supply of free resources, NAFME does require membership for all of their resources to be accessed. This organization holds professional development seminars and conferences, some of which are not free to the public and do require the purchase of a ticket for attendance.¹⁵³ Another organization for music educators to consider participating in would be the Arizona Music Educators Association. AMEA offers similar resources as NAFME, with focus on the Arizona music standards. This organization would be beneficial for music educators located in the state of Arizona to utilize references specific to their state standards, as well as provide networking with music educators in all school categories around the area. AMEA does require a membership in order to access all references, however, they do provide a limited number of free resources to the public.

Obtaining additional certifications outside of a music educators' undergraduate studies can be a great option to grow in knowledge of subject matter, as well as develop new techniques for teaching music and enhancing career opportunities. This can assist in music curriculum development and implementation as well. Music educators should consider obtaining these certifications which may require out-of-pocket tuition and additional classes. Some organizations providing certifications offer additional resources to the public, such as professional

¹⁵² "Resource Library." *NAfME*, National Association for Music Education, February 8, 2024, <https://nafme.org/publications-resources/resource-library/>.

¹⁵³ Ibid.

development events, conferences, curriculum development materials, and lesson plans and activities. Depending on the organization, there may be out-of-pocket expenses to purchase these resources or tickets for admission to events and conferences. Some school districts offer expense waivers for event or conference tickets and tuition reimbursement options for music educators looking to advance their education by obtaining additional certification. There are numerous certification options, including becoming certified in Kodály, Orff-Schulwerk, or seeking a National Teaching Certification.

The organization of American Kodály Educators has a certification program centered around the practices of Zoltán Kodály.¹⁵⁴ “The Kodály concept is an experience-based approach to teaching that leads to the development of basic musical skills and music literacy using resources from the full heritage of students’ educational population.” Through pursuing a Kodály certification, music educators focus on five core areas of study: musicianship, conducting, choral ensemble skills, music literature, and pedagogy/teaching skills. The goal OAKE helps music educators work towards improving the quality of music instruction materials and experiences, prioritizing school music scheduling, and elevating music teaching through rigorous Kodály-inspired teacher education.¹⁵⁵ The American Orff-Schulwerk Association offers teacher education courses working towards certification in Orff practices, which focus on engaging participants in active music-making through creative, instructional strategies for pedagogy and musicianship all geared towards the use in music education settings. The Orff-Schulwerk

¹⁵⁴ “Kodály Certification 101,” *Organization of American Kodaly Educators*, Organization of American Kodály Educators, 2024, www.oake.org/kodaly-certification-101/.

¹⁵⁵ Ibid.

approach focuses on building musicianship through the integration of music, movement, speech, and drama.¹⁵⁶

Nationally recognized teaching certifications provide music educators with an advanced skill set, which indicate a higher level of effective teaching. The National Board for Professional Teaching Standards offers a national board certification. The organization certification is known for its impact on student learning and prides itself on the standards and core propositions of the organization being developed by committees of educators, who represent professionals in their field. Obtaining a national certification will enhance a music educator's understanding of curriculum development and planning, while offering relevant and impactful professional development that improves teaching ability.¹⁵⁷ Another option for national certification is through the Music Teachers National Association. This program helps current music teachers of any age level. "The program is based upon a set of five standards, defining what a competent music teacher should know and be able to do. Upon fulfillment of the standards, applicants are granted the MTNA Professional Certification credential with the designation, Nationally Certified Teacher of Music (NCTM)." Obtaining the certification helps to elevate a music teacher's confidence in ability to teach music as well as evaluate and assess the success of effectiveness in music curriculum implementation.¹⁵⁸

Reviewed literature emphasized the importance professional development programs played in the growth of music knowledge and confidence for music educators in current teaching positions. While presented research focused on music educators in public schools, there was no

¹⁵⁶ AOSA Teacher Education Courses," *American Orff-Schulwerk Association*, American Orff-Schulwerk Association, 2024, <https://aosa.org/professional-development/teacher-education-courses-summary/>.

¹⁵⁷ NBPTS, "Why Pursue Board Certification?" *Benefits*, National Board for Professional Teaching Standards, December 13, 2023, www.nbpts.org/certification/benefits/.

¹⁵⁸ Advanced Solutions International, Inc., "MTNA Professional Certification," *MTNA Certification*, Music Teachers National Association, 2020, [Home \(mtna.org\)](http://Home(mtna.org)).

research located targeted music educators in other school categories, including charter schools. In addition, there were no references located that addressed the success additional certifications or organization participation/membership plays in aiding music educators in Arizona charter schools. With additional programs, organizations and certifications available to music educators teaching in all school categories, there is opportunity for future studies to evaluate how these entities impact music education throughout the state. It should be studied what resources or assistance is provided to assist in music curriculum development and encourage successful music education implementation in Arizona charter schools.

Each program, organization, or certification offers information regarding their overall mission in assisting music educators with teaching music in their school districts. Avenues of research can be conducted using discussion groups, professional development events, and surveys to evaluate the overall quality of assistance these entities offer to music educators in Arizona. Research centered around discussion groups could provide insight into previous and current successes and struggles within these programs or organizations and give clarity to how having additional certifications impacts music educators and their teaching ability. These discussion groups could potentially expose areas of improvement for these programs or organizations in effort to work towards enhancing experience and learning opportunities for members or participants.

Research centered around professional development events could be designed as an informative learning session, where current members of organizations centered around music education present materials and information to music educators teaching in Arizona charter schools. An assessment could be provided to all educators participating in the professional

development event to evaluate their knowledge of information prior to presentations given by members of these organizations.

Once the professional development event has concluded, an additional assessment regarding gained knowledge could be distributed to analyze overall comfort with material as well as retained knowledge of information presented and significance of information provided in assisting with teaching music. Data compiled using a survey would be the most beneficial research avenue as it would provide simplicity and encourage higher levels of participation due to convenience. For this avenue of research, a survey or questionnaire could be created with questions targeting specific programs, organizations, or certifications. This could incorporate question options ranging from multiple-choice questions analyzed using a Z scale or Likert scale to free range comments allowing music educators to document their own thoughts, experiences, and suggestions. With a range of options for questions, data can be compiled in a wider margin, giving detailed perspective for further research.

Challenges and Possibilities Facing Charter School Music Teachers

The analysis of reviewed literature determined there is a gap in research for music curriculum development and successful music education implementation in Arizona charter schools. Without ample data collection, there is not an opportunity for evaluating how successful music education is throughout charter schools in Arizona. Current data allows music educators to understand the process of developing a curriculum that would assist in successfully teaching music as well as integration of subject materials and music curriculum in their schools. There is minimal information regarding specific resources available to charter school music teachers, other than what is available to the public through programs and organizations as well as what has been identified through reviewed literature. As further avenues of research are pursued, and data

is collected and analyzed, there will be a better understanding of how successfully music education is being taught to students in Arizona charter schools.

With limited research available for evaluation, one cannot conclude the success of music instruction in charter schools. In order to further assess the success of music education in charter schools, more research needs to be conducted. In the state of Arizona, there is ample opportunity for data collection and analysis as current studies could not be located for music education implementation from charter schools in the state. Music educators should be aware of possible limitations in resources and support as well as understand the expectation of developing music curricula for the courses being taught. There is work to be done with future avenues of research to understand how successful music instruction in charter schools is compared to traditional public schools and assisting in providing charter school music teachers with resources and information available to aid in creating a music curriculum comparable to traditional public school music instruction. With research progression and plans for future studies, there can be intercession for areas needing improvement and more opportunity for successful implementation of music instruction.

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APPENDIX A

**ARIZONA DEPARTMENT OF EDUCATION – THIRD
GRADE MATHEMATICS STANDARDS
PLACEMAT**

The figure below shows the Arizona Department of Education's Third Grade Mathematic Standards Placemat. This is a broad overview of information that must be taught in the subject of math throughout the school year to third grades students in the state of Arizona. This serves as a comparable figure for research purposes only.

Eboney McKinney, "Arizona Mathematics Standards," Arizona Department of Education, last modified May 2018. <https://www.azed.gov/standards-practices/k-12standards/mathematics-standards>.



Arizona Mathematics Standards—3rd Grade Standards Placemat

Grade level content emphasis indicated by: ● Major Cluster; ▲ Supporting Cluster

1. Extend understanding of place value of multi-digit numbers to 1000 and fluently add and subtract multi-digit numbers to 1000.

Students generalize their understanding of place value through 1000 and the relative size of numbers in each place. They use their understanding of properties of operations to perform multi-digit addition and subtraction with multi-digit whole numbers less than or equal to 1000. They round multi-digit numbers to 10 or 100.

2. Develop competency in multiplication and division and strategies for multiplication and division within 100 and develop understanding of the structure of rectangular arrays and of area.

Students develop an understanding of the meanings of multiplication and division of whole numbers through activities and problems involving equal-sized groups, arrays, and area models as described in Table 2. Students use properties of operations to calculate products of whole numbers, using increasingly sophisticated strategies based on these properties to solve multiplication and division problems involving single-digit factors. By comparing a variety of solution strategies, students learn the relationship between multiplication and division. Students understand that rectangular arrays can be decomposed into identical rows or into identical columns. By working with arrays, students connect area to multiplication and justify using multiplication to determine the area. By the end of 3rd grade, students are fluent in multiplication and division within 100.

3. Develop understanding of fractions as numbers, especially unit fractions.

Students develop an understanding of fractions as numbers, beginning with unit fractions. Students understand that the size of a fractional part is relative to the size of the whole. Students are able to use fractions to represent numbers equal to, less than, and greater than one. They solve problems that involve comparing fractions by using visual fraction models and strategies based on recognizing equal numerators or denominators.

Operations and Algebraic Thinking (OA)

Note: Grade 3 expectations in this domain are limited to whole number multiplication through 10×10 and whole number division with both quotients and dividends less than or equal to 10.

● 3.OA.A Represent and solve problems involving whole number multiplication and division.

3.OA.A.1: Interpret products of whole numbers as the total number of objects in equal groups (e.g., interpret 5×7 as the total number of objects in 5 groups of 7 objects each).

3.OA.A.2: Interpret whole number quotients of whole numbers (e.g., interpret $56 \div 8$ as the number of objects in each group when 56 objects are partitioned equally into 8 groups, or as a number of groups when 56 objects are partitioned into equal groups of 8 objects each). See Table 2.

3.OA.A.3: Use multiplication and division within 100 to solve word problems in situations involving equal groups, arrays, and measurement quantities. See Table 2.

3.OA.A.4: Determine the unknown whole number in a multiplication or division equation relating three whole numbers. For example, determine the unknown number that makes the equation true in each of the equations $8 \times \square = 48$, $5 = \square \div 3$, $6 \times 6 = \square$. See Table 2.

● 3.OA.B Understand properties of multiplication and the relationship between multiplication and division.

3.OA.B.5: Apply properties of operations as strategies to multiply and divide. Properties include commutative and associative properties of multiplication and the distributive property.

(Students do not need to use the formal terms for these properties.)

3.OA.B.6: Understand division as an unknown-factor problem (e.g., find $32 \div 8$ by finding the number that makes 32 when multiplied by 8).

● 3.OA.C Multiply and divide within 100.

3.OA.C.7: Fluently multiply and divide within 100. By the end of Grade 3, know from memory all multiplication products through 10×10 and division quotients when both the quotient and divisor are less than or equal to 10.

● 3.OA.D Solve problems involving the four operations, and identify and explain patterns in arithmetic.

3.OA.D.8: Solve two-step word problems using the four operations. Represent these problems using equations with a letter standing for the unknown quantity. Utilize understanding of the Order of Operations when there are no parentheses.

3.OA.D.9: Identify patterns in the addition table and the multiplication table and explain them using properties of operations (e.g., observe that 4 times a number is always even, and explain why 4 times a number can be decomposed into two equal addends).

3.OA.D.10: When solving problems, assess the reasonableness of answers using mental computation and estimation strategies including rounding.

Number and Operations in Base Ten (NBT)

Note: A range of algorithms may be used.

▲ 3.NBT.A Use place value understanding and properties of operations to perform multi-digit arithmetic.

3.NBT.A.1: Use place value understanding to round whole numbers to the nearest 10 or 100.

3.NBT.A.2: Fluently add and subtract within 1000 using strategies and algorithms based on place value, properties of operations, and/or the relationship between addition and subtraction.

3.NBT.A.3: Multiply one-digit whole numbers by multiples of 10 in the range 10 to 90 using strategies based on place value and the properties of operations (e.g., 9×80 , 5×60).

Number and Operations – Fractions (NF)

Note: Grade 3 expectations are limited to fractions with denominators: 2, 3, 4, 6, 8.

● 3.NF.A Understand fractions as numbers.

3.NF.A.1: Understand a fraction $(1/b)$ as the quantity formed by one part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size $1/b$.

3.NF.A.2: Understand a fraction as a number on the number line; represent fractions on a number line diagram.

- Represent a fraction $1/b$ on a number line diagram by defining the interval from 0 to 1 as the whole and partitioning it into b equal parts. Understand that each part has size $1/b$ and that the end point of the part based at 0 locates the number $1/b$ on the number line.

b. Represent a fraction a/b on a number line diagram by marking off a lengths $1/b$ from 0. Understand that the resulting interval has size a/b and that its endpoint locates the number a/b on the number line including values greater than 1.

c. Understand a fraction $1/b$ as a special type of fraction that can be referred to as a unit fraction (e.g., $1/2$, $1/4$).

3.NF.A.3: Explain equivalence of fractions in special cases, and compare fractions by reasoning about their size.

- Understand two fractions as equivalent if they have the same relative size compared to 1 whole.
- Recognize and generate simple equivalent fractions. Explain why the fractions are equivalent.
- Express whole numbers as fractions, and recognize fractions that are equivalent to whole numbers.
- Compare two fractions with the same numerator or the same denominator by reasoning about their size. Understand that comparisons are valid only when the two fractions refer to the same whole. Record results of comparisons with the symbols $>$, $=$, or $<$, and justify conclusions.

Measurement and Data (MD)

▲ 3.MD.A Solve problems involving measurement.

3.MD.A.1a: Tell and write time to the nearest minute and measure time intervals in minutes. Solve word problems involving addition and subtraction of time intervals in minutes (e.g., representing the problem on a number line diagram).

3.MD.A.1b: Solve word problems involving money through \$20.00, using symbols \$, €, and C.

3.MD.A.2: Measure and estimate liquid volumes and masses of objects using metric units. (Excludes compound units such as cm^3 and finding the geometric volume of a container.) Add, subtract, multiply, or divide to solve one-step word problems involving masses or volumes that are given in the same units. Excludes multiplicative comparison problems (problems involving notions of "times as much"). See Table 2.

▲ 3.MD.B Represent and interpret data.

3.MD.B.3: Create a scaled picture graph and a scaled bar graph to represent a data set with several categories. Solve one- and two-step "how many more" and "how many less" problems using information presented in scaled bar graphs. See Table 1.

3.MD.B.4: Generate measurement data by measuring lengths using rulers marked with halves and fourths of an inch to the nearest quarter-inch. Show the data by making a line plot, where the horizontal scale is marked off in appropriate units—whole numbers, halves, or quarters.

● 3.MD.C Geometric measurement: Understand concepts of area and perimeter.

3.MD.C.5: Understand area as an attribute of plane figures and understand concepts of area measurement.

- A square with side length 1 unit, called "a unit square," is said to have "one square unit" of area, and can be used to measure area.
- A plane figure which can be covered without gaps or overlaps by n unit squares is said to have an area of n square units.

3.MD.C.6: Measure areas by counting unit squares (e.g., square cm, square m, square in, square ft, and improvised units).

3.MD.C.7: Relate area to the operations of multiplication and addition.

- Find the area of a rectangle with whole-number side lengths by tiling it, and show that the area is the same as would be found by multiplying the side lengths.
- Multiply side lengths to find areas of rectangles with whole-number side lengths in the context of solving real-world and mathematical problems, and represent whole-number products as rectangular areas in mathematical reasoning.
- Use tiling to show that the area of a rectangle with whole-number side lengths a and $b + c$ is the sum of $a \times b$ and $a \times c$. Use area models to represent the distributive property in mathematical reasoning.
- Understand that rectilinear figures can be decomposed into non-overlapping rectangles and that the sum of the areas of these rectangles is identical to the area of the original rectilinear figure. Apply this technique to solve problems in real-world contexts.

3.MD.C.8: Solve real-world and mathematical problems involving perimeters of plane figures and areas of rectangles, including finding the perimeter given the side lengths, finding an unknown side length. Represent rectangles with the same perimeter and different areas or with the same area and different perimeters.

Geometry (G)

▲ 3.G.A Reason with shapes and their attributes.

3.G.A.1: Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals). Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples quadrilaterals that do not belong to any of these subcategories.

3.G.A.2: Partition shapes into b parts with equal areas. Express the area of each part as a unit fraction $1/b$ of the whole. (Grade 3 expectations are limited to fractions with denominators $b = 2, 3, 4, 6, 8$.)

Mathematical Practices


The Standards for Mathematical Practice complement the content standards so that students increasingly engage with the subject matter as they grow in mathematical maturity and expertise throughout the elementary, middle, and high school years.

- Make sense of problems and persevere in solving them.
- Reason abstractly and quantitatively.
- Construct viable arguments and critique the reasoning of others.
- Model with mathematics.
- Use appropriate tools strategically.
- Attend to precision.
- Look for and make use of structure.
- Look for and express regularity in repeated reasoning.

APPENDIX B**ARIZONA DEPARTMENT OF EDUCATION –
MUSIC ACADEMIC STANDARDS
(THIRD GRADE OVERVIEW)**

The figure below shows the Arizona Department of Education’s Third Grade Music Standards Overview. This is a broad overview of information provided to teach third grade music in the state of Arizona from the K-8 Music Standards. This figure provides context for the anchor standards of creating, performing, responding, and connecting and serves as a comparable figure for research purposes only.

ARIZONA DEPARTMENT OF EDUCATION/ ACADEMIC STANDARDS IN THE ARTS

	Creating	Performing	Responding	Connecting
Grade 3	1. Generate and Conceptualize Artistic Ideas a. Improvise rhythmic and melodic ideas (e.g., beat , meter , rhythm) b. Generate musical ideas (e.g., rhythms, melodies) within specified tonality and/or meter .	4. Select, Analyze, and Interpret Artistic Work for Performance a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose , and context . b. Demonstrate understanding of the form in music selected for performance. c. Read and perform rhythmic patterns and melodic phrases using notation . d. Demonstrate an understanding of musical concepts (e.g., physical, verbal, written response) and how creators use them to convey intent .	7. Perceive and Analyze Artistic Work a. Explain how music listening is influenced by personal interest, knowledge, purpose , and context . b. Demonstrate and explain how musical concepts and contexts affect responses to music (e.g., personal, social).	10. Synthesize and Relate Knowledge and Personal Experiences to Make Art a. Identify pieces of music that are important to your family. b. Explore various uses of music in daily experiences (e.g., songs of celebrations, game songs, marches, T.V., movie, and video game soundtracks, dance music, work songs).
	2. Organize and Develop Artistic Ideas and Work a. Demonstrate selected musical ideas for a simple improvisation or composition. b. Use notation to document personal or collective rhythmic and melodic musical ideas (e.g., sequencing).	5. Develop and Refine Artistic Techniques and Work for Presentation a. Apply teacher-provided feedback and collaboratively-developed criteria and feedback to evaluate performance. b. With an appropriate level of independence, rehearse to refine technique, expression , and identified performance challenges.	8. Interpret Intent and Meaning in Artistic Work a. Demonstrate knowledge of expressive attributes, and how they support creators ’/performers’ expressive intent .	11. Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding a. Explore and describe relationships between music and other content areas (e.g., dance, visual art, dramatic arts, literature, science, math, social studies, language arts). b. Describe how context (e.g., social , cultural , historical) can inform performance.
	3. Refine and Complete Artistic Work a. Apply teacher-provided and collaboratively-developed criteria to evaluate and revise personal musical ideas . b. Present the final version of personally or collectively created music to others and explain your creative process.	6. Convey Meaning Through the Presentation of Artistic Work a. Perform music with appropriate expression and technique (e.g., mallet placement). b. Demonstrate performance and audience decorum appropriate for the occasion.	9. Apply Criteria to Evaluate Artistic Work a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	

Arizona Arts Standards Revision Team. “Music Academic Standards.” Arizona Department of Education. Last approved May 19, 2015. 1-44. <https://www.azed.gov/standards-practices/k-12standards/arts-standards>.

APPENDIX C**ARIZONA DEPARTMENT OF EDUCATION – MUSIC
ACADEMIC STANDARDS WITH SAMPLE LESSON
PLANS (THIRD GRADE CREATING
PROCESS OVERVIEW)**

The figure below shows the Arizona Department of Education’s Third Grade Music Standards with Sample Lessons Overview. This is a broad overview of information provided to teach third grade music in the state of Arizona from the K-8 Music Standards with Sample Lessons. This figure focuses on the “creating” anchor standard and serves as a comparable figure for research purposes only.

General Music Grade 3: Student Friendly Standards	
Creating - Conceiving and developing new artistic ideas and work.	
1. Anchor Standard: Generate and conceptualize artistic work. 1. Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. 1. Essential Question: How do musicians generate creative ideas?	
Standard	Student Friendly Language
a. Improvise rhythmic and melodic ideas (e.g., beat, meter, rhythm)	a. I am learning to create my own musical ideas using different tempos , time signatures, melodies , and rhythms .
b. Generate musical ideas (e.g., rhythms, melodies) within specified tonality and/or meter .	b. I am learning to produce musical ideas in different scales and/or different meters .
2. Anchor Standard: Organize and develop artistic ideas and work. 2. Enduring Understanding: Musicians’ creative choices are influenced by their expertise, context , and expressive intent . 2. Essential Question: How do musicians make creative decisions?	
a. Demonstrate selected musical ideas for a simple improvisation or composition .	a. I am learning to use a given musical idea within my own musical composition or improvisation .
b. Use notation to document personal or collective rhythmic and melodic musical ideas (e.g., sequencing).	b. I am learning to write my own compositions using a combination of rhythms and melodies .
3. Anchor Standard: Refine and complete artistic work. 3. Enduring Understanding: a. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. b. Musicians’ presentation of creative work is the culmination of a process of creation and communication. 3. Essential Question: a. How do musicians improve the quality of their creative work? b. When is creative work ready to share?	
a. Apply teacher-provided and collaboratively- developed criteria to evaluate and revise personal musical ideas.	a. I am learning to edit my composition based on feedback from my teacher as well as self-evaluate my composition .
b. Present the final version of personally or collectively created music to others and explain your creative process.	b. I am learning to share my music by performing and explaining to others how I composed it.

Arizona Arts Standards Revision Team. “Music Academic Standards With Sample Lesson Plans.” Arizona Department of Education. Last approved May 19, 2015. 1-50.
<https://www.azed.gov/sites/default/files/2023/05/Music%20Student%20Friendly%20Standards%20and%20LPs.pdf>.

APPENDIX D
COMPREHENSIVE QUANTITATIVE SURVEY

The survey below shows a sample questionnaire created for future avenues of research. This survey is used as a visual aid opportunity for research purposes only and is not a finalized copy approved for future study.

Please answer the following questions to best describe your teaching experience:

How many years have you been a teacher?

- A. 0-2 years
- B. 3-5 years
- C. 6-9 years
- D. 10+ years

Which selection best describes your undergraduate studies?

- A. I have a Bachelor's degree in Music Education
- B. I have a Bachelor's degree in Music with a performance emphasis
- C. I have a Bachelor's degree in Music
- D. I have a Bachelor's degree in an area of Education not affiliated with Music
- E. I have a Bachelor's degree outside of Music and Education

Which selection best describes your teaching certification status?

- A. I have always been a certified teacher
- B. I started teaching without certification and am now certified
- C. I have never been a certified teacher

How did you obtain your teaching certification?

- A. I received my certification through my undergraduate studies
- B. I received my certification through an alternative program
- C. I have never been a certified teacher

Is your teaching certification held in the state of Arizona?

- A. Yes, I have a teaching certification in the state of Arizona.
- B. I have a teaching certification in another state
- C. I do not have a teaching certification

How long have you been teaching in the state of Arizona?

- A. 0-2 years
- B. 3-5 years

- C. 6-9 years
- D. 10+ years

Which selection best explains your course studies in your undergraduate degree?

- A. I received a degree in an area of Education
- B. I received a minor in an area of Education
- C. I took more than 10 credits of education-based courses not relevant to my major
- D. I took less than 10 credits of education-based courses not relevant to my major
- E. I did not take any education-based courses

Did you participate in student teaching during your undergraduate degree?

- A. Yes, I participated in student teaching
- B. No, I did not participate in student teaching

Were you taught how to develop curriculum in your undergraduate degree?

- A. Yes, I was taught how to develop curriculum
- B. No, I was not taught how to develop curriculum

Do you know how to develop your own music curriculum?

- A. Yes
- B. No

Which selection best describes music at your school?

- A. I am the sole music teacher at my school and I am responsible for teaching any and all music courses, ensembles, and extracurricular activities
- B. I am the sole music teacher at my school and I teach general music only
- C. I am the sole music teacher at my school and I teach ensembles only
- D. I am the sole music teacher at my school and I teach extracurricular activities only
- E. I am a music teacher that is part of a music department at my school and I teach some music courses, ensembles, and extracurricular activities
- F. I am a music teacher that is part of a music department at my school and I teach general music only
- G. I am a music teacher that is part of a music department at my school and I teach ensembles only
- H. I am a music teacher that is part of a music department at my school and I teach extracurricular activities only

Did you have everything you needed to begin teaching your classes this school year?

- A. Yes, my school provided everything I needed to teach my classes
- B. My school provided mostly everything I needed to teach my classes, but I did have to put order requests in for additional items we did not have
- C. My school provided mostly everything I needed to teach my classes, but I did have to get additional items out-of-pocket
- D. My school had limited supply for my classes, so I had to put order requests in for many additional items we did not have

- E. My school had limited supply for my classes, so I had to get many additional items out-of-pocket
- F. No, my school did not provide anything I needed to teach my classes

Which selection best describes curriculum at your current school?

- B. My school provides a detailed curriculum for all my classes and additional resources (software, outside programs, funding) for further assistance
- C. My school provides a detailed curriculum for all my classes, but does not provide additional resources for further assistance
- D. My school provides a generic curriculum that I am expected to utilize/build from and additional resources for further assistance
- E. My school provides a generic curriculum that I am expected to utilize/build from, but does not provide additional resources for further assistance
- F. My school provides additional resources for further assistance, but does not provide curriculum
- G. My school does not provide curriculum or additional resources

Does your curriculum include lesson plans and units for the entire school year?

- A. Yes
- B. No

Do you have curriculum designed per subject?

- A. Yes, I have curriculum for all the subjects I teach in a school year
- B. No, I have curriculum for general music only
- C. No, I have curriculum for ensembles (band, orchestra, choir) only
- D. No, I have curriculum for extracurricular activities (piano club or dance) only
- E. No, I do not have curriculum

Does your curriculum incorporate Arizona state standards for music education?

- A. Yes
- B. No

Does your curriculum specify which Arizona state standards each unit focuses on?

- A. Yes
- B. No

Did you feel confident using the curriculum provided by your school?

- A. Yes, I felt confident using the curriculum provided by my school
- B. No, I did not feel confident using the curriculum provided by my school
- C. My school did not provide a curriculum

Which best describes access to resources, such as textbooks, songbooks, sheet music, CDs, technology, instruments, and/or software, for music education at your school?

- A. My school provides all the resources I need to teach music
- B. My school provides most of the resources I need to teach music
- C. My school has limited access to the resources I need to teach music
- D. My school does not provide the resources I need to teach music

If there were resources you needed for your classroom, did your school have funding to purchase these resources?

- A. Yes, my school had funding to purchase the resources I needed
- B. No, my school did not have the funding to purchase the resources I needed
- C. I did not need any resources for my classroom

Were you able to get the resources you needed for your classroom this school year?

- A. Yes, I was able to acquire the resources I needed through my school
- B. Yes, I was able to acquire the resources I needed through out-of-pocket expenses
- C. No, I was not able to acquire the resources I needed through my school
- D. I did not need any resources for my classroom

APPENDIX E
INSTITUTIONAL REVIEW BOARD PROTOCOL
EXEMPT APPROVAL



Date: 05/09/2023

Principal Investigator: Emily Stanton

Committee Action: **IRB EXEMPT DETERMINATION – New Protocol**

Action Date: 05/09/2023

Protocol Number: [2301047671](#)

Protocol Title: Music Curriculum Development in Charter Schools

Expiration Date:

The University of Northern Colorado Institutional Review Board has reviewed your protocol and determined your project to be exempt under 45 CFR 46.104(d)(701) for research involving

Category 1 (2018): RESEARCH CONDUCTED IN EDUCATIONAL SETTINGS. Research, conducted in established or commonly accepted educational settings, that specifically involves normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This includes most research on regular and special education instructional strategies, and research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

You may begin conducting your research as outlined in your protocol. Your study does not require further review from the IRB, unless changes need to be made to your approved protocol.

As the Principal Investigator (PI), you are still responsible for contacting the UNC IRB office if and when:

- You wish to deviate from the described protocol and would like to formally submit a modification request. Prior IRB approval must be obtained before any changes can be implemented (except to eliminate an immediate hazard to research participants).
- You make changes to the research personnel working on this study (add or drop research staff on this protocol).
- At the end of the study or before you leave The University of Northern Colorado and are no longer a student or employee, to request your protocol be closed. *You cannot continue to reference UNC on



Institutional Review Board

any documents (including the informed consent form) or conduct the study under the auspices of UNC if you are no longer a student/employee of this university.

- You have received or have been made aware of any complaints, problems, or adverse events that are related or possibly related to participation in the research.

If you have any questions, please contact the Interim IRB Administrator, Chris Saxton, at 970-702-5427 or via e-mail at chris.saxton@unco.edu. Additional information concerning the requirements for the protection of human subjects may be found at the Office of Human Research Protection website - <http://hhs.gov/ohrp/> and <https://www.unco.edu/research/research-integrity-and-compliance/institutional-review-board/>.

Sincerely,
Nicole Morse
Interim IRB Administrator

University of Northern Colorado: FWA00000784

2301047671

APPENDIX F

**PERMISSION OF USE FROM ARIZONA
DEPARTMENT OF EDUCATION**

SE

Stanton, Emily
To: K12standards@azed.gov

☺ ↶ ↷ ↸ ↹ ↺ ↻ ⋮

Wed 3/6/2024 12:34 PM

Hello,

I hope this finds you well. My name is Emily Stanton, I am a music teacher about to finish my master's in music education and submitting my thesis this semester. My thesis study researched music education in Arizona charter schools. One of the primary focal points for my thesis included music curriculum development based on Arizona State Standards. I compared and contrasted the Third Grade Mathematics Standards Placemat with the Music Academic Standards (Third Grade Overview) both provided by the Arizona Department of Education. Included in my research was the Music Academic Standards with Sample Lesson Plans (Third Grade Creating Process Overview), to give a more detailed analysis of the processes the standards outline for music educators. The Third Grade Mathematics Standards Placemat is used to identify similarities and differences to the Music Academic Standards (Third Grade Overview).

I am writing to ask permission to use images and information provided by the Arizona Department of Education as reference to these sources and acknowledge the Arizona Department of Education in my thesis referenced in the Literature Review section, where I explain in detail the definition of curriculum and what Arizona requires music educators to adhere to when teaching music. Utilizing this information will help promote further research for music education curriculum development and implementation in Arizona charter schools. Images will be visible in the Appendix section of my thesis and will be cited to acknowledge the Arizona Department of Education. I have attached the images being used for review below.

I believe you are the copyright owner and can grant this permission, but if that is not correct, please let me know who owns the copyright so that I can pursue this question with the right department or person.

HM

Hodge, Mark <Mark.Hodge@azed.gov>
To: Stanton, Emily

☺ ↶ Reply ↷ Reply all ↸ Forward ↹ ↺ ↻ ⋮

Wed 3/6/2024 3:20 PM

Emily,
You may proceed with the use of this information. I would like to see your thesis when you get finished with it. Looks very interesting.



Mark Hodge | Title IV-A/Arts Education Director
Arizona Department of Education
mark.hodge@azed.gov
[Title IV-A Website](#)

ME

McKinney, Ebony <Ebony.McKinney@azed.gov>
To: Stanton, Emily

☺ ↶ Reply ↷ Reply all ↸ Forward ↹ ↺ ↻ ⋮

Wed 3/6/2024 4:29 PM

Hi Emily,

You absolutely can use the 3rd-grade math standards as part of your master's thesis.

I'd love to hear all about it when you are finished.

Take care,
Ebony



Ebony McKinney, M.A. | Director of Mathematics and Educational Technology
Arizona Department of Education
Office: 602.364.4030
Ebony.mckinney@azed.gov
<https://calendly.com/ebony-mckinney/30min>
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