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ABSTRACT
            This report addresses the problem of apathy and the
unwillingness of middle level students to meet basic standards, evidenced by
a lack of student performance and participation and by an attitude of
indifference. The targeted population for this study consisted of seventh and
eighth grade general music students in an economically and culturally diverse
urban community in western Illinois. An emphasis was placed on incorporating
active learning strategies in order to improve student interest and
participation. The report includes an analysis of probable causes of student
disengagement; a plan of intervention based on increasing on-task behavior,
increasing personal insight and appreciation, and increasing student recall,
comprehension, and transfer of course content; a discussion of the results;
and recommendations. Contains 34 references. (BT)

IMPROVING STUDENT PERFORMANCE
THROUGH THE USE OF
ACTIVE LEARNING STRATEGIES

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An Action Research Project Submitted to the Graduate Faculty of the

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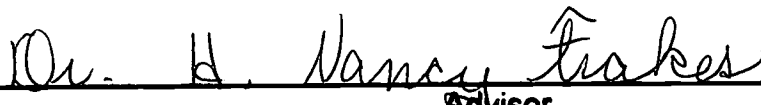
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ABSTRACT

Authors: David Blakey, Kenneth Larvenz, Michele McKee, Regina Thomas

Date: April 25, 2000

Title: Improving Student Performance Through the Use of Active Learning Strategies

This report addresses the problem of apathy and unwillingness to meet the basic standards of middle level students as evidenced by a lack of student performance; a lack of student participation; as well as an attitude of indifference on the part of students. The targeted population consisted of seventh and eighth grade general music students in an economically and culturally diverse urban community in western Illinois. An emphasis was placed on incorporating many active learning strategies in order to improve student interest and learning.

Analysis of the probable causes revealed that many teachers were reluctant to take the necessary risks to promote classroom variety. Students were not receptive to the material being taught using current classroom teaching methods. Signs of this problem included boredom, frustration, lack of interest, questioning of the purpose of learned material, expressing a dislike for the course material, and conceptual misunderstanding due to a lack of connection to teaching style. As a result, students became disengaged, lacked commitment and motivation, and did not stay on task. Other probable causes included limited student opportunities for initiative and creativity, a lack of student success that leads to a lack of future effort, and the tendency of students to the use minimum effort to achieve minimum standards. These factors contributed to an inability to achieve optimal performance potential.

A review of the solution literature suggested by knowledgeable others, combined with an analysis of the problem setting, resulted in the selection of three major categories of intervention: increasing on-task behavior, increasing personal insight and appreciation, and increasing student recall, comprehension, and transfer of course content. The following implemented strategies helped students to discover the value of music in their own lives: creating a proper classroom environment, improving the social setting through cooperative learning, impacting student attitudes through personal reflection and portfolios, and improving student performance through the use of active learning techniques such as modified lectures, questioning and discussion, problem solving, role playing, simulations, games, peer teaching, and visual-based instruction.

Postintervention data indicated that active learning strategies positively influenced students' personal insights and appreciation for music. The strongest improvement was in the area of on-task behavior. The Implemented strategies were useful for communicating knowledge about music.

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Chapter 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The students of the targeted seventh and eighth grade classes exhibited apathy and unwillingness to meet the basic standards set in their classrooms which interfered with their recall, comprehension, and transfer of instructional material. Evidence for the existence of this problem included class work, teacher observations, student surveys, and unit assessments.

Many factors contributed to this inability to internalize the basic concepts being taught or to apply the material in new situations. Many students at the middle school level exhibited a lack of organizational skills and an increased inability to stay focused in the classroom. Some students did not understand the purpose of learning certain course material. Many students worked for immediate outcomes and missed the long term connections intended by the course objectives. They lacked motivation to think independently and take responsibility for their own learning. Ultimately, many students did not find what they were learning to be relevant to their lives.

Immediate Problem Context

The seventh and eighth grade students involved in the action research project came from two middle schools. Even though the two schools were in the same school district and offered the same general curriculum, they differed in many ways.

The first middle school (Middle School A) involved in this project had 657

students enrolled in grades seven and eight. The racial and ethnic makeup was 84.2% White; 7.6% Hispanic; 5.0% Black; 2.9% Asian/Pacific Islander; and 0.3% Native American. There were three students identified as limited English proficient and received English as a second language (ESL) assistance. The attendance rate of 94.2% was an improvement over the rate just a few years earlier. This increase was due to the efforts of a school attendance committee. One hundred twenty-five students, 19.0% of the school population, came from low income families. This was a large increase from the previous year's figure of 12.6%.

Two full-time administrators, the principal and assistant principal, were in charge of operations in the middle school building. Thirty-six teachers had full class schedules, and three teachers taught part-time. The school employed a full-time media professional. The office staff consisted of two full-time secretaries, a full-time counselor, and a part-time health aide. Six aides assisted in the library and special education classrooms, and the four choir classes were assisted by a part-time accompanist. Two part-time cafeteria supervisors and one part-time custodian worked during lunch periods. One day and three evening custodians worked full-time in the building. The newest addition to the staff was a liaison police officer who worked half-time in each middle school.

Of the 39 teachers, 8% had fewer than 5 years of teaching experience, 28% had between 5 and 15 years, 28% had between 15 and 25 years, and 36% had more than 25 years of teaching experience. Of the staff members, 41% had attained a bachelor's degree, 36% had completed a master's degree, and 23% had reached the top of the salary scale with a master's degree plus 30 or more hours of college course work. This middle school employed one Black staff member and one Hispanic staff member. These individuals made up a 5% minority among staff members, slightly below the student minority enrollment of 13.0%.

Middle School A was located on the east side of town in a middle class neighborhood. A segment of the student body resided in a low-income housing unit within four blocks of the school. Four blocks in the other direction, housing units sold for more than $200,000. The economic backgrounds of the students who attended Middle School A also reflected this same wide range in socioeconomic status.

Thirty-eight years ago, the two-story building was the newest among three junior high schools in a growing community. The building had 35 classrooms, many of which had specialized purposes. For example, six classrooms were devoted to special education programs; three were used for instrumental, vocal, and general music classes; three contained materials and machinery for industrial technology classes; two were used for life skills classes and contained kitchen and clothing care equipment; one room was used for art classes; and two rooms were equipped with Macintosh computers. Most teachers were assigned their own rooms; however two teachers traveled from room to room due to lack of available classroom space.

Middle School A had a 973-seat auditorium which was used for musical performances, drama productions, school assemblies, and district and community events. A cafeteria with a complete kitchen provided hot meals for not only middle school students and staff but for many of the elementary students in the district as well. A gymnasium with locker room facilities was used for physical education classes during the school day and athletic events after school. The gymnasium was used every period of the day, and for six of the eight periods, a third section of physical education had to meet in an area between the cafeteria and the gymnasium. This area was also used to hold students inside during inclement weather before school and immediately after lunch.

Each grade level was divided into two teams of students. Teaming was a critical part of the middle school concept at this building. The teaming concept allowed four

teachers - one each in English, mathematics, science, and social studies - to share the same group of students. The teaming approach provided opportunities for teachers to use interdisciplinary units to connect curriculum, to communicate about student achievement or concerns, to promote success, and to strive to build self-esteem.

The 1999 School Report Card listed this school's average class size as 30.5 students, considerably above the state average of 23.1. Even this figure of 30.5 students was misleading because it included special education classes, most of which had 15 or fewer students. Fifty-six students, or 8.5% of the school population, had individualized educational programs (IEP) and received special education services. These special education programs were Educable Mentally Handicapped (EMH), Trainable Mentally Handicapped (TMH), Learning Disabled (LD), and Hearing Impaired (HI). The average class size among mainstream classes was 31.2 students.

Theoretically, students were divided randomly for the two teams at each grade level. In practice, however, the selection process was not random at all. Special education students (EMH, LD, and HI) were among the first to be scheduled. LD students were placed into the special classes they needed and the mainstreamed classes that complemented their schedules. Similarly, EMH students were taught core subjects in a specialized program and were mainstreamed for the other four periods each day. The students in the hearing impaired class were mainstreamed whenever possible. The TMH class was a self-contained classroom for the entire school day.

Other programs often determined the team to which a student was assigned. One team per grade level was assigned the Program for Academically Talented Students (PATS). This self-contained group of 27 students received specialized instruction in English, mathematics, science, and social studies. The other team at each grade level was assigned students who qualified for the only other accelerated course outside of the gifted program, an accelerated mathematics class. Another

program, Assist, provided remedial instruction in English and mathematics. Other students were assigned to a particular team if they were members of the orchestra, band, or choir.

When all special schedules had been arranged, the remaining students were placed into the two teams at each grade level. Once everyone was assigned to a team, a computer randomly generated class schedules. An effort was made to not only distribute students evenly into assigned classes but also to have a balanced number of boys and girls on each team and in each class.

One way the second middle school (Middle School B) differed from Middle School A is the students it served. Middle School B had a smaller enrollment of 571 students in grades seven and eight. The racial and ethnic makeup which included a larger number of minority students was 76.0% White; 18.0% Hispanic; 4.7% Black; 0.7% Asian/Pacific Islander; and 0.5% Native American. The school's attendance district encompassed a large Hispanic community. Thirteen students were identified as limited English proficient and received ESL assistance. The attendance rate of 92.4% was slightly below the district and state averages of 93.9% and 93.6% respectively. Approximately one-third of the student population, 33.8%, met the requirements for low income assistance. This was considerably more that Middle School A.

Two full-time administrators, the principal and assistant principal, took charge of the operations at this middle school. Middle School B employed 36 full-time teachers and one full-time media professional. The office staff consisted of two full-time secretaries, a full-time counselor, and a part-time health aide. Five aides assisted in the library and special education classrooms, and the three choir classes were assisted by a part-time accompanist. Three part-time cafeteria aides worked during lunch periods. One day and three evening custodians worked full-time in the building. A liaison police officer worked half-time in Middle School B.

Of the 36 teachers, 11% had fewer than 5 years of teaching experience, 36% had between 5 and 15 years, 25% had between 15 and 20 years, and 28% had more than 25 years of teaching experience. Of the staff members, 53% had attained a bachelor's degree, 25% had completed a master's degree, and 22% had reached the top of the salary scale with a master's degree plus 30 or more hours of college course work. This middle school employed one Asian staff member. This individual accounted for a 2.7% minority among staff members, noticeably below the student minority of 24.0%.

Middle School B was located on the west side of town in a wooded, residential neighborhood. The 70-year old building was the first junior high school building in the district. Within the school's attendance district were several of the most affluent housing areas as well as some of the least affluent. The economic backgrounds of the students who attended Middle School B reflected a wide range in income levels in the area. The school district provided education not only to students within city limits but also to those who lived in an adjacent village. All of the students who lived in this area were directed to attend Middle School B.

Middle School B had four floors of classrooms. The main entrance to the school led to the first floor and the school office. The ground floor, one flight down, was the site of several core subject classrooms, the counselor's office, the boys' and girls' locker rooms, three industrial technology rooms, and the band room. There were two Macintosh computer labs on the first floor near the school office. The library was at the center of the second floor. Family and consumer science, a laboratory class, and art were taught in special classrooms. These classrooms and the cafeteria were located on the third floor. Five classrooms in the building were used by special education programs. A 960-seat auditorium and the gymnasium were located at opposite ends of the building.

Due to the smaller enrollment and nearly the same number of staff, Middle School B had smaller class sizes than Middle School A. The 1999 School Report Card listed this school's average class size as 26.3 students. Special education classes were included in this calculation. A larger percentage of students, 13.5%, had active IEPs and received special education services as compared to Middle School A. The special education programs offered at Middle School B were Learning Disabled (LD) and Behavior Disordered (BD). The average class size among mainstream classes was 29.0 students.

Students were divided into two teams at each grade level. Special education students (LD and BD) were among the first to be scheduled. LD students were place into necessary special classes and the mainstreamed classes that complemented their schedules. Students identified as BD were taught core subjects in a specialized program and were mainstreamed for the other four periods each day.

One team at each grade level was assigned students that qualified for the only accelerated course offered at Middle School B, an accelerated mathematics class. Students were also assigned to a particular team if they were members of the orchestra, band, or choir. Another program, Assist, provided remedial instruction in English and mathematics. As in Middle School A, there was an effort to not only assign students evenly into their classes but also to have a balanced number of boys and girls on each team and in each class.

The students at both middle schools attended eight classes daily for a total of 6 hours and 57 minutes. Each period was 45 minutes long with the exception of the first period which was scheduled for 48 minutes to handle morning administrative duties. There was a three minute passing time between each class period. Every student had a 30-minute lunch period. Classes in English, mathematics, science, social studies, physical education, and Reading-Advisory-Preparation for life (RAP) met daily for the

entire school year. Students took one semester each of life skills, also known as family and consumer science, and industrial technology. One quarter each of general music, art, computer science, and health was included for all students. The 45-minute class period was comparable to the state average for mathematics, science, and social studies but was far below the 90-minute state average for English. Due to this discrepancy, most of the RAP classes included language arts instruction in writing, vocabulary, spelling, and reading comprehension. Other RAP activities included study skills, note taking, current events, business and career education, goal setting, and teacher-student advisory opportunities. Approximately one-third of the student body at each middle school was in the band, orchestra, or choir programs during RAP time.

Both middle schools had strong extracurricular sports programs for both boys and girls. All students could have participated in cross country, basketball, swimming, tennis, and track. Additionally, girls could have signed up for volleyball and cheerleading; boys could have chosen football and wrestling. Intramural activities were also available to all students. Other extracurricular activities included publications such as the school newspaper and yearbook; school service groups such as student congress, peer helpers, and anti-drug Trendsetters; academic activities such as the spelling bee, geography bee, scholastic team, and performance groups such as jazz band and flag corps.

Administrators and school staff members at both middle schools took part in programs which benefited the students they served. The Student Assistance Program (SAP) was a team of staff members which intervened with students who were at risk of not succeeding in school. Middle School B had an additional mentoring program which matched at-risk students with concerned staff members. By using existing school and community resources, staff members attempted to help prevent students from experiencing school failure. Attendance committees met monthly to identify

students who were having difficulty attending school. By improving attendance, the goal was to improve academic success as well. Automated phone systems and monthly newsletters served as communication tools between school and parents.

The Surrounding Community

The middle schools were located in the metropolitan area known as the Quad Cities, fourteen contiguous municipalities along the Mississippi River on the Iowa/Illinois border. The Quad Cities was a richly diverse area of nearly 400,000 people connected by an interstate highway system which, at the time of the study, made it a major manufacturing and distribution hub. The major industries included two farm implement manufacturers, Deere & Company and Case/IH; a government facility, the Rock Island Arsenal; three major medical facilities, Trinity Medical Center, Genesis Medical Center, and Illini Hospital; and other prominent companies, ALCOA, MidAmerican Energy Company, Eagle Food Center, and Montgomery Elevator.

One of the four major cities served as the site of this action research project. The racial makeup of this urban community of 43,202 people (1990 US Census) included 94.1% White, 6.8% Hispanic, 2.0% Black, 0.9% Asian/Pacific Islanders, 0.2% Native American, and 2.8% others. The median family income in this city reached $34,847 (1990 US Census). However, from a socioeconomic viewpoint, 10.3% of the city's population fell below the poverty level. The percentage of school-age children below the poverty level reached 27.7%.

In 1980, an extensive media campaign was launched inviting Quad Citians to "Fly With The Eagle." According to a jingle, the "Quad Cities USA" was "Looking Better Every Day". The slogan was easy to believe. Businesses appeared to be rebounding from the problems of the late 1970's. However plant closings, particularly in the farm implement industry, had taken their toll on many aspects of the community. Many people lost jobs, took pay cuts, or accepted lower paying jobs. This also forced other

people to retire early or to relocate in order to gain employment. The optimism of the 1980's turned out to be premature. For the first time many mothers found it necessary to secure employment to make ends meet. The area lost much of its middle class population, including many families with school-age children. This in turn led to a decreased school population. Six elementary schools and one junior high were forced to close, leaving the public school district with twelve elementary schools, two junior high schools and one senior high school.

At the time of this study, the public school district had thirteen elementary schools, two middle schools and one senior high school. The city's 487 teachers averaged 16.2 years in the classroom. Females represented 73.3% of the teaching staff. The racial makeup of the educators was 96.6% White, 2.1% Hispanic, 1.1% Black and 0.2% Asian/Pacific Islander. With strong emphasis on accommodating all levels of student ability and interest, varied programs were offered. These programs included an extensive special needs preschool, special needs support services for grades kindergarten through twelve, gifted education programs for grades one through twelve, high school advanced placement courses, vocal and instrumental music, visual and performing arts, comprehensive college prep course work, vocational education and work study, computer education for grades kindergarten through twelve, an alternative school for middle school and high school students, and intraschool athletics.

The rediscovery of the resources the Mississippi River had to offer helped to awaken the Quad Cities to its own rich past. With the arrival of riverboat gambling, the increase in hotel construction, the addition of a major convention center, and the revitalization of area downtowns, there was a shift from a dependence on a former retail-based economy to one that was more service oriented. This shift showed the promise of continued economic growth. Many of these businesses developed partnerships with area school districts or with individual schools. Through

partnerships, businesses gave schools some much needed support by providing instructional materials, grants for projects, speakers for the classroom, and connections to the business community.

National Context of the Problem

Educators today have reported that students are not meeting curricular and state goals. Many students are unable to apply critical thinking skills, and they have difficulty in transferring knowledge to new applications (Griffin & Malone, 1995). A growing number of students are not willing to commit themselves to education, and are not taking personal responsibility for their own learning. There is a need for better student understanding across the curriculum (Gardner, as cited in Siegel & Shaughnessy, 1994). Many students today have expressed that they find school boring and that they have seen little relevancy of what they are being taught with relationship to their own lives (Friend, 1998). Social pressures have become another factor in encouraging students to aspire to mediocrity (Zaleski, 1998). A growing number of students feel no identity with school (Voelkl, 1996). Educators point at the lack of student motivation as a major factor for the lack of student success (Hootstein, 1996).

The term disengagement has been recently used as an umbrella for the many student behaviors related to today's educational problems (Flacks & Thomas 1998). Students who are disengaged typically spend thirty to fifty hours in leisure activity per week while engaging in only four to six hours of homework per week (Marchese, 1998). Student disengagement has been cited as a major cause for such problems as truancy, absenteeism, dropping out, the selling and use of drugs, delinquency, and the carrying of weapons to school (Voelkl, 1997).

Another area of concern has been learning style versus instructional style. Gardner's work on multiple intelligences described three basic styles of learning:

visual, auditory, and kinesthetic (as cited in O'Connor, 1996). The average middle school student is a visual learner, whereas the most prevalent teaching strategy is direct instruction (Malloy & Malloy, 1998). With lecture and guided discussion being at the heart of direct instruction, a mismatch occurs between visual learners and auditory teaching styles (O'Connor, 1996). Jensen and Davidson (1997) suggested that the highest potential of learning takes place when instructional strategies incorporate the stimulation of all three learning styles. Another factor is that the lecture method of instruction does not actively engage students in the learning process.

The use of monomorphic teaching strategies has created misperceptions for students about their role as self-directed learners and misperceptions about the long-term goals of the courses they take. As reported by Mailhoit & Kobasigawa (1997), students were able to identify course objectives, but they were much less successful at identifying the long-term purpose for achieving the course objectives. These misperceptions were most prevalent in music and the visual arts. Researchers concluded that students were missing the total picture of their education.

The use of one exclusive teaching methodology, most notably the lecture method, can cause students to misunderstand the purpose of course goals and unit concepts. This misunderstanding can prevent students from applying and transferring course content in ways that are meaningful to the student. As a result, the lack of success to apply and transfer course content may cause students to feel alienated from the school setting or see little value in their schoolwork. Failure to identify with the school setting may lead to student disengagement. These interrelated factors form a detrimental cycle of educational failure that must be broken.

Chapter 2

PROBLEM DOCUMENTATION

Problem Evidence

The students of the targeted seventh and eighth grade classes exhibited apathy and unwillingness to meet the basic standards set in their classrooms which interfered with their recall, comprehension, and transfer of instructional material. Evidence for the existence of this problem included class work, teacher observations, student surveys, and unit assessments.

In order to document the problem, student records were obtained and analyzed concerning student performance, participation, and attitudes. In the spring of 1999, conditions were analyzed in eight general music classes. Of the 1,228 students enrolled in both middle schools, the records of the 232 students who were assigned general music during the fourth quarter of the school year were used in this analysis.

Overall student performance was assessed for the fourth quarter by viewing anecdotal student records. The general music class was designed as an exploratory course in music. All students could have experienced a high level of success in individual growth, regardless of their interest or knowledge in music. Student academic performance was not based exclusively on acquired knowledge. A greater proportion of a student's grade was based on classroom participation, improvement, and completion of activities. Although the results displayed a high level of growth in general music for the vast majority, there was concern for the students who showed

little or no improvement. Of the 232 students, 43 or 18.5% earned a "C" or below. A summary of the results is seen in Figure 1.
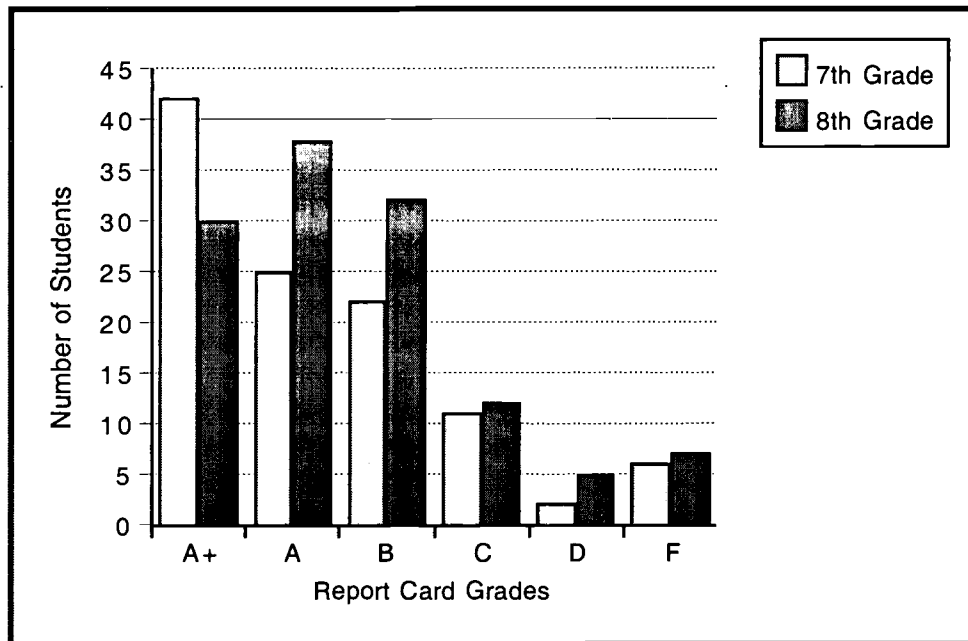
Figure 1. Report card grade distribution for both seventh and eighth grade music students, June,1999.

The number of successful students skewed the grade distribution and seemed to present a favorable picture of the learning environment. This distribution was highly misleading, however. With students capable of earning extra credit, scores ranged from a high of 113.9% to a low of 8.5%. The wide range of scores was a powerful representation of the varying levels of application and involvement. Eight unmotivated, non-performing individuals earned less than 50% of the points possible in the general music class. The lowest student score of 8.5% was more than four standard deviations (SD=17.8%) below the mean.

Since the course relied heavily on student participation, a teacher observation form (Appendix A) was used to note the following behaviors: on task, attentive

listening, and completion of student work. A minus/check/plus rating scale was used to assess an individual student's level of participation (Appendix B). Of the 232 students involved, 46 or 19.8% displayed unsatisfactory participation while an additional 109 students or 47.0% merely aimed for the minimal acceptable standards. A summary of the results is displayed in Figure 2.
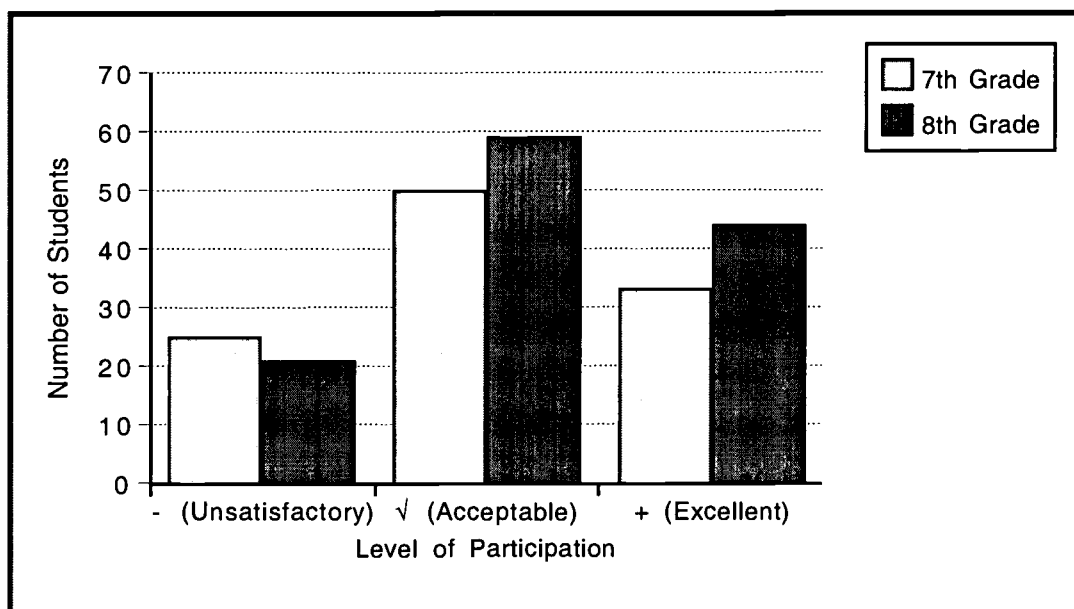
Figure 2. Results of teacher assessment of students' participation, March, 1999 through June, 1999.

Attitude toward general music influenced student participation and performance. The teacher observation form (Appendix A) was also used to note openness to new ideas and the ability to connect the subject matter to personal life and education. A minus/check/plus rating scale was used to assess individual student's attitude (Appendix B). The data obtained for attitude was similar to the data reported for participation. Of the 232 students involved, 44 or 19.0% displayed a unsatisfactory attitude in the general music class. An additional 113 students or 48.7%

displayed an acceptable yet apathetic attitude toward the class. A summary of the results is displayed in Figure 3.
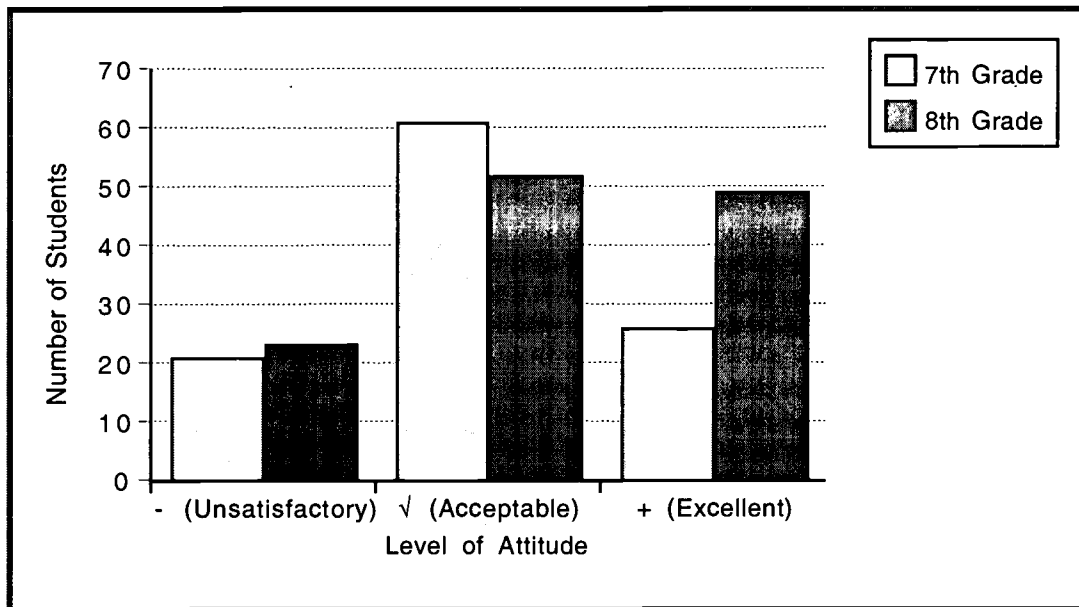
Figure 3. Results of teacher assessment of students' attitudes, March, 1999 through June, 1999.

In summary, researchers saw a strong connection between attitude and the willingness to participate in class activities. Furthermore, participation ultimately affected academic achievement in the general music course. Unsatisfactory participation and attitude directly correlated with achievement at or below the "C" level. Acceptable levels of participation and attitude matched those earning "A" and "B" marks.

<div align="center">Probable Causes</div>

Some major causes of concern have been the teaching styles that are utilized by educators in the middle level. To get students' attention, educators have to compete with very seductive outside influences for students' attention. The resources offered in

the public school environment can not match the limitless resources of the entertainment world. Many veteran teachers lack sufficient experience in various teaching methods and use the lecture method as their main teaching technique. There are few incentives for them to change teaching styles or improve instructional methods.

Another factor may have been the lack of prominence education has received in society. In today's world, less emphasis has been put on excellence, and the global community has become a society of mediocrity (Zaleski, 1998). Students who are not challenged by course material attempt to keep themselves occupied by daydreaming, socializing, reading unrelated material, or doing homework from other classes. Many parents and students feel that general music class is a nice diversion during the day from the core subject classes. Some view music class as an extracurricular luxury. Because of this view, many times music classes are somewhat ignored in the school budgeting process and are seen as non-essential.

Many outside factors have influenced student performance at school. The physical, social, and emotional changes that occur in early adolescence may have affected the educational process. Children need dedicated teachers and a sound instruction. However, the key issues are more social than educational. Most students will not make significant progress until they also have decent housing, better diet, and a safer environment in which to live (Singal, 1991).

Students from all economic and cultural conditions, especially those from disadvantaged backgrounds, are affected by the pressures on the family structure, a lack of supervision, and a diminished support system. In their earliest years, too many children are deprived of loving supervision and intellectual stimulation. Affected by perceived abandonment, these children are unlikely to grow into responsible citizens (Broken, 1994). As a result, they are forced to be independent at an early age and be

responsible for their own education. Many times, self-governed students do not see the need to focus on schoolwork (Gardner, 1990).

Researchers have suggested several causes that hinder the ability to learn. According to Boyle and Yeager (1997), many students do not respond to traditional teaching techniques used in general education, but instead, need more cognitive support during the learning process to recall and comprehend information. In today's fast-paced environment, students will usually say that they are bored in the classroom. Boredom is caused by the lack of intellectual challenge and the lack of application of knowledge (Plucker & Omdal, 1997).

Research has also indicated that there was a growing attitude of disengagement among students. Students do not feel accepted and respected in school, significant in the school community, or pride in the school. Students do not include school as a defining aspect in their lives (Voelkl, 1997). More often than not, across the nation, the arts are less valued and remain separate from the mainstream curriculum . Teachers argue that their exploratory courses are less valued and students view them in that light as well (Doda & George, 1999). Schools are no longer held in the high regard that they used to be. There is no assurance that education will be an asset for personal improvement (Gardner, 1990).

Student apathy must be acknowledged as the greatest barrier to the ability of teachers to make a difference; one cannot teach people who have little will to learn. Disruptive language and behavior eliminate the opportunities for success of students who want to learn. There is a general "disdain for the value of work" (Bontempo, 1995, 492). Middle school students often use the least amount of energy to meet minimal standards. This and other factors such as peer pressure and hormones, lead middle school students to make poor choices. These students do not work, listen, or turn in assignments, and they typically fail to learn required material (King & Allen, 1995).

After analyzing the problem evidence from the targeted seventh and eighth grade classes and examining research that outlined probable causes, the researchers identified three important areas to consider. First, a need existed to increase student involvement in the learning process and improve higher order thinking skills. Second, there was a need to reinforce content material and improve academic performance. Finally, a need existed to help students find interest and personal connection to the curriculum and become self-motivated learners. Addressing these needs should help give students a better understanding of how music enriches their lives.

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

The students of the targeted seventh and eighth classes exhibited apathy and unwillingness to meet the basic standards set in their classroom. The problems were the result of a lack of student involvement in the learning process, personal connection to the curriculum, and self-motivation. As a result, some students did not experience academic success. To solve the problem, the researchers sought out information about possible solutions. An examination of the literature showed leading educational researchers support the use of educational strategies which actively involve students.

Cooperative learning increases student responsibility, on-task time, positive attitude, and higher achievement. "Working cooperatively promotes more positive attitudes toward the work than working individually does" (Deutsch as cited in Hwong, Caswell, Johnson & Johnson, 1993, p54). The goals of cooperative education enhance students' learning and develop social skills such as decision making, conflict management, and communication (Bonwell & Eison,1991). When children interact with each other and express their thoughts with their peers, cooperative learning is one of the most powerful forces in expanding student's thinking abilities (Meyers & Jones, 1993).

Another approach promoted by the educators involves the use of graphic organizers. Graphic organizers help in understanding of instructions and the material

being presented, which in turn, improve student achievement. Robinson (1998) suggests that the graphic organizer is one tool that was developed to assist students in understanding interrelated concepts by displaying information spatially. Organizers appeal to the multiple intelligences and take into account the learning style of the age group. Several studies have found that students perform better on factual tests when the material was presented in a graphic organizer, rather than if it were read from a text (Boyle & Yeager, 1997, Lapp, Flood, & Fisher, 1999, McNeal, 1998, Robinson, 1998,). The concept map and the Venn Diagram are two examples of graphic organizers. The concept map is a tool to not only learn main ideas but to see how the ideas are related. A Venn Diagram is used to compare and contrast two or more subjects. "Pictures are better remembered than words, and words that can be imagined are easier to retain than less imaginable words. Imagery therefore seems to have powerful effects in learning and retention tasks" (Meyers & Jones, 1993, p.144).

Other possible solutions can be derived from the theory of multiple intelligences as described by Gardner (1983). "Intelligence refers the human ability to solve problems or to make something that is valued in one or more cultures" (Checkley, 1997, p.8). The main importance of multiple intelligences is that any topic of importance can be taught in more than one way, in any discipline. When a teacher relates an activity to something that is valued in the outside world, that teacher has successfully mastered the core concept of the multiple intelligences theory. Gardner also prefers an education that uses many classroom projects that engage a student over a longer period of time and lead to a tangible product (Checkley, 1997). Portfolios are excellent collections of these projects. Portfolios provide opportunities for students to show what they know and understand. Students of all abilities and interests can benefit from the use of a portfolio in the classroom (Siegel & Shaughnessy, 1994). Daily activities which yield products such as note taking, comprehension questions,

and summarizing tasks can be used to review a extensive set of information. Writing in class promotes active learning when it is connected to the goals of the course (Bonwell & Eison, 1991).

According to Dewey (1944), from the time we are born, we learn through experimentation. Dewey defined education as the "reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience" (1944, p.76). Learning by doing is a theme used by many educators following Dewey's convincing argument that children must be engaged in an active pursuit for learning. Many times students do not see the meaning of teacher directed activities. Students also tend to work for the present, as opposed to what the future may hold for them. To them, the future lacks urgency and substance. Dewey contended that "if education is growth, it must progressively realize present possibilities and thus make the individual cope with later requirements" (1944, p.56). A continued capacity for growth beyond formal education is not only the goal of learning but a reward for learning as well. Personal growth is a continuous process, not something completed in a few moments. First, students must have genuine connections to an experience, that there be a continuous activity in which the students are interested for their own sakes; second, a genuine problem develop within this situation as a reason for thought; third, students possess information and make observations needed to deal with it; fourth, students search for recommended solutions and be responsible for developing the solutions in an orderly way; and fifth, students have the opportunity and occasion to test ideas by application, to clarify meaning, and to discover the validity of the situation for themselves (Dewey, 1944).

Piaget stated, "Knowledge is derived from action. ... To know an object is to act upon it and to transform it" (as cited in Shor, 1992), and Dewey argued that active participation was crucial for becoming a citizen in a democratic society (Dewey, 1944).

Bonwell defines active leaning as "anything that involves students in doing things and thinking about the things that they are doing" (Bonwell & Eison, 1991,p.2). According to Bonwell, strategies that promote active learning are evidenced by students not just listening, but being actively involved in learning; less emphasis placed on transmitting information and more on developing student skills; students involved in higher order thinking (analysis, synthesis, evaluation); and students engaged in activities that often produce products. A greater emphasis is placed on students' exploration of their own attitudes and values.

Bonwell & Eison (1991) state that there are many formats of the lecture technique. By no means can a teacher survive without some form of lecturing, but modified lecture strategies can help keep the students actively engaged in the learning process. The student needs time to ask questions and to process note taking. The highest level of achievement can be attained through demonstration, especially with the students involved in the action. Other forms of lecturing include the guided lecture which elicits student reflection of the presentation; the responsive lecture which encourages student generated questions; and the interactive lecture which encourages a democratic approach to the lecture method, as exemplified in the KWL method. Cooperative groups and role playing are other ways to process lectures appropriately.

One of the common ways a teacher involves students in active learning is by stimulating a discussion. Careful planning, thoughtful implementation, a supportive classroom environment, and a teacher highly skilled in questioning techniques are essential for effective group discussion. Teachers must promote a personal relationship with their students by projecting warmth, openness, and predictability, along with a focus on student-centered teaching. Effective questioning needs to encompass the use of Gardner's multiple intelligences and Bloom's Taxonomy of

Learning. The role of the teacher is to question, to listen, and to help, but first of all the teacher must call on the student to try to help themselves (Myers as cited in Bonwell & Eison, 1991).

Visual-based instruction includes still projections, such as slides, filmstrips, and overhead transparencies, and film multimedia presentations such as television and video. A visual presentation is not considered active learning by itself but needs to be coupled with opportunities for responses from students (Davies & Crowther, 1995). Responses from students can take the form of note taking, journals, and written reflections. Writing, an active learning strategy, can be used to focus thought on a particular topic, summarize a lecture or assigned reading, or describe the solution to a presented problem.

The process of problem solving based on a decision making model by Dewey has four steps. The process includes 1) defining the problem; 2) diagnosing possible reasons for the problem; 3) searching for alternative solutions; and 4) evaluating the alternatives and choosing the most appropriate solution (Bonwell & Eison, 1991).

There is evidence that the use of plays and role playing in the classroom promote students' enthusiasm toward the content and increases their learning (Bonwell & Eison, 1991). Plays are not to be confused with role playing. Plays are scripted while role playing is more spontaneous. Role playing can help students experience conditions that develop coping skills for use in real situations.

One other style of active learning is peer teaching. The advantages to peer teaching include students paying more attention to comments from their peers, gaining a wider sense of audience, improving attitudes toward writing by associating with socially supportive classmates, and learning more about writing and revising by critically reading other student's work (Bonwell & Eison, 1991).

There are advantages and limitations to many active learning techniques.

Computer-based instruction allows students to receive individual guidance at their own rate of learning. While minimum standards are set, there may be no limit as to the maximum amount of information a student can learn with this medium. Computers also allow for the integration of a wide variety of subject areas. All subject can be combined to solve problems in real life scenarios. (Roth, 1999). When a computer is used as an instructional device, one of the most important gains in the classroom has to do with getting and keeping students' attention. Focusing attention is key to teaching and learning unfamiliar material. On the other hand, computer-based instruction and computerized presentations require the availability of quality equipment, both hardware and software. A classroom set of computers for an extended period of time would be necessary for students to learn from education software at their own pace. As for computer enhanced presentations, teachers need to have equipment available which requires little or not setup time, provides immediate display of material, and projects a clear image for every student to see. Educators also require training and time to develop instructional materials. (Mackenzie & Jansen, 1998) In many schools, available computer resources would not lend themselves to the regular implementation of either method of computer instruction.

Constructivism is another approach to learning which may be more beneficial in certain curricular areas or with certain types of discoverable knowledge. Constructivist learning which many consider to be active learning assumes that each individual organizes his or her own knowledge in their own unique way. This perspective is also built on the idea that children learn a tremendous amount of material when they are deeply intrigued by the subject matter. Constructivism allows adolescents to pursue their natural tendency to be independent. The learning which takes place is often open-ended. (Abbott & Ryan, 1999). However, when using the constructivist approach to active learning, there is a lack of consistency and generalizability because students

determine their own meaning based on their own prior knowledge. With limited time and specific principles to study, there often is discord between the methods used in constructivist learning and the achievement of established curricular goals (Windschitl, 1999)

After evaluating the literature, the researchers felt the following course of action addressed the improvement of student performance: to develop and implement a lesson plan framework which included active learning activities to increase on-task behaviors; to address the issue of course content as it relates to the students' needs; and to employ teaching approaches that will increase student recall, comprehension, and transfer.

"Successfully implemented strategies promoting active learning in large classes use three basic assumptions: 1) a teacher should use a variety of instructional strategies on different days and within any given class period; 2) visual reinforcements are necessary to focus students' attention and to reinforce material that is presented; and 3) students learn best when they are asked to provide personal insights and interpretations" (Frederick as cited in Bonwell & Eison, 1991, p.17).

Through active learning, students increase their involvement in the learning process and engage in higher ordered thinking. Graphic and advanced organizers and visual and auditory materials would help focus student's attention and improve academic performance. Sharing real-life experiences, writing reflections, and participating in problem solving activities help students relate classroom material to their personal lives. By using active learning strategies, students are given the opportunities to develop abilities to listen to and appreciate how music enriches their lives.

Project Objectives and Processes

Through the use of a variety of active learning strategies during the period of

August 1999 through January 2000, the seventh and eighth grade students from the targeted classes will increase on-task behavior in general music as measured by teacher observation checklists, assessments of student performance, and student surveys.

In order to accomplish the terminal objective, the following processes are necessary:

1. Utilize active learning strategies to encourage on-task behavior.

2. Develop new instructional materials including graphic organizers, guide questions, games, and puzzles to encourage on-task behavior.

3. Establish classroom management procedures with expressed expectations.

4. Implement activities to address students' multiple intelligences.

Through the use of a variety of active learning strategies during the period of August 1999 through January 2000, the seventh and eighth grade students from the targeted classes will increase their personal insights and appreciation for general music as measured by teacher observation checklists, assessments of student performance, and student surveys.

In order to accomplish the terminal objective, the following processes are necessary:

1. Utilize active learning strategies to promote positive attitudes concerning music.

2. Require students to compile reflections and class work to be included in a portfolio.

3. Gather instructional materials such as call charts, compact disc recordings, and videos to assist students in their appreciation of music.

4. Provide group discussion experiences to interpret music.

5. Adapt lesson plans to emphasize interpreting music through writing experiences.

6. Implement adaptations in curriculum to allow for interpreting music.

Through the use of a variety of active learning strategies during the period of August 1999 through January 2000, the seventh and eighth grade students from the targeted classes will increase their recall, comprehension, and transfer of course content in general music as measured by teacher-made tests, teacher observation checklists, student work, and student reflections.

In order to accomplish the terminal objective, the following processes are necessary:

1. Utilize active learning strategies such as graphic organizers to reinforce material presented in the general music course.

2. Utilize instructional methods such as cooperative learning, role playing, and think-pair-share activities to encourage recall, comprehension, and transfer.

3. Provide opportunities for group dialogue to recognize and describe subject matter and elements of music as used in various musical works.

4. Emphasize recognition and description of elements of music as appropriate in music education.

Project Action Plan

The action plan was implemented according to the following course outline. The plan designed for a nine week general music course was presented in both the first and second quarters. The schedule covered the time frame beginning August, 1999 and ended October, 1999. It was then repeated for the second quarter which began November, 1999 and ended January, 2000. When unforeseen special events, interruptions, or field trips occurred and class sessions needed to be rescheduled, the

plan was modified. All researchers implemented the action plan and met regularly to

compare results and modifications. The action plan is as follows:

I. Data collection to evidence the problem (beginning March 1999 and continuing in
    the current school year, August 1999)

II. Teacher Preparation
    A. Organize and revise quarter lesson plans

    B. Design and create instructional activities, forms, and assessment rubrics

    C. Gather and review visual and auditory aids including slide reproductions,
       compact disc (CD) recordings, video tapes, digital video disc (DVD)
       recordings, call charts, and transparencies

    D. Redesign classroom environment

    E. Gather and organize materials for student portfolios

III. Plan implementation

    A. Introduction to general music

    B. Active listening

        1. Presurvey

        2. Cooperative learning (puzzle activity)

        3. Ground rules for active listening (transparency)

        4. Seventh grade

            a. Symphonic orchestra and its instruments
                1) learn the individual instruments of the orchestra from
                   visual and auditory examples (instrument poster
                   pictures, CD recordings, instrument bingo game)
                2) identify the four instrument families (human graph
                   activity)

        3) identify the instruments heard in a symphonic piece of music (CD recordings, call charts, slide presentation)

        4) see an orchestra and conductor in action (video)

  b. Program music

        1) visualize a setting expressed by music which tells a story or "paints a picture" (CD recording, video)

        2) match feelings with music which evokes particular emotions (CD recordings)

        3) reflect on the purpose of programmed music (reflection)

  c. Sonata form

        1) Haydn (biographical slide presentation)

        2) germ-motif-theme and symphonic examples (advanced organizer, CD recordings)

        3) exposition, development, recapitulation, and coda (graphic organizer, CD recording)

        4) identify the sections of sonata form in a piece of symphonic music (CD recording, graphic organizer, timer)

  d. Beethoven

        1) biography (slide presentation)

        2) relate to Beethoven's life and understand his significance as a composer (video, guide questions)

  e. Historically inspired music

        1) Tchaikovsky (book, slide presentation)

        2) 1812 Overture (historical slide presentation, call chart, CD recording)

5. Eighth grade

  a. Review and practice of active listening techniques

        1) describing attributes of symphonic music (CD recordings)

        2) comparing and contrasting several recordings of the same piece (guide questions)

        3) critically reviewing symphonic music (reflection)

        4) focusing on active listening using visual clues (call chart)

        5) visual interpretation (cooperative learning)

  b. Theme and variation

        1) listening critically for variations of a theme in musical

selections (CD recordings, graphic organizer)
2) comparing and contrasting variations of the same theme (cooperative learning)

   c. Mozart
      1) example of theme and variation (CD recordings)
      2) biography (slide presentation)
      3) excerpts from Amadeus (video, guide questions)
      4) developing a ear for Mozart's music (CD recordings)

6. Assessment

7. Postsurvey

8. Portfolio compilation

C. Musical Theater

1. Presurvey

2. Preview unit (advanced organizer)

3. Seventh grade

   a. Elements of musical theater
      1) learn the elements of opera, play, ballet, American musical, and European musical (graphic organizers)
      2) identify the type of musical theater when presented with elements (video)

   b. American musical theater background
      1) history of Broadway (slide presentation)
      2) history of musical theater (slide presentation)
      3) careers in musical theater (hierarchy chart, video)

   c. Annie and Oliver
      1) introduction of characters, songs, trivia (graphic organizer)
      2) begin comparison of Annie and Oliver (graphic organizer)
      3) excerpts from Annie and Oliver (video, graphic organizer)
      4) discuss Annie and Oliver comparison (cooperative learning)

d. Music Man
   1) introduction of Meredith Wilson and Music Man (slide presentation)
   2) discuss aspects of Midwest life - then and now (cooperative learning)
   3) excerpts from Music Man (video, guide questions)
   4) review Music Man (crossword puzzle)

4. Eighth grade

   a. Elements of musical theater
      1) review the elements of opera, play, ballet, American musical, and European musical (graphic organizers)
      2) identify the type of musical theater when presented with elements (card game)

   b. American musical theater background
      1) review history of Broadway (slide presentation)
      2) review history of musical theater (slide presentation)
      3) review careers in musical theater (video, hierarchy chart)

   c. Fiddler on the Roof
      1) historical background of Fiddler on the Roof (slide presentation)
      2) introduction of characters, songs, trivia (graphic organizer)
      3) excerpts from Fiddler on the Roof (video, guide questions)
      4) relate aspects of Fiddler on the Roof to personal life (reflection)
      5) review of Fiddler on the Roof (crossword puzzle)

   d. West Side Story
      1) general introduction about West Side Story, not to include story or musical information (slide presentation)
      2) excerpts from West Side Story (video, graphic organizer)
      3) review West Side Story musical (cooperative learning)
      4) "What if..." hypothetical questions concerning West Side Story (reflection)

   e. Stress the importance of character development
      1) character
      2) excerpts from Cats (video, discussion)

3) create new character (cooperative learning, role play)
4) presentations of character (group discussion)

5. Assessment

6. Postsurvey

7. Portfolio compilation

Methods of Assessment

In order to assess the affects of the intervention on academic performance, written assessments in the content area of music will be administered to the targeted students. In addition, class participation and completion of projects and assignments will be monitored. Through the use of student reflections, survey comments, and questions, the researchers will be able to determine student attitudes toward the music curriculum and the extent to which music is relevant to student lives. On-task behavior will be monitored through the use of a teacher observation checklist, noting the extent of student participation.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objective of this project was to use active learning strategies to improve student performance. The action plan targeted the students in fourteen general music classes, six classes in seventh grade and eight classes in eighth grade, during the first semester of the 1999-2000 school year. The researchers developed and implemented a lesson plan framework which included active learning activities to increase on-task behaviors; to address the issue of course content as it relates to students' needs; and to employ teaching activities that will increase student recall, comprehension, and transfer. By using active learning strategies, students were given the opportunities to develop abilities to listen to and appreciate how music enriches their lives.

During the summer prior to the 1999-2000 school year, the researchers reorganized and revised lesson plans. They created instructional activities and materials inherently active in nature to engage students in the learning process. These activities required many visual and auditory aids including slides, compact disc (CD) recordings, digital video disc (DVD) recordings, video tapes, call charts, and transparencies. Games and other activities were designed specifically to teach and reinforce key course material. Audio-visual equipment was purchased to enhance the presentation of the material and provide more flexibility in the classroom environment. A variety of assessment tools including teacher observation checklists, teacher

comments, teacher-made tests, student reflections, student portfolios and other student performance tasks were incorporated into the action research plan.

The researchers completely redesigned the general music course, creating a time line for daily activities (Appendix C). These activities filled the 45-minute periods for the duration of each quarter. It was intended that each researcher would follow the same course schedule, and when unforeseen special events, field trips, or other interruptions occurred, the plan was modified to fit the requirements of each individual researcher. To accommodate the middle level philosophy, students were exposed to general music for one quarter of the school year. This action research plan was repeated for the second quarter with a new set of students.

The general music curriculum focused on active listening and musical theater units. As an introduction to the general music course, all students were engaged in a cooperative learning activity during the first week. The students were also informed about course requirements. Students began work on a portfolio which was used to organize relevant materials and serve as an assessment tool.

The first unit of study, active listening, began with lessons to teach or review the instruments of the symphonic orchestra (Appendix D). Audio and visual aids, multimedia presentations, human graph activities, reflective writings, and interpretations through artwork enhanced the students ability to relate to symphonic music. An emphasis was placed on selected composers and their works. The ultimate goal of the active listening unit was to assist students in understanding and appreciating varied examples of music.

During the second half of the quarter, a series of lessons were designed to expose students to musical theater (Appendix E). The elements of musical theater were taught using graphic organizers and reinforced with an original card game. A portion of the unit was devoted to musical theater, its history, and the job opportunities

created by the business. These were taught with the use of slide presentations, transparencies, and excerpts from Broadway documentaries. To familiarize students with how the elements of musical theater are combined to yield quality productions, scenes from selected musicals were viewed. An effort was made to connect each storyline with students' personal lives.

Presentation and Analysis of Results

In order to evaluate the effect of the action plan on student's on-task behavior, a teacher observation checklist was used to assess student performance (Appendix A). The researchers recorded the number of students who brought necessary materials, stayed on task during specific activities, completed assigned work, correctly followed activity and classroom directions, and exhibited cooperative behavior. Compliance in these areas represented true participation in the learning process. One interesting result was that 98.7% of the students had their materials in class on a daily basis. Another showed that students reacted well to the active learning intervention by remaining extremely focused 87.4% of the time, and the percentage of students who did not to participate at all was virtually nonexistent (1.3%). A summary of the on-task results is displayed in Figure 4.

11.4%   1.3%

87.4%

Time On-Task

+ (Excellent)
√ (Acceptable)
- (Unsatisfactory)
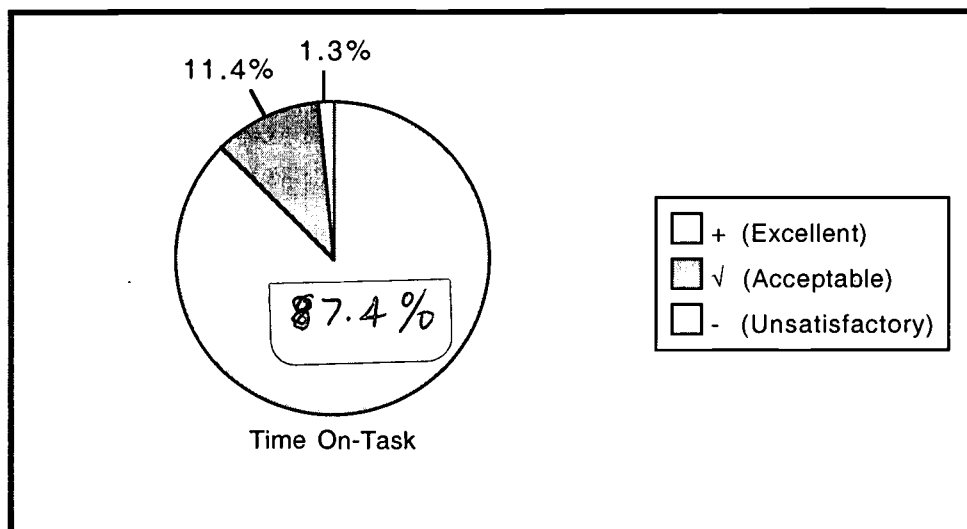
Figure 4. Percentage of students on task as observed by teachers, August, 1999 through January 2000.

Other data concerning on-task behavior were obtained from student surveys and academic records. Responses to the student survey indicated positive feedback toward the intervention. One student stated, "Guide questions were a good idea to help keep us focused." At the end of each intervention period, the researchers used the minus/check/plus rating scale to assess individual student's level of participation (Appendix B). From the course without active learning to the course which emphasized active learning on a daily basis, there was a substantial increase in the number of students who remained on task. The percentage of students exhibiting this behavior increased from 33.2% to 70.6%, and the percentage of students who did not participate at all in the active learning activities decreased from 19.8% to 9.4%. The comparison is displayed in Figure 5. Poor participation resulted in poor grade performance. The data indicated that 38 of the 40 students who displayed poor participation earned a grade of a "C" or less.
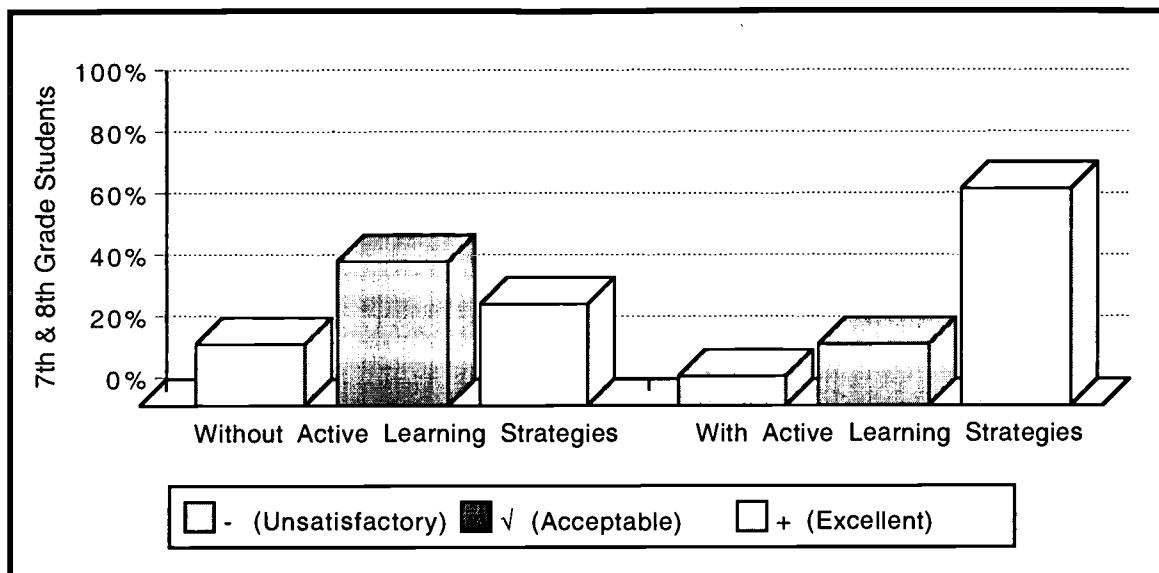
Figure 5. Comparison of student participation with and without active learning

strategies, March, 1999 through June, 1999 and August,1999 through January, 2000.

Active learning strategies positively influenced students' personal insights and
appreciation for music. This is evidenced by responses of the students to survey
questions at the end of each unit (Appendix F). According to presurvey/postsurvey
results, there was an improvement in responses to all questions that reflect the student
attitude toward music. Selected responses are displayed in Table 1.

Table 1

Comparison of Presurvey/Postsurvey* Questions which Reflect Students' Attitudes

Toward Music, August, 1999 Through January, 2000.

	Yes	Not Sure	No
Have you ever discussed symphonic music with another person?	27.4%	22.8%	49.7%
Did you talk to anyone at home about the music that you listened to in class?	39.2%	18.9%	41.9%

	Yes	Maybe	No
Would you like to go to a live concert of symphonic music?	21.8%	45.4%	32.8%
	29.3%	44.9%	25.8%

	Many	A few	None
Have you ever bought a recording of symphonic music?	1.9%	15.3%	83.3%
Have you bought a recording of symphonic music?	1.6%	21.4%	77.0%

	Sure	Maybe	Never
Would you ever buy a recording of symphonic music?	15.1%	52.7%	32.3%
	28.5%	57.3%	14.2%

	Yes	Not Sure	No
Have you ever discussed musical theater outside of school?	29.2%	31.4%	39.4%
Did you talk to anyone outside of school about the musicals that we watched in class?	48.8%	26.6%	24.7%

	Yes	Maybe	No
Would you like to go to a live performance of a musical?	42.8%	42.8%	14.4%
	55.4%	33.0%	11.6%

	Many	A few	None
Have you ever bought a video of a musical?	5.3%	35.6%	59.2%
Have you bought a video of a musical?	12.2%	42.7%	45.2%

	Sure	Maybe	Never
Would you ever buy a video of a musical?	31.4%	51.4%	17.2%
	48.5%	42.9%	8.6%

* The second set of data for each question represents postsurvey responses.

Additional data concerning student attitude were obtained from the teacher observation checklists and other assessments of student performance. As students participated in the active learning strategies, the percentage who were uncooperative and demonstrated poor behavior decreased from 19.0 % to .6%. The students who demonstrated excellent attitude went from 32.3% to 89.1%. Citizenship grades based on classroom behavior were also given at the end of each term. From student report card data, 68.7% earned a commendable citizenship grade.

A variety of assessment tools were used to determine the level of recall, comprehension, and transfer among students enrolled in the music courses. The researchers did not include listening, paying attention, or being alert as proof that active learning was taking place. A single or even a few active learning lessons being continuously repeated did not constitute an active learning environment. The obvious sources of student performance were daily assignment grades and course grades at the end of each quarter. An important factor to consider was that in redesigning this lesson plan framework, three times as many assignments and activities were implemented than in previous school years. Through teacher observation checklists and gradebook data, the researchers found that the number of assignments not completed also increased from 3.9% to 7.2%.

The researchers designed new assessments to coincide with the new lessons. Because of this, comparisons could not be made to previous years. The mean score of all seventh grade students in this study was 80.3%. The seventh grade students were evaluated using a word puzzle in the active listening unit and a Venn Diagram to compare scenes from two of the musicals viewed in class. The performances on the assessments were 70.2% and 70.1% respectively. Three assessments were administered at the eighth grade level. A written assessment was comprised of forced choice, true-false, and reflective writing questions. The students answered the

questions with 83.1% accuracy. In addition to this assessment, a listening test was administered to determine if the student could recognize the works of a selected composer. The mean score for this listening test was 16.6 musical selections out a possible 20, or 83.1%. The final assessment in the musical theater unit involved a graphic organizer dealing with elements of a musical production. Students were able to identify songs, characters, setting, plot, author's message, and respond to a hypothetical situation based on knowledge of the musical. Students were able to accurately identify the information with 88.5% precision. Overall, eighth grade students' final grades averaged 85.9%.

Students were asked their opinions regarding the difficulty of the active listening and musical theater units. The results showed that 54.2% felt the active listening unit was challenging, while 59.2% felt the musical theater unit was easy. A reflective list was included on the student postsurvey to determine the knowledge taken from the presented units. On average, the students were able to list three key elements from each unit.

Conclusions and Recommendations

Analyzing the various data from the action plan suggests that portions of the plan were successful and others not as successful. For example, having taught the same course content for many years, the researchers observed that with the use of the new strategies, students were more positively connected to the material and actively involved in the learning process. The researchers were disappointed that these changes did not translate into improved academic scores as well. The failure of the plan to improve report card grades could be attributed to limitations in the sampling process. Possible changes to the action plan could be to increase the sample sizes or to include a more structured pretest to assess students' prior knowledge in the content area. Other options may be to lengthen the time of the action plan or to pilot the new

interventions in order for the researchers to become accustomed to and perfect their instruction before research is conducted.

Another factor that may have attributed to poor student grades is the number of missing assignments. Rubrics should have been designed to inform students about the expectations for all written work and the emphasis which was placed on each assignment. As mentioned before, there was an increase in the number of assignments which were included in this action plan as compared to prior years. Not all written work needs to be included in the students' report card grades. Selective abandonment could be used to emphasize the completion of major assignments.

Students were not the only ones who could benefit from more time. Three months were used to design the timeline of activities and collect supplies for its implementation. Due to the expansiveness of the change, some of the materials were incomplete. The researchers lacked the experience with the new materials to smoothly facilitate the plan. The unfamiliarity with the plan made it difficult to adjust to problems that occurred during the implementation. It was sometimes challenging to teach and conduct research at the same time. An independent observer collecting observation data on a daily basis would have allowed for improved presentations. During subsequent implementations of the action plan, there was improvement in the delivery of the material. The improvement was a result of increased familiarity with the lessons, organization of instructional materials, and application of new ideas which enhanced the instruction.

The plan included more material than what could have been presented in the given time period. The researchers did not take into consideration that they would experience interruptions which included fire drills and false alarms, bus evacuation drills, school assemblies, school cancellations, and distractions caused by administration and other faculty members. These interruptions caused the researchers

to deviate from the action plan. As a result, student portfolios and reflective writings were used to a lesser extent than proposed by the action plan. There was little time to expand upon the elements of musical theater. A video activity on the elements of musical theater and an activity which relates a seleceted musical to Midwest living were eliminated from the seventh grade plan and a cooperative learning activity on character development was omitted from the eighth grade plan.

There was the intention to include multimedia technology in the action plan from the beginning, but the researchers were unable to get necessary electronic equipment in time for the first implementation. As a result, several of the activities were eliminated or altered to accommodate the situation. When the necessary equipment was obtained for the second quarter, students were more enthusiastic, curious, and attentive to the lessons.

Throughout the action plan, the students contributed to class discussion asking pertinent questions and offering insightful comments. For example, some students inquired about the translation of the foreign language selections presented in the active listening unit. Some even pursued further information outside of class by searching the Internet. "I would liked to have heard more Mozart music after the movie," commented one eighth grader. Many students asked where they could purchase the symphonic music selections which were introduced in class.

The musical theater unit was also well received by the students. The active learning strategies certainly made an impression. "It was better than listening to a lecture. Watching the movie, seeing pictures, and listening to music was great," "I enjoyed the unit, and it changed my opinion of [musicals]," and "Extend for another week!" were all encouraging remarks regarding the course content.

The strategies of active learning were not considered passive or active, but a continuum between the two. In this study, a variety of active learning strategies were

used. The strategies encouraged critical thinking and empowered students to transfer obtained knowledge to new situations. Student tasks included active learning strategies designed to increase student performance. The active learning strategies that were implemented in this action plan included modified lectures, questioning and discussion techniques, visual-based instruction, writing in class, problem solving, cooperative learning, drama, role playing, simulations, games, peer teaching, and student reflections. The students benefited from the active learning strategies and the researchers plan to refine the activities to improve their effectiveness. The implemented techniques were useful for communicating knowledge about music.

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Appendices

Teacher Observation Checklist

Teacher: _____
Grade/Period: _____
Date: _____
in Attendance: _____

Activity: _____

	+	✔	—
Students have materials.			
Students are on Task 1.			
Task 2			
Task 3			
Task 4			
Task 5			
Students completed assigned activity.			
Students correctly followed activity directions.			
Students correctly followed classroom directions.			
Students were cooperative and demonstrated good behavior.			

Teacher Comments:

PARTICIPATION

-	√	+
Not on task	On task	On task and contributes to the activity
Not attentive	Listening attentively	Listening attentively and contributes to discussion
Work is not done	Meets criteria to complete work	Exceeds criteria to complete work

ATTITUDE

-	√	+
Closed-minded	Open to new ideas	Open to new ideas and seeks additional information
Does not consider general music relevant to life and education	Considers music an important class, relevant to life and education	Strives for excellence in general music and makes efforts to connect music to personal life and education

Week 1 (2-3 days)
I.   Classroom organization
II. Parent Letter for Active Learning Interventions
III. Introduction to cooperative learning
IV. Student Portfolio

Week 1 (2-3 days) through Week 4
I.   Active Listening Presurvey
II. Rules for Active Listening transparency
III. Seventh grade
    A. Symphonic orchestra and its instruments
    B. Program music
    C. Sonata form
    D. Beethoven
    E. Historically inspired music
IV. Eighth grade
    A. Review and practice of active listening techniques
    B. Theme and variation
    C. Mozart
V.   Assessment
VI. Active Listening Postsurvey
VII. Portfolio compilation

Week 5 and Week 6
I.   Guitar Unit or other General Music Unit

Week 7 through Week 9 (or 10)
I.   Musical Theater Presurvey
II. Advanced Organizer for Musical Theater
III. Seventh grade
    A. Elements of musical theater
    B. American musical theater background
    C. Annie and Oliver
    D. Music Man
IV. Eighth grade
    A. Elements of musical theater
    B. American musical theater background
    C. Fiddler on the Roof
    D. West Side Story
    E. Character Development
V.   Assessment
VI. Postsurvey
VII. Portfolio compilation

Appendix D
Instructional Materials for the Active Listening Unit

Do's

Focus completely on activity
Be on task
Listen attentively
Contribute to class discussion
Complete assigned work
Be open to new ideas
Consider music important and relevant to your life

Don'ts

Signs of not actively listening:
Talking
Reading other materials
Staring out the window
Playing with things
Doing other homework

Grading

Points for as long as students are activly listening.
Possible extra credit points for high performance.

THE YOUNG PEOPLES GUIDE TO THE ORCHESTRA
(VARIATIONS ON A THEME BY PURCELL)
BENJAMIN BRITTEN
(1913 - 1976)

TIME	#	INSTRUMENT
00:01	1	FULL ORCHESTRA
00:28	2	WOODWINDS
00:49	3	BRASS
01:07	4	STRINGS
01:25	5	PERCUSSION
01:42	6	FULL ORCHESTRA
02:03	7	FLUTE
02:38	8	OBOE / ENGLISH HORN
03:37	9	CLARINET
04:19	10	BASSOON
05:20	11	VIOLIN
05:56	12	VIOLA
06:57	13	CELLO
08:03	14	STRING BASS
09:07	15	HARP
09:54	16	FRENCH HORN
10:47	17	TRUMPET
11:20	18	TROMBONE
11:35	19	TUBA
12:20	20	TIMPANI DRUM
12:39	21	BASS DRUM
12:42	22	CYMBAL
12:49	23	TAMBOURINE
12:53	24	TRIANGLE
13:01	25	SNARE DRUM
13:06	26	WOOD BLOCK
13:11	27	XYLOPHONE
13:22	28	CASTANETS
13:26	29	GONG
13:36	30	WHIP
13:40	31	FULL PERCUSSION
13:57	32	MARIMBA
14:12	33	PICCOLO
14:30	34	ADDING INSTRUMENTS (BRIDGE)
		WOODWINDS
		STRINGS - 14:53
		BRASS - 15:37
		PERCUSSION - 15:58
16:10	35	FULL ORCHESTRA
16:38	36	CODA

Grand Canyon Suite
by
Grofé

1. Sunrise   (instrument)
2. On the Trail
3. Painted Desert
4. Cloudburst

Wind -

Lightning -

Thunder -

Rain -

5. Sunset

NAME THAT FEELING

happy

anxious

lovestruck

lonely

cautious
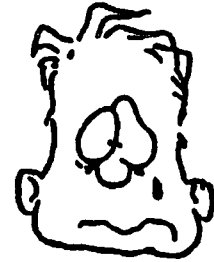
sad
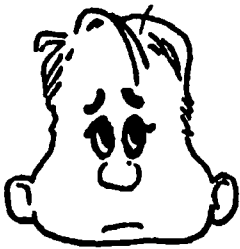
sympathetic

confident

frightened

MOVIE MUSIC

Directions: After each piece of music is played, choose the emotion that best describes your feeling. Good luck and good listening!

1. _____   6. _____

2. _____   7. _____

3. _____   8. _____

4. _____   9. _____

5. _____

BEETHOVEN LIVES UPSTAIRS

1. Why did Christov's family need to have Beethoven stay with them?

   _____

2. Name the city where this story takes place. _____

3. What school does Christov's Uncle attend? _____

4. What changed Christov's mind about Beethoven? _____

5. What is Christov's nickname? _____

6. Who does Christov defend Beethoven against? _____

7. Beethoven said " all doctors are _____."

8. What was Christov's gift to Beethoven?_____

9. What was Beethoven's decision about the gift he received from Christov?

   _____

10. What was Beethoven's gift to Christov?_____

11. Explain why Beethoven was often cranky and mean. _____

    _____

12. Name the last piece of music played in the movie. _____

Sonata Form

I. Exposition:

Theme A (repeat)

Theme B

II. Development:

New Ideas for Theme A

III. Recapitulation:

Original Theme A returns

IV. Coda

(ending)

Germ

Motif
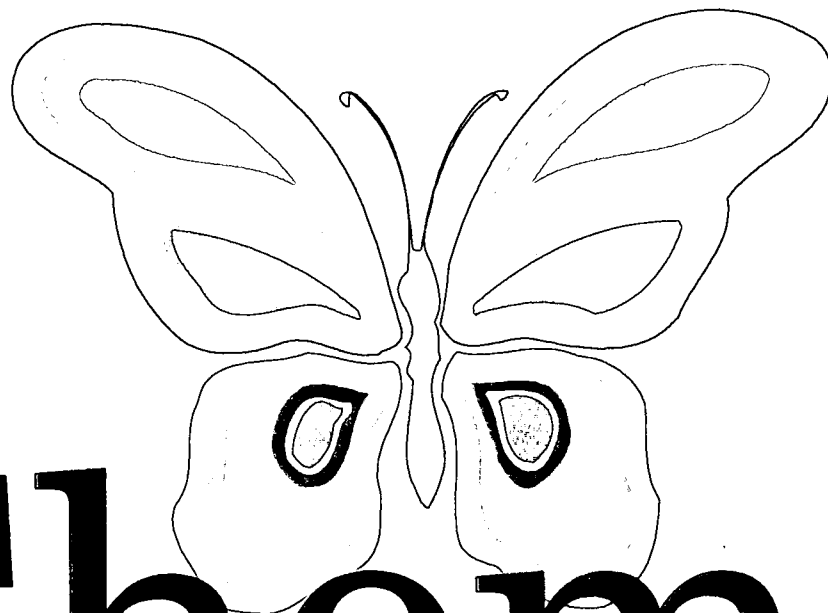
Theme

Name_____

Period_____
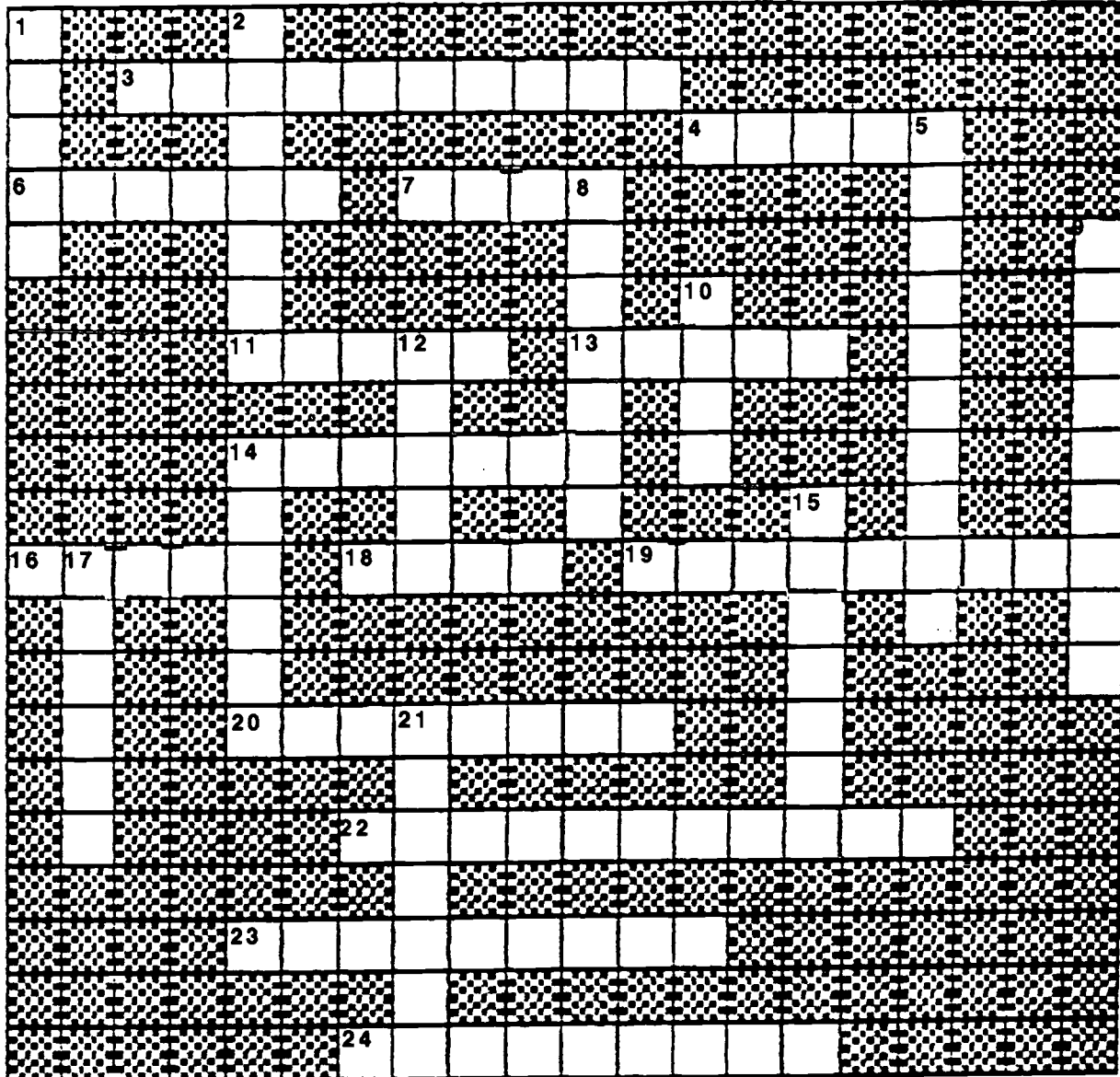
ACROSS

3. My family includes: timpani, castanets, and the triangle.
4. I contain many pieces of music under one title.
6. This form of music was used by many classic composers.
7. I have colored strings.
11. The symphony that "Beethoven Lives Upstairs" is based on.
13. I wrote the Grand Canyon Suite.
14. A solo within a symphony is a ....
16. The father of the symphony.
18. A composer's idea.
19. I am deaf, but still a wonderful composer.
20. A symphony that wakes you up.
22. I wrote the 1812 Overture.
23. I'm an instrument with wooden bars and played with mallets.
24. Different section of a symphony are called this.

DOWN

1. We include: trombone, trumpet, and French horn.
2. I wrote "Variations on a Theme by Purcell."
5. This section introduces the theme.
8. Music specifically written to imitate something.
9. My family includes: clarinet, oboe, and flute.
10. The End!
12. The melody that a piece of music is based on.
14. The unusual instrument used in the 1812 Overture.
15. Family members include: cello, viola,& bass.
17. Listening to music with a purpose.
21. I am the higher version of the flute.

BEST COPY AVAILABLE

Canon in D by Johann Pachelbel

1. Have you heard this piece of music before? If so, Where?

2. Compare each version to the one that you previously heard. Compare things like tempos, dynamics, and the instruments being used.

3. How do you describe the conductor's interpretation of the music? How are the performances of the musicians different in the examples?

4. What two versions are most alike? Explain.

5. Which version is the most unusual? Explain.

6. Which version did you like the best? Explain.

7. Which version did you like the least? Explain.

Mozart
Slide Presentation

1- Young Genius

2- Amadeus (play)

3- Salzburg Drawing

4- Salzburg Today

5- Leopold (father)

6- Anna Maria (mother)

7- Nannerl (sister)

8- Birthplace

9- Childhood Home

10-Lessons

11-Young Mozart

12-First Composition

13-Tour of Europe

14-King George III of England

15-Marie Antoinette

16-Austria palace

17-Pope

18-Knight of the Golden Spur

19-Archbishop

20-Salzburg Cathedral

21-Vienna

22-Joseph II

23-Palace in Vienna

24-Joseph II, with sisters

25-Antonio Salieri

26-National Theater

27-Aloysia Weber

28-Constanze

29-Hand written letter

30-St. Stephens

31-Sketch of Constanze

32-Sketch of Mozart

33-Masked Ball

34-Street Market near Mozart's home

35-Two sons

36-Salieri

37-American Revolution

38-Les Miserables

39-Marriage of Figaro score

40-French Revolution

41-Statue of Liberty

42-Leopold (father)

43-Don Giovanni score

44-Don Giovanni set

45-Scene from Magic Flute

46-Scene from Magic Flute

47-Salieri

48-Constanze

49-Spa

50-Clavichord

51-Home in Vienna where Mozart died

52-Incomplete Requiem

53-Mozart

54-Deathmask

55-Monument in Salzburg

MOZART GUIDE QUESTIONS

1. Describe in one sentence, situations where Salieri's opinion of Mozart lessened. These include moments where Salieri is embarrassed by Mozart's actions, both unintentionally and intentionally. (Example: Salieri views Mozart chasing girl under table.)

2. Describe the details of Salieri's plan to triumph over God and get even with Mozart.

3. How did this whole plan turn out? Was it effective? Describe.

Amadeus Follow Up Sheet

1. Mozart wrote during which music period? A) Baroque B) Classical C) Romantic D) Contemporary
2. Mozart lived in which century? A) 16th B) 17th C) 18th D) 19th

3. Who was Leopold Mozart in relation to Wolfgang? A) Son B) Uncle C) Friend D) Father
4. Mozart was <u>originally</u> from which city? A) Salzburg B) Rome C) Vienna D) London
5. Which of these did Mozart NOT compose? A) Opera B) Symphonies C) Choir works D) Musicals
6. Which opera did the Emperor originally ban from being written? A) The Magic Flute B) The Marriage of Figaro C) Don Giovanni D) Amadeus
7. What was the name of the emperor Mozart was commissioned to work for? A) Nicholas B) Edward C) Joseph D) John
8. What was the relationship of the Austrian emperor to Marie Antoinette of France? A) Brother/Sister B) Uncle/Niece C) Aunt/Nephew D) Father/Daughter
9. Which opera was the comic opera (Opera buffa)? A) Don Giovanni B) The Magic Flute C) Marriage of Figaro D) Requiem
10. Did Mozart finish his requiem mass? Yes or No

True False Statements

1. Antonio Salieri hated Mozart's music.
2. Most operas were written in Italian.
3. Mozart's wife was named Constanze Weber.
4. Mozart began composing music when he was only 10 years old.
5. Mozart was a very wealthy man when he died.
6. For most of his compositions, Mozart made very few corrections, if any.
7. The opera "Don Giovanni" characterized Mozart's life with his father.
8. Salieri believed God to be fair.
9. Amadeus was Mozart's real first name.
10. Mozart's last opera was The Magic Flute.

Tell me how you think the following characters could have been responsible for Mozart's death. Base your statements from what you saw in the movie. Each character should have 2-3 sentences stating why or how they could have contributed to his death.
1. Antonio Salieri
2. His Father
3. His wife
4. Mozart himself.

69

Mozart Listening Test

Symphony #25 First Movement	Mozart
Canon in D	Pachelbel
Excerpt from Don Giovanni	Mozart
Turkish Rondo	Mozart
Jesu, Joy of Man's Desiring	Bach
Ride of the Valkyries	Wagner
Overture to The Marriage of Figaro	Mozart
An American in Paris	Gershwin
Fur Elise	Beethoven
Haffner Symphony #35 Andante	Mozart
Eine Kleine Nachtmusik Fourth Movement	Mozart
"Hornpipe" from Water Music	Handel
"The Toreadors" from Carmen	Bizet
Kyrie from Mozart Requiem	Mozart
Toccata and Fugue in D Minor	Bach
Russian Dance from Nutcraclker	Tchaikovsky
Symphony #41 First Movement	Mozart
Mozart Piano Sonata in C Major	Mozart
Firebird Suite (Conclusion)	Stravinsky
Eine Kleine Machtmusik First Movement	Mozart

Active Listening Final

1. Exposition, Development and Recapitulation are parts of :
    A) Theme & Variations   B) O Fortuna   C) Sonata Form   D) Canon Form

2. The concerto you listened to in class used what instrument as the solo:
    A) Flute   B) Guitar   C) Bongos   D) Violin

3. The theme of the Charles Ives variations used the song:
    A) America   B) Twinkle Twinkle Little Star   C) Silent Night   D) Yankee Doodle

4. A symphony is divided into sections called:
    A) sonatas   B) symphonettes   C) concertos   D) movements

5. Who composed the "Canon in D"?
    A) Pachelbel   B) Mozart   C) Tchaikovsky   D) Orff

6. A symphonic orchestra is composed of what sections?
    A) Brass   B) Woodwinds   C) Percussion   D) Strings   E) All of the Above

7. The exposition of a piece introduces:
    A) One theme   B) Two themes   C) Three Themes   D) Many Themes

8. "O Fortuna" is one portion of a larger work entitled:
    A) Oh Fortune   B) Carmen SanDlego   C) Carmina Burana   D) Carmen

9. Name this piece: A) Concerto for Guitar   B) Theme & Variations on Twinkle Twinkle Little Star   C) O Fortuna   D) Canon in D

10. Name this piece: A) Concerto for Guitar   B) Theme & Variations on Twinkle Twinkle Little Star   C) O Fortuna   D) Canon in D

Appendix E
Instructional Materials for the Musical Theater Unit

MUSICALS

FILL IN THE MISSING BLANKS

1. _____RIVER

2. MY _____ LADY

3. THE _____ OF MUSIC

4. _____ PACIFIC

5. _____ OF THE OPERA

6. ANNIE _____ YOUR GUN

7. _____ON THE ROOF

8. THE KING AND _____

9. YOU'RE A GOOD MAN, _____ _____

10. JOSEPH AND THE _____TECHNICOLOR
    DREAMCOAT

11. THE WIZARD _____ OZ

12. _____ YANKEES

13. SINGING IN THE _____

14. A CHORUS _____

15. INTO THE _____

16. JESUS CHRIST, _____

17. BYE, BYE, _____

18. WEST _____ STORY

19. MISS _____

20. THEY'RE PLAYING OUR _____

NAME THAT MUSICAL

1. Another word for a Merry-Go-Round_____

2. Feline characters_____

3. A place where King Arthur wished for_____

4. The story of Pink Ladies and T-Birds during their senior year of high school _____

5. When the Declaration of Independence was signed _____

6. The English boy orphan_____

7. A "rock star" kisses a small town girl on the Ed Sullivan Show
   _____

8. The Jets and the Sharks fight over their "turf" in the ghetto of New York City_____

9. A mysterious man lives beneath a Paris Opera Theater and loves the lead soprano of the theater_____

10. An upbeat, all black cast of the story of the Wizard of Oz
    _____

11. The story of the life of a Jewish family in Russia in the early 1900's _____

12. An orphan girl is adopted during the Great Depression
    _____

13. Our 46th State_____

14. The first of the new Disney movies, based on a Hans Christian Anderson story_____

21. S_ _ N D_ _ M_ S_ _   42. M_ _ I_ _ _A_

22. C_B_R_T

23. _N_TH_N_ GO_ _

24. GY_S_

25. BRIG_ _ _ _N

26. SHOW_ _ _ _

27. M_M_

29. H_ _ _ _, D0_ _Y

30. G_Y_ A_ _ D_ _LS

31. MAN _ _ LA M_ _ _ _ _

32. G_ _ SPE_ _

33. L_S MI_ _ RA_ L_S

34. G_ _A_E

35. P_P_IN

36. F_N_ _ G_ _ _L

37. H_ _ _

38. K_S_ M_ K_TE

39. C_ _ E_ _T

41. P_T_ _ P_ _

1- The Musical

2- Broadway

3- 2500 B.C.

4- ca. 534

5- 550-300

6- Comedy and Tragedy masks

7- A.D. 1500-1700

8- 1590-1613

9- 1660

10-1700s-1800s

11-1866

12-1905

13-1960s-today

14-King George III of England

15-Marie Antoinette

16-Austria palace

17-Pope

18-How They Stage the Lion King

19-Musical-(drama-song-dance)

20-Dancing

21-Acting

22-Singing

23-Set

24-Set design (multi-perspective view)

25-Same design (top view)

27-Completed set design

28-Painting the set

29-Tower on set - "Into the Woods"

30-Assigning costumes to Annie orphans

31-Julie Andrews

32-Lighting backstage

33-Audition form

34-Street Market near Mozart's home

35-Audition in front of panel of judges

36-Putting on make up

37-Make up for Cats

38-Directing via video

39-Three girls reading script

40-Begin rehearsals

41-Rehearsal accompanist

42-Early version of staged melodrama.

43-Procenium Stage

44-Apron Stage

45-Thrust Stage

46-Theater in the Round

47-Stage talk (lingo)

Musical Theater Introduction
Slide Presentation - 8th

1- The Musical

2- Broadway

3- Comedy & Tragedy Masks

4- Annie Marquee

5- Jerome Kern

6- Ziegfeld Follies

7- Elaborate stage production of follies

8- Burlesque

9- Peter Pan

10-Show Boat

11-Annie Get Your Gun

12-Lerner and Loewe

13-Rodgers and Hammerstein

14-South Pacific

15-South Pacific "Happy Talk"

16-South Pacific "Some Enchanted Evening"

17-Oklahoma

18-Stage version of Oklahoma

19-King and I

20-Sound of Music "The Hills are Alive"

21-Sound of Music "So-long, Farewell"

22-My Fair Lady

23-Eliza Doolittle "Wouldn't It Be Lovely"

24-Audrey Hepburn

25-Singin' in the Rain

27-Hello Dolly

28-Five Dolly's on Broadway

29-Pearl Bailey as Dolly

30-Lena Horn

31-The Wiz, the movie

32-Stage version of the Wiz

33-the Wiz

34-Bye-bye talk "Telephone Hour"

35-Grease on Broadway

36-Chorus Line

37-Into the Woods on stage

38-Gloria Stewart early in career

39-Gloria Stewart as "old Rose" in Titanic

40-Titanic Movie poster

41-Stage production of Titanic

42-RENT

43-Jekyll & Hyde

44-The Phantom of the Opera

45-Chandelier

46-Phantom hacksaws the chandelier

47-Christine in her dressing room

48-Demasked Phantom

49-Miss Saigon

50-Les Miserables

Theater Rummy

Contents: 44 Playing Cards   There are five categories of theater, with 7 elements of each category. There are four award cards, that match with the four types of entertainment they honor, and one wild card.

Number of Players 2-4

Object: Be the first player to collect five cards that fit into a specific theater category.   Five categories are identified.   As students collect cards, they will learn about different aspects of theater, and the elements of each.

Rules: A dealer shuffles and deals five cards facedown to each player. The remaining cards are placed in a stack face down. The top card begins a discard pile next to it faceup. The player to the dealer's left begins play. The player may choose either the face-up card or select the top card from the pile. The player then discards a card from his or her pile faceup on the discard pile.Play continues in this fashion until a player has collected five cards of one category to win the game.

In order to win the game, the player must have the category card (Ballet, American Musical, Opera, European Musical, Play) and elements that go with it in order to win. Some player cards have dots on them. If these are used, they must match the category they honor. The <u>Wild Card</u> can be used at any time for ANY card in the deck, including category cards.

PLAY	BALLET	OPERA
Story	Story	Story
Setting	Setting	Setting
Dialogue	Dancing	Aria
Acting	Instrumental Music	Recitative
Playwriter	Pointe Shoes	Libretto
Romeo & Juliet	Nutcracker	Magic Flute

AMERICAN MUSICAL	EUROPEAN MUSICAL
Story	Story
Setting	Setting
Dialogue	No Dialogue
Dancing	Songs
Songs	Webber/Schonberg
Sound of Music	Cats

Tony   Broadway Stage
Oscar   Film
Emmy   Television
Grammy   Recordings
      Wild Card

"Angel"
Financial Backer

Producer
Co./Assoc. Producers

Playwright/Author
Editor

Composer
Lyricist

Director
Asst. Directors

Stage Manager
Resident Stage Manager

Make the Cut

Break a Leg

Set the Stage

Behind the Scenes

Careers in the Theater - Chart 1

"Angel" Financial Backer - someone who assumes financial responsibility for a business enterprise

Producer - someone who supervises or finances the production of a stage
Co./Assoc. Producers or screen production or radio or television program

Playwright/Author - someone who originates or creates a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance

Editor - someone who alters, adapts, or refines especially to bring about conformity to a standard or to suit a particular purpose

Composer - someone who writes music

Lyricist - someone who writes the words of a song

Director - someone that supervises the production of a show usually
Asst. Directors with responsibility for action, lighting, music, and rehearsals

Stage Manager - someone who supervises the physical aspects of a stage
Resident Stage Manager production, assists the director during rehearsals, and is in charge of the stage during a performance

Set the Stage - List of occupations of those who create the environment, the setting, for a production

Behind the Scenes - List of occupations of those who are behind the scenes and contribute during the actual performance

Make the Cut - List of occupations of those who plan and implement the first stages of a production

Break a Leg - List of occupations of those who actually perform the show or contribute to the nightly performance in the theater

```
                                                     Producer
                                                Co./Assoc. Producers

                                                         |

                                                     Director
     Production Manager                            Asst. Directors

    | Set |    | Lighting |  | Sound |   | Costume |
    | Designer |  | Designer |  | Designer |  | Designer |

    | Carpenters |  | Electricians |  | Riggers |   | Seamstresses |
    | Electricians |  | Riggers |
    | Plumbers |
    | Painters |
    | Artists |
    | Riggers |
                                                         Stage Manager
                                                         Resident Stage
              Technical Director                            Manager

    | Property |  | Lighting |  | Sound |   | Wardrobe |
    | Manager |   | Director |  | Engineer |  | Supervisor |

    | Stage Crew |  | Lighting Crew |  | Sound Crew |  | Wardrobe |
    | Chief |       | Chief |          | Chief |       | Dressers |
    | Clearers & |  | Lighting Board | | Sound Board | | Wigs/Hairstylists |     Contact with
    | Handlers |    | Operators |      | Operators |   | Makeup Artists |      Performance Artists
    | Fly Crew |    | Follow Spots |   | Sound Mixing |
    | Pyrotechnicians | | Special Effects | | Engineers |
    | Special Effects | | Gaffers |    | Sound Effects |
    | Specialists |  | Grips |         | Technicians |
    | General Stage |                  | Grips |
    | Hands |

    | Prompters |                                                            Contact with
                                                                          Performance Artists
```

Careers in the Theater - Chart 2

Producer -
Co./Assoc. Producers
someone who supervises or finances the production of a stage or screen production or radio or television program

Director -
Asst. Directors
someone who supervises the production of a show usually with responsibility for action, lighting, music, and rehearsals

Stage Manager -
Resident Stage Manager
someone who supervises the physical aspects of a stage production, assists the director during rehearsals, and is in charge of the stage during a performance

Production Manager -
someone who is responsible for technical preparations, including budgeting and scheduling of productions

Set Designer -
someone who creates and often executes plans for the physical environment, the artificial setting, for a scene of a theatrical or film production

Carpenters -
people who work with materials such as wood, canvas, muslin, metal, and clay to build or repair sets and properties for a theatrical production

Electricians -
workers who plan the electric circuits for electrical equipment to be installed, maintained, operated, or repaired

Plumbers -
workers who install, repair, and maintain piping, fittings, and fixtures involved in the distribution and use of water in a building

Painters/Artists -
people skilled with creative imagination especially in the production of aesthetic objects or the ability to decorate, adorn, or enliven by applying lines and colors

Riggers -
people who furnish the set with special gear by hanging lighting, sound equipment, and scenery from wires and ropes and by working with pulleys and counterbalances to control the movable parts of the sets
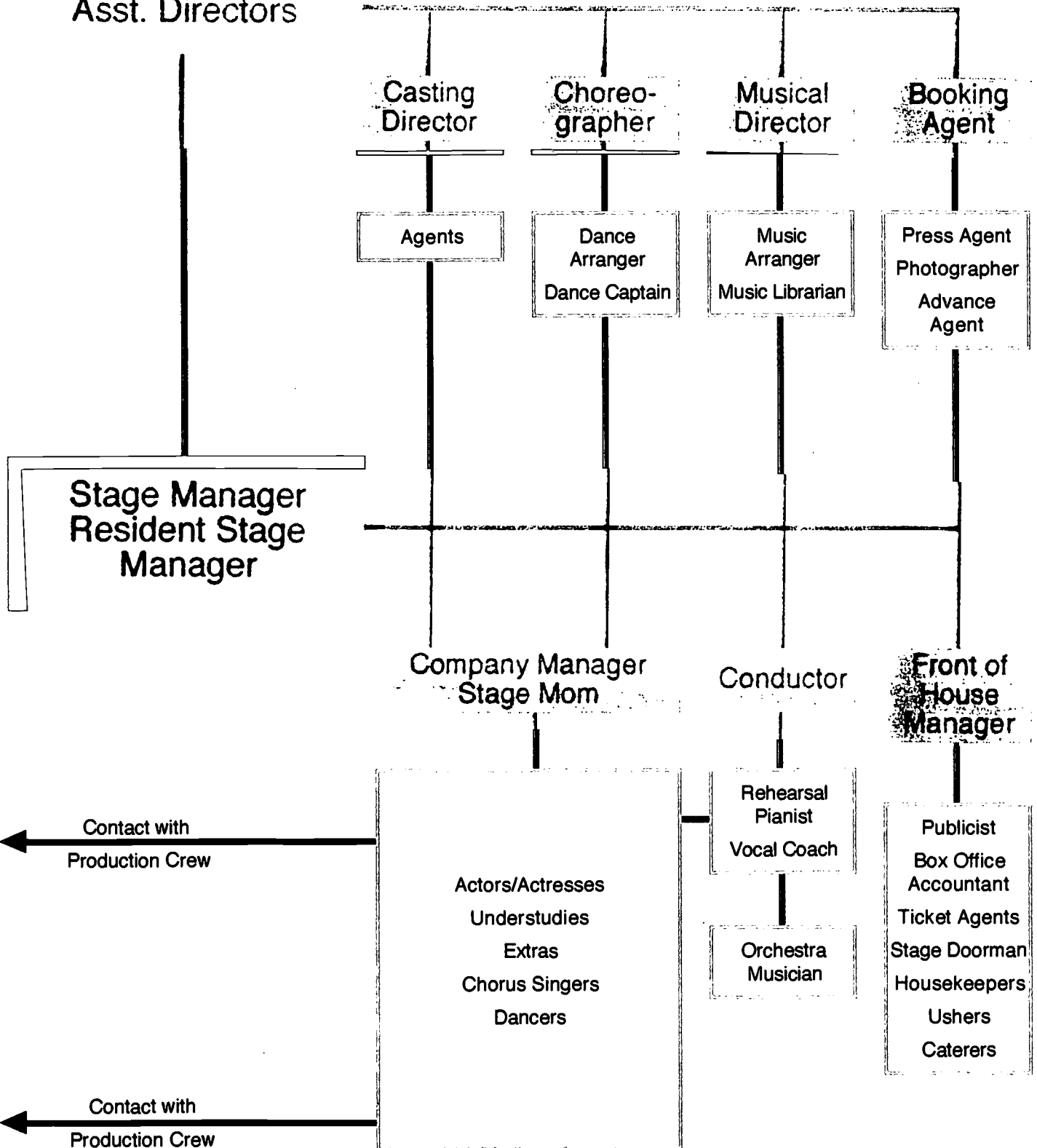
Lighting Designer -
someone who is responsible for designing the detailed diagram which specifies exactly where and how each lighting instrument should be hung throughout the theater

Sound Designer -
someone who creates and often executes plans for producing and amplifying the proper spoken, musical, or special effects sounds

Costume Designer - someone who researches the setting of the play, designs, and creates costumes including necessary wigs and accessories

Seamstresses/Tailors - people who make or alter articles of clothing or costumes

Technical Director - someone who coordinates all of the work that has been done by the designers and their crews, oversees lighting, property, and sound personnel, and aids other workers to make adjustments in other theaters if needed

Property Manager - someone, usually the assistant stage manager who supervises props, directs the construction of movable scenery, keeps inventory of and directs a team to arrange objects used in a production such as furniture, decorations, and items used by actors on stage

Stage Crew Chief - the senior member of the theater's stage crew who directs a company of people to move scenery and props

Clearers & Handlers - people in immediate physical charge of stage or hand props

Fly Crew - unit of people in charge of controlling fly floors, access panels or movable pieces of the stage, and the fly system, the batons, pulleys, ropes, or a counterweight system above the stage

Pyrotechnician - someone having special and usually practical knowledge of the art of making or the manufacture and use of fireworks

Special Effects Specialists - people who create, plan, and install the devices needed to make smoke, rain, fog, or the like

General Stage Hands - people employed for manual labor or general tasks of all kinds

Prompters - someone, usually the deputy stage manager, who is normally "on the book" calling the cues to assist someone acting or reciting by suggesting or saying the next words of something forgotten or imperfectly learned

Lighting Director - someone who supervises the lighting of a show as for stage or screen usually with responsibility for house lighting, spot lights, mood lighting, and special effects lighting

Lighting Crew Chief - the senior member of the theater's stage lighting team who directs a company of people to operate lights

Lighting Board Operators - someone who operates an electronic apparatus controlling the lights throughout the theater during the production

Follow Spots - people who operate lights designed to direct narrow intense beams of light on small areas of the stage

Lighting Effects Technicians - specialists in the technical details of lighting effects that are called for in the script of a dramatic production that enhance the production's illusion of reality

Gaffers - a stage crew member who is responsible for hanging, focusing, circuiting, or setting gels in lighting instruments throughout the theater and has the responsibility to set or clear electrical equipment during scene changes

Grips - stage workers who handle and hold scenery, properties, lights, or sound equipment

Sound Engineer - someone who supervises the production and the transmission of sounds in both the auditorium and on stage with responsibility for public address systems, amplification of dialogue, backing tracks, and sound special effects

Sound Crew Chief - the senior member of the theater's sound team who directs a company of people to operate sound equipment

Sound Board Operators - a person that operates a electronic apparatus controlling the production and transmission of spoken, musical, or special effects sounds

Sound Mixing Engineers - someone who usually works from a place in the audience mixing and blending the sounds the audience hears

Sound Effects Technicians - someone in charge of effects that are imitative of sounds called for in the script of a dramatic production that enhance the production's illusion of reality

Wardrobe Supervisor - someone who is responsible for the upkeep of all costumes used in a production including the packing and unpacking of costumes for traveling productions

Wardrobe Dresser - someone employed to assist performers with costume care and costume changes during the performance

Wigs/Hairstylists - people who make sure the actors/actresses' natural hair or wigs are properly styled for their roles

Makeup Artists - people who uses cosmetics, pencils, greasepaint, brushes, clay, latex, and plastics to make actors and actresses look like the characters they play

Producer
Co./Assoc. Producers

Director
Asst. Directors

| Casting Director | Choreo-grapher | Musical Director | Booking Agent |

| Agents | Dance Arranger / Dance Captain | Music Arranger / Music Librarian | Press Agent / Photographer / Advance Agent |

Stage Manager
Resident Stage Manager

Company Manager
Stage Mom

Conductor

Front of House Manager

Contact with Production Crew ←

Rehearsal Pianist
Vocal Coach

Publicist
Box Office Accountant
Ticket Agents
Stage Doorman
Housekeepers
Ushers
Caterers

Actors/Actresses
Understudies
Extras
Chorus Singers
Dancers

Orchestra Musician

Contact with Production Crew ←

Careers in the Theater - Chart 3

Producer - someone who supervises or finances the production of a stage
Co./Assoc. Producers or screen production or radio or television program

Director - someone who supervises the production of a show usually
Asst. Directors with responsibility for action, lighting, music, and rehearsals

Stage Manager - someone who supervises the physical aspects of a stage
Resident Stage Manager production, assists the director during rehearsals, and is in charge of the stage during a performance

Casting Director - someone who supervises the assignment of parts and duties to actors or performers of dramatic productions

Agents - a business representative for an entertainer

Choreographer - someone who arranges or directs the movements, progress, details, and staging for a dance

Dance Arranger - someone who adapts a dance by making modifications according to changing circumstances

Dance Captain - someone who leads or supervises a company of dancers

Musical Director - someone responsible for the musical content of a production

Music Arranger - someone who adapts a musical composition by scoring for voices or instruments other than those for which it was originally written

Music Librarian - a specialist in the care or management of the copies of a musical composition

Booking Agent - a business representative who works to schedule performances for a touring production

Press Agent - an agent employed to establish and maintain good public relations through publicity and handle all promotion for the production such as features in theatrical publications, announcements on the theater marquee and house boards, invitations to theater critics for opening night, programs including biographies of principle cast members, and promotional interviews by those cast members in all types of media (papers, radio, and T.V.)

Photographer - someone who takes the rehearsal shots with actors dressed in approximate costumes, photographed against makeshift scenery to be used by the press agent to promote the production in the press and on house boards outside the theater

Advance Agent - a person who makes all of the necessary arrangements for touring productions such as plans with the front of house manager and resident stage manager for the arrival of scenery and performers, press agents duties until the production arrives in town, hotel reservations of all members of the company, and contacts with social groups and public organizations to arouse interest in the production

Company Manager - someone who has the closest contact with the cast once the play has opened, knows the many rules and bylaws of the actors' union and makes sure that they are adhered to at all times by both the management and the actors, makes up the payroll for the entire company, arranges for performers transportation, photography calls, out-of-town accommodations, and generally does everything to keep the company happy

Stage Mom - a parent or guardian who signs the acting contract for their child and must be present with their child as he/she takes part in any rehearsal or performance

Actors/Actresses - people who represent a personalities or parts in a dramatic production

Understudies - people who study and are prepared to act actors' parts or take over their duties if called on to substitute in an emergency

Extras - people hired to act in a group scene in a stage production

Chorus Singers - people in a group of singers supporting the featured players in a musical production

Dancers - a person who performs ballet, interpretive, and other dancing of an artistic nature professionally, as on the stage

Conductor - someone who directs an orchestra or chorus, communicating to the performers by motions of a baton or the hands his or her interpretation of the music

Rehearsal Pianist - someone who plays the piano for a private performance or practice session preparatory to a public appearance

Vocal Coach - someone who instructs or trains a performer or a team of performers to produce musical or harmonious sounds, to interpret in musical tones produced by the voice, and to deliver songs as a trained or professional singer

Orchestra Musician - a player of a musical instrument in a group of musicians, especially string players, organized to perform ensemble music

Front of House Manager - someone who is employed by a theater or venue to be responsible for running the box office and the auditorium itself including tallying receipts, publicizing via the marquee and house boards, handling programs, and hiring theater personnel such as ushers and cleanup crews.

Publicist - an expert or commentator on public affairs who specializes in creating images for productions and the actors/actresses who star in them

Box Office Accountant - someone who inspects and audits the accounts of a theater

Ticket Agents - one who sells theater and entertainment tickets

Stage Doorman - someone responsible for issuing dressing room keys, logging staff and performers in and out of the theater, and most importantly, dealing with fans and the stage door entrance.

Housekeepers - people who to handle the general cleaning and maintenance of a theater

Ushers - people who escort members of an audience to their seats in a theater

Caterers - people whose business it is to provide food, supplies, and sometimes service at social gatherings

ANNIE <> comparison <> Oliver [83]

1. Girls orphans
2. Eat mush
3. New York City

(unique to Annie)

(in common)

1. About orphans
2. Eat bad food
3. Set in big city

(in common)

(unique to Oliver)

1. Boy orphans
2. Eat gruel
3. London
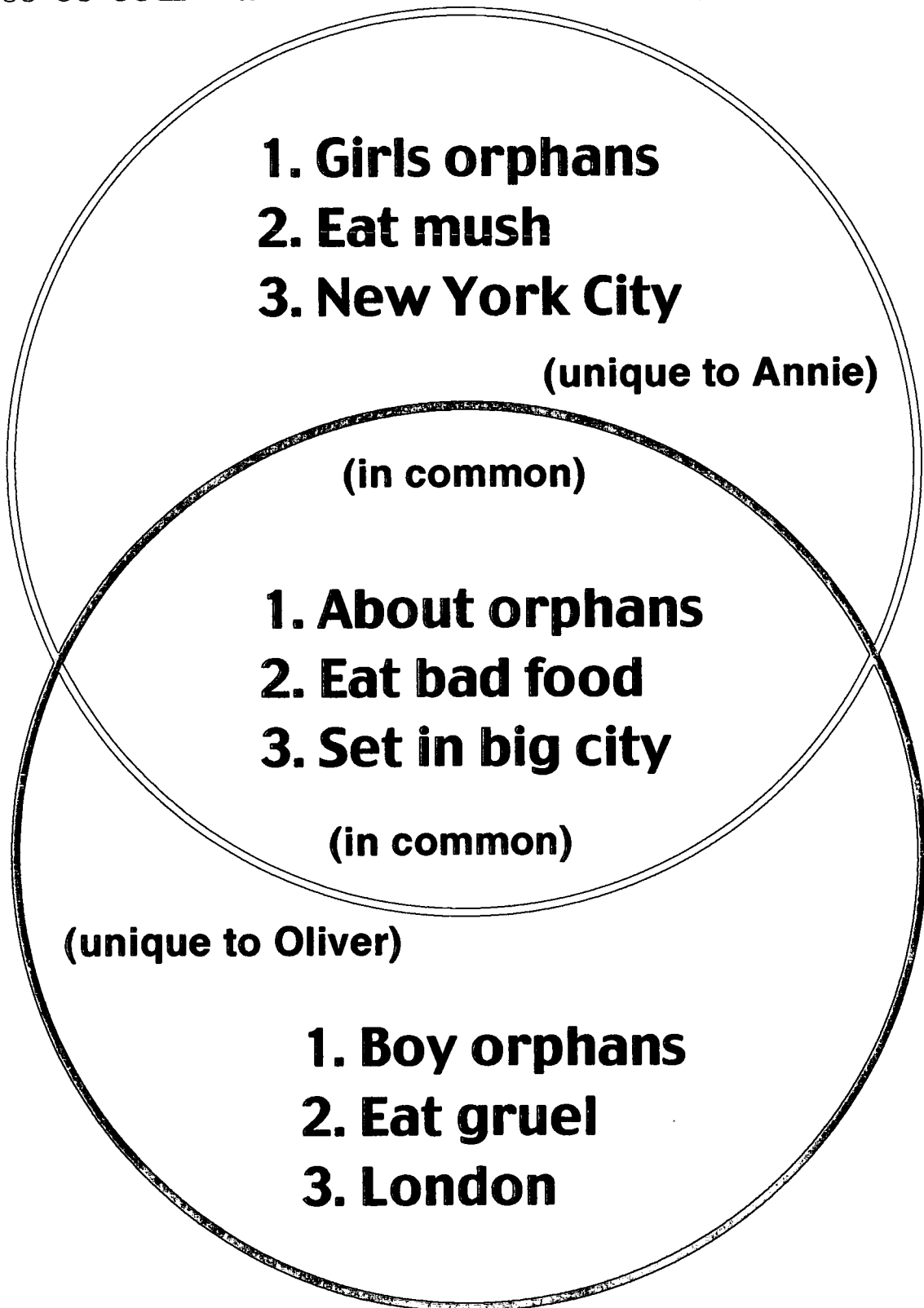
Fiddler On The Roof
Video Assignment

1. What does the Fiddler represent?

2. Describe Golde's ideal husband for her daughters.

3. According to the song, "If I Were A Rich Man", what would Tevye most like to do?

4. List one of the three reasons Tevye allows Tzeitel to marry Motel.

5. At the wedding, who are the only man and woman seated next to each other?

6. How does Tevye get paid?

7. When did Tevye and Golde first meet?

8. Why did Tevye disown Chava?

9. At the end of the story:
    A. Where is Lazar Wolf going?
    B. Where is Tevye going?
    C. Where is Yente going?
    D. Chava and Fyedtka?
    E. Where is Hodel and Perchik?
    F. Where do Motel and Tzeitel intend to go when they earn enough money?

10. What is Tevye's decision about the Fiddler?

Would you make the
same decisions as the characters
in the Story? Explain.

85

Summarize the Story.

What is the
author's message?

List
the Songs.

Name the
main characters.

Where is the
story set?

94

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Appendix F
Presurvey and Postsurvey Forms

| **Active Listening Presurvey** | Student code #_____ |

1. <u>Are there symphonic recordings available to you outside of school</u>?

Many - - - - - A few - - - - - None

2. <u>Have you been exposed to symphonic music outside of school</u>?

Often - - - - - Sometimes - - - - - Never

3. <u>Have you ever discussed symphonic music with another person</u>?

Yes - - - - - Not Sure - - - - - No

4. <u>Do you listen to symphonic music on your own</u>?

Often - - - - - Sometimes - - - - - Never

5. <u>Have you ever attended a live concert of symphonic music</u>?

Many - - - - - A few - - - - - None

6. <u>Would you like to go to a live concert of symphonic music</u>?

Yes - - - - - Maybe - - - - - No

7. <u>Have you ever bought a recording of symphonic music</u>?   '

Many - - - - - A few - - - - - None

8. <u>Would you ever buy a recording of symphonic music</u>?

Sure - - - - - Maybe - - - - - Never

9. <u>On the back of this paper, list some things you already know about symphonic music</u>.

10. <u>On the back of this paper, list what you would like to learn about symphonic music</u>.

MOZART   BACH   HANDEL   BEETHOVEN

Active Listening Postsurvey	**Student code #**_____

1. <u>Listening to symphonic music in our class was</u>:

Fun - - - - - O.K. - - - - - Boring

2. <u>The symphonic music unit was</u>:

Easy - - - - - Challenging - - - - - Hard

3. <u>In the symphonic music unit I learned</u>:

A lot - - - - - Some - - - - - Nothing

4. <u>Did you talk to anyone at home about the music that you listened to in class</u>?

Yes - - - - - Not sure - - - - - No

5. <u>Would you like to own a recording of any of the music that we listened to in class</u>?

Yes - - - - - Maybe - - - - - No

6. <u>Would you like to learn more about listening to symphonic music</u>? (take another class in it)

Yes - - - - - Maybe - - - - - No

7. <u>Would you like to go to a live concert of symphonic music</u>?

Yes - - - - - Maybe - - - - - No

8. <u>Have you bought a recording of symphonic music</u>?

Many - - - - - A few - - - - - None

9. <u>Would you ever buy a recording of symphonic music</u>?

Sure - - - - - Maybe - - - - - Never

10. <u>On the back of this paper, list some of the main points that you have learned in this unit</u>.

GRAND CANYON SUITE   **REQUEM**   **MAGIC FLUTE**   **1812 OVERTURE**

| **American Musical Theater Presurvey** | Student code #_____ |

1. Are there any videos of musicals available to you outside of school?

Many - - - - - A few - - - - - None

2. Have you ever viewed a musical at home?

Often - - - - - Sometimes - - - - - Never

3. Have you ever discussed musical theater outside of school?

Yes - - - - - Not Sure - - - - - No

4. Do you watch musicals on your own?

Often - - - - - Sometimes - - - - - Never

5. Have you ever attended a live performance of a musical?

Many - - - - - A few - - - - - None

6. Would you like to go to a live performance of a musical?

Yes - - - - - Maybe - - - - - No

7. Have you ever bought a video of a musical?

Many - - - - - A few - - - - - None

8. Would you ever buy a video of a musical?

Sure - - - - - Maybe - - - - - Never

9. On the back of this paper, list some things that you already know about musicals.

10. On the back of this paper, list what you would like to learn about musicals.

| **American Musical Theater Postsurvey** | Student
code #_____ |

1. <u>Watching musicals in our class was</u>:

Fun - - - - - O.K. - - - - - Boring

2. T<u>he musical unit was</u>:

Easy - - - - - Challenging - - - - - Hard

3. <u>In the musical theater unit I learned</u>:

A lot - - - - - Some - - - - - Nothing

4. <u>Did you talk to anyone outside of school about the musicals that you watched in class</u>?

Yes - - - - - Maybe - - - - - No

5. <u>Would you like to own a video of any of the musicals that we watched in class</u>?

Yes - - - - - Maybe - - - - - No

6. <u>Would you like to learn more about musical theater</u>? (take another class in it)

Yes - - - - - Maybe - - - - - No

7. <u>Would you like to go to a live performance of a musical</u>?

Yes - - - - - Maybe - - - - - No

8. <u>Have you bought a video of a musical</u>?

Many - - - - - A few - - - - - None

9. <u>Would you ever buy a video of a musical</u>?

Sure - - - - - Maybe - - - - - Never

10. <u>On the back of this paper, list some of the main points that you have learned in this unit</u>.

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