

# UNIVERSITY – COMMUNITY MUSIC PARTNERSHIPS

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## UNIVERSITY - COMMUNITY MUSIC PARTNERSHIPS (Summary)

Partnerships between communities and universities are taking place largely in urban areas. Community partnerships play significant roles in creating diverse contexts for music teaching and learning. The Minnesota Orchestra, a professional orchestra in Minneapolis, Minnesota has long active history of educational and community outreach programs. Using funds from an endowment provided by George and Jevne Pennock, the University of Minnesota (UM) Music Education Division in collaboration with the Minnesota Orchestra established the Pennock Listening Project for local schools in 1996. As part of the program, music education students in the UM Elementary Methods class write curricula and teaching materials for a series of Young People's Concerts, and gain valuable classroom experience as workshop facilitators.

Workshop materials reinforce concepts before the concert. Program organizers and educational professionals realized that a small but growing student population—home schooled children—was not being served by this traditional approach to community outreach programs. Home school concept and changes in public school organization demanded fresh thinking, and that pre-service music education teachers require skills to serve populations beyond the public or private classroom environment. For these reasons, the orchestra's outreach program established a workshop for both children and parent-teachers in home school education.

In this report, I will a) give a brief overview of the Pennock Listening Project, including the establishment of goals and objectives in the context of a university-level music methods course; b) describe program planning and implementation efforts to reach members of the home school community in and around Minneapolis and St. Paul; and c) summarize the educational value of this collaboration and its effects on the lives of individual students, their parents, and the UM/Minnesota Orchestra partner institutions.

A review of Pennock Listening Projects progress reports, the current literature on home school music education, responses to a questionnaire survey filled out by the parents of home schooled children, responses to a questionnaire survey filled out by UM music education students, and curriculum materials provided by the Minnesota Orchestra to home school educators provide the information for this final report.

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## Introduction

The Minnesota Orchestra, a professional orchestra in Minneapolis, Minnesota has long active history of educational and community outreach programs. Using funds from an endowment provided by George and Jevne Pennock, the University of Minnesota (UM) Music Education Division in collaboration with the Minnesota Orchestra established the Pennock Listening Project for local schools in 1996. As part of the program, music education students in the UM Elementary Methods class write curricula and teaching materials for a series of Young People's Concerts, and gain valuable classroom experience as workshop facilitators.

The Spring 2001 concert program, entitled *How the Gimquat Found Her Song*, describes the efforts of a bird who finds her own song with the help of a magician. The story, an original production of a troupe known as the Platypus Theater, uses excerpts from Debussy's *Prelude : Afternoon of a Faun*, Mozart's *Marriage of Figaro Overture*, Ellington's *Don't Mean a Thing*, Tchaikovsky's *Symphony No.4, Mvt 4*, Beethoven's *Symphony No.5, Mvt 1*, Bizet's *Prelude from Carmen*, Vivaldi's *Spring from Four Seasons*, and Lloyd-Webber's *Phantom* from *Phantom of the*

*Opera* to trace the bird and magician's journey from a monastery to Leipzig, Vienna, Berlin, and New Orleans.

The Fall 2001 concert program, entitled *Music, Noise and Silence*, was designed for Children in kindergarten to Grade three. The theatre company *Magic Circle Mime Company* together with the Minnesota Orchestra's performance of excerpts from Suppe: *Poet and Peasant overture*, Mendelssohn: *Dance of the clowns*, Bach/Stokowski: *Little Fugue in G*, Strauss: *Pizzicato Polka*, Strauss: *Blue Danube Waltz*, Ives: *Country Band March*, Mendelssohn: *Wedding March*, Grofe: "Cloud Burst" from *The Grand Canyon Suite* led children to become aware of the sounds, and silences which make music.

Workshop materials were designed to reinforce concepts taught in classrooms well before the concert date. However, program organizers and educational professionals realized that a small but growing student population—home schooled children—was not being served by this traditional approach to community outreach programs. Their conclusion was that the home school concept and changes in public school organization demanded fresh thinking, and that pre-service music education teachers require new skill sets to serve special student populations beyond the public or private classroom environment. For these reasons, the orchestra's outreach program established a workshop for both children and parent-teachers in home school education.

Community partnerships play significant roles in creating diverse contexts for music teaching and learning. In this report on one such partnership between the UM Music Education Division and the Minnesota Orchestra, I will a) give a brief overview of the Pennock Listening Project, including the establishment of goals and objectives in the context of a university-level music methods course; b) review the literature on home school music education; c) describe program planning and implementation efforts to reach members of the home school community in and around Minneapolis and St. Paul; and d) summarize the educational value of this collaboration and its effects on the lives of individual students, their parents, and the UM/Minnesota Orchestra partner institutions.

### **Overview of the Pennock Listening Project**

According to established objectives, the Elementary Methods class participants were to a) plan appropriate listening experiences for children that would help in developing their listening understanding and enjoyment of a broad range of music, b) develop listening curriculum for Minnesota Orchestra's Young People's concert on a yearly basis, and c) gain experience by presenting their lessons to actual students in an actual workshop setting (Hamilton, 1997, 1998, 1999, 2000). A table outlining the history of the Pennock Music Listening project and individuals involved in the project is in Table One.

Every year, UM elementary methods students prepare listening lessons for use at public and home schools. The Education Director of the Minnesota Orchestra works with a member of the UM faculty and a graduate teaching assistant to gather, copy, and mail completed lesson plans to public school teachers and home school cooperatives as part of the workshop preparation process. Evaluation questionnaires and directions to the workshop location were included in each curriculum packet. The information provided by music education students and parents is used to help refine and improve the project.

A significant change was implemented during the 2000-2001 school year, as UM music education students were asked to focus specifically on the needs of the home school community, while the Minnesota Orchestra's education department accepted full responsibility for public school teachers. This made it possible for the elementary methods students and I to think about providing music education outside of the traditional classroom environment, as well as consider the impact of university-community partnerships on music education. Students pondered curriculum content, (that is making sure there was depth in the content of each lesson), lesson planning over time (the amount of time it would take to plan the lesson within an allotted period of

one month), preparatory activities for lesson delivery, and the curriculum audience. The author needed to take into consideration the potential impact of such a change on UM students as well as her own ideas on teaching methods that had been established over many years of practice.

The Elementary Methods class commenced in mid-January, 2001. The novice student teachers faced a four-week deadline for preparing lesson plans to be sent to the Minnesota Orchestra for printing by February 15. Early in the semester I modeled a listening lesson using Bizet's *Carmen* as the focus. With the help of the graduate assistant assigned to this project, an outline of activities to be covered was developed. This outline helped the music students write, revise, and refine their lessons in a satisfactory manner within the time schedule. I encouraged the students to use Barrett, McCoy and Verblen's (1997) *facets* model to establish interdisciplinary connections to the musical excerpts they selected. My graduate assistant provided some feedback on preliminary lesson plans and to prepared final versions to be sent to the education division of the Minnesota Orchestra.

After the lesson plans were sent for printing, the students and I visited an Arts-infused (A+) School to observe a master teacher present a listening lesson. The following week, my music education students taught their lessons at the A+ school and wrote down their reflections on their experiences. Working in groups of two or three, they made adjustments to their lesson plans and rehearsed the new versions. After the Home school workshop on March 22, some elementary methods class time was spent discussing differences between delivering lessons to home school versus arts plus school students. The concert occurred on March 27 and 28, 2001 at Orchestra Hall, Minneapolis, MN.

Following the Spring 2001 concert, a project report to compiled and recommendations for improvement outlined (see Addo, 2001). Myers, (1996, p.109) laments that most community project reports are a superficially positive because of the need to impress funders. Serious evaluation is therefore compromised with little opportunity for improvement. I identified the following changes to enhance the experience for UM music education students and all participants:

1. An effort will be made to give elementary methods students a broader range of experiences in terms of dance, art, and theater. With the encouragement of the department, I will identify courses that would encourage music education students to use movement, drawing, and performance to portray the content of a musical selection.
2. Attend the workshops organized and presented by the Minnesota Orchestra to observe differences in approach and content.
3. Send questionnaires to both home school and public school teachers in order to compare their opinions of the listening project's effectiveness.
4. Ask participants to complete and return their questionnaires after the concert.
5. Send UM students lists of the musical selections to be covered a few weeks before the first class session in order to give students more time to think about and prepare their lessons.
6. Give curriculum materials to home school parents who attend the workshop, and encourage them to review and critique the curriculum after the concert. Parents who do not attend the workshop may request a copy of the same materials following the orchestra's performance.
7. Music education students will be given an incentive (extra points) to attend the young people's concert.

In the 2001-2002 academic year the class was moved to the fall semester to facilitate the improvement agenda. All registered music students received a list of the musical selections for the fall 2001 before the end of the spring 2001 term. As their first assignment, they were asked to use Barrett, McCoy and Verblen's (1997) *facets* model<sup>1</sup> to prepare a self-selected piece over the

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<sup>1</sup> Students were asked to listen to music selections and complete the following questions: a) Who created it? (b) When and where was it created? (c) Why and for whom was it created? (d) What does it sound or look like? (e) What kind of structure or form does it have? (f) What is its subject? (g) What is being expressed?

summer. *Music, Noise and Silence*, concert was scheduled December 4-6, 2001 and thus student teachers had seven weeks in fall 2001 instead of four in spring 2001 to prepare curriculum materials for Orchestra Hall.

Early in the fall semester I modeled a listening lesson using Elizabeth Alexander's *April Rain Song* as the focus. *April Rain song* was based on a poem by Langston Hughes (1902 – 1967) an African American writer known especially for his poetry. It was a newly commissioned piece by the *VocalEssence*<sup>2</sup> for the 2002 Witness concert celebrating the words and music of African Americans. I introduced UM students to Langston Hughes and Elizabeth Alexander's interpretation of *April Rain song* in music and provided suggestions for engaging students in listening experiences. Before the UM students' lesson plans were sent for printing on October 22, 2001 the students and I visited an Open School to observe a master teacher present a listening lesson. Over the next two weeks, my music education students taught their lessons at the open school wrote down their reflections on their experiences. Again, working in groups of two or three, they made adjustments to their lesson plans and rehearsed the new versions. After the Home school workshop on November 29, 2001 some elementary methods class time was spent discussing differences between delivering lessons to home school versus open public school students.

The Minnesota Orchestra organized a public school teachers' workshop on November 3<sup>rd</sup>, 2001. All music education students were encouraged to attend the teachers' workshop, for this would give them the benefit of additional ideas for presenting their listening lessons. One of the thirteen students participating in the project attended the teacher's workshops. Seven out of thirteen students attended the young people's concerts after the workshops. UM student teacher attendance at Music Noise and Silence concert was an improvement for none attended the Spring *How the Gimquat Found Her Song* concerts.

### **Home School Music Education**

Pawlas (2001) defines home schooling as a "learning and teaching situation in which children/teenagers/young adults spend a majority of a regular school day in or near their home instead of attending a conventional school" (p. 64). One of three movements that have radically altered historical public/private school choice patterns (Poetter & Knight-Abowitz, 2001) home schooling is now legal in all 50 states. According to the National Home Education Research Institute (1999), this student population increased from 1.3 to 1.7 million students in the last decade of the twentieth century. Home school cooperatives have recently emerged as a means for families to pool their resources and share in the teaching and administration of their individual home schools. Many of these cooperatives specialize in one subject--e.g., arts, participatory sports, or high school-level science. Parents need not be certified in order to teach, as opposed to those who wish to teach in public schools. In Minnesota, instructional requirements include a) having a valid Minnesota teaching license in the subject and for the grade level to be taught, b) being directly supervised by a person holding a valid Minnesota teaching license; c) successfully completing a teacher competency examination; d) providing instruction in a school that is accredited by an accrediting agency that is recognized according to Minnesota Statute section 123B.445, or recognized by the state Commissioner of Education; e) holding a minimum of a baccalaureate degree or being a parent of a child who is assessed according to procedures described in state law (subdivision 11) (M.S. 120A.22, Subdivision 10).

Although state law places home schools under the indirect supervision of their local school districts, in most case, no set curriculum exists for home school educators. The state requires

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(h) What techniques did its creator use to help us understand what is being expressed? These are central questions of the Barrett, McCoy and Verblen's (1997) facets model.

<sup>2</sup> Previously known as the Plymouth Music Series, this is an internationally acclaimed choral ensemble of the Twin Cities Minnesota lead by of artistic director Philip Brunelle and associate conductor Sigrid Johnson. See [www.vocalescence.org/](http://www.vocalescence.org/) for more information.

students to attend class a set number of days per year, and attendance records must be maintained. The minimum curriculum requirements specified by Minnesota's Compulsory Instruction Law (M.S. 120A.22, Subdivision 9) include a) basic communication skills, including reading, writing, literature, and fine arts; b) mathematics and science; c) social studies, including history, geography, and government; and d) health and physical education.

Two of the references on home school music education found in the Music Educators Journal were position statements on whether or not home school students should be allowed to participate in public school ensembles. Arguments in favor of participation were similar to those for participation in certain general education scenarios: the development of music skills and understanding, the development of aesthetic sensitivity, and the acquisition of social skills, mental focus, and discipline (Pawlas, 2001, Williams, 1997). Williams uses Florida as an example of a state that has established guidelines for home school students to participate in public school music education. He argues that participation should be allowed as long as home school families are prepared to comply with guidelines, established by the state or local school district.

Ironically, the same reasons mentioned by Williams are used by many home school educators to explain why they remove their children from public schools (Pawlas, 2001). Guenzler (1997) uses the reasons cited by home school educators for removing their children from public school education to support his position against ensemble participation, arguing that it is unfair for parents who claim that a lack of funding, overcrowding, faculty/student inadequacies, or the ethnic composition of a school are good reasons for removing their children should be allowed to selectively use public school facilities or resources.

The degree to which any of these arguments ring true for home school families often depends on their philosophical orientation--e.g., as political libertarians or religious conservatives. Libertarians prefer a less structured curriculum that is based on what they feel to be a child's natural ability. For many Christian conservatives, home education is based on Christian ethics and the curriculum used is very structured. Developing the intellectual and moral character of a student (as opposed to college preparation) motivates many Christians to teach their children at home. Jeub (1994) notes that character development skills emphasized by many of these families include sharing, respecting others, and communicating with the goal of getting along with others. Such goals contradict the common belief of home schools being popular among members of a particular social or economic class or who are interested in ethnic segregation. Instead, Pawlas argues that the current home school trend is an indication of parents taking full responsibility for educating their children--a typical phenomenon in nineteenth century rural America.

I would argue that relationships between public institutions and the home school community can be successfully established if local school administrators accept their mandate to supervise all education activities within their districts. Furthermore, based on John Dewey's position that "no child should be left behind," I believe that an effort should be made to forge such relationships. After all, eleven American presidents were home schooled as were Patrick Henry and Thomas Edison. Standards rest, not in testing, but in the experiences and resources we provide for our students. I also have the secondary motivation to provide varied educational experiences to the future music educators that I am responsible for training--which includes meeting the needs of home school students. Evidence in support of this goal comes from the feedback received from parents and students in questionnaire responses, and student reflective journals. I will discuss these fully as I address the project questions.

### **Project Questions**

My primary project question was: What role do community partnerships play in providing music education to diverse communities? Sub-questions included: a) What is the history of the Pennock music listening project as it affected the music methods course taught at the University of Minnesota? b) What constitutes home school community music education? c) What music principles were presented to the home school community at two young people's concerts and

workshops? d) What collaborative contributions were made by University of Minnesota music education students, the parents of home-schooled children, and members of the Minnesota Orchestra? and e) What strategies need to be developed, expanded, or continued in order to sustain effective partnership programs?

## **Project Methodology**

The purpose of this study was to describe the individual roles of the Minnesota Orchestra, the UM Music Education Division, and the home school community in providing music education to a specific student population. A review of Pennock Listening Projects progress reports, the current literature on home school music education, responses to a questionnaire survey filled out by the parents of home schooled children, responses to a questionnaire survey filled out by UM music education students, and curriculum materials provided by the Minnesota Orchestra to home school educators provide the information for this final report .

I also observed lessons presented by music education students to home school parents and students attending a workshop co-sponsored by the Minnesota Orchestra's Education Division. The *How the Ginqat Found Her Song* workshop was held at the UM's Ferguson Hall (home to the School of Music) on March 22, 2001 and the *Music, Noise and Silence* workshop on November 29, 2001. The student teachers were videotaped during the individual workshop sessions.

UM music education students and home school educators received letters of introduction which included a consent form for photographing and videotaping workshop sessions, and a request to return completed questionnaires to me. See the appendices for copies of questionnaires. Prospective participants were assured that they were under no obligation to complete the questionnaire. They were also told that by returning a completed questionnaire, they were granting me the permission to use the information for improving the community partnership program and for the publication of an analytical report. For the fall 2001 the *Music, Noise and Silence* concert public school teachers also received consent forms and questionnaires. All participants were encouraged to return questionnaires after the concert.

Survey items were created after reviewing similar studies and reports on community partnerships--mostly Addo (1999), Myers (1996), and Hamilton (1997, 1998, 1999, 2000). Studying patterns of intergenerational involvement in contemporary North American cultures and the role this plays in promoting cultural diversity in music education, Addo (1999) conducted a survey of projective participants in community arts program. Questions from the Addo (1999) survey where children and parents described the home music environment were used in this project. Questions were also included from Myers' (1996) report on educational Partnerships among five Orchestra, Schools, and Communities in Atlanta. In addition progress reports from previous Pennock music listening projects provided question for the survey (Hamilton (1997, 1998, 1999, 2000). Two additional questions were included to elicit demographic information. This fall I added three new questions that would place the music education student in the middle of the reflexive process to the music education student questionnaire. Several parents in the spring concert commented on the students' ability to relate information to the corresponding concert. I therefore added a question to the parents' questionnaire to reflect this concern. Of the 21 questionnaires given to parents in the spring concert, 16 were returned (76% return rate); one-half of the ten questionnaires distributed to music teaching students were completed and returned. With regard to the *Music, Noise and Silence* concert, 175 questionnaires were sent to public school teachers and home school parents. Of these 10 questionnaires were returned from the home school parents and 9 were returned from public school teachers. Again half of the thirteen questionnaires distributed to music education students were completed and returned.

With the intention of using descriptive statistics, I identified dependent variables as the a) community partnership roles, b) community partnership preparedness, and c) success indicators--in each case, as perceived by the participants. Independent variables were gender, home music

environment, (music-related activities performed and supported at home), time (both workshop length as perceived by the student teachers/home school participants and the time required of the student teachers to prepare and deliver the workshop lessons), the teaching/learning environment during the workshop, and curriculum provided to the parents of home schooled children. Based on responses recorded on a Likert scale of 1-4 (1 = "not at all" and 4 = "all the time"), a mean greater than three was interpreted as marking the strong presence of a particular variable, while a mean below three was interpreted as the under-representation of a variable.

The numbers on return questionnaires were too low for any meaningful statistical analysis let alone representative results. I will therefore confine my analysis to a content analysis of the participants' written responses on their perceptions of the community partnership roles, community partnership preparedness, and success. Here I will compare and contrast comments from teachers, parents and students participating in both spring and fall 2001 concerts.

### **Spring 2001 Curriculum presented to Home School community**

Music education students at the University of Minnesota worked in groups of two and three to prepared lessons for students. Appendix G has some photographs from the teaching event.

A group of three students led the home school children to discuss how music is used in theatre. Then, the children drew their reactions to what they heard in Bizet's *Carmen* on large pieces of paper. Next, the children discussed their drawings, what they heard in the music and how their drawings represented what they heard. The children listened to *Carmen* again and portrayed the mood of the music through movement.

Another pair of UM student-teachers guided home school students to identify the main themes from Vivaldi's *Spring*, brainstorm ideas about the season of spring and made connections between the season and what Vivaldi does in the music. Students created movements that corresponded with some of the keywords brainstormed about spring. The children then listened to the music, and presented "spring-like" movements to simultaneously match particular sounds. For example, the children demonstrated self-selected "bird-like" movements to sections of spring that sounded like bird-song. The home school students also identified some of the instruments Vivaldi used in *spring*. Each child received a flower-pen to remind them of the flowers in spring at the close of this lesson.

Debussy's *Prelude to the Afternoon of the Faun* was withdrawn from the concert program. Because this information was not communicated to the UM partners, two UM student teachers diligently prepared and presented this to home school students. In this session, home school students identified the flute line in the opening section of *Prelude to the Afternoon of the Faun*. They discussed and drew the melodic contour of the flute line on large pieces of paper. With their fingers, the children followed their drawing all the while listening to *Prelude to the Afternoon of the Faun*.

The last group of spring 2001 UM students choose to work on Duke *Ellington's It don't mean a thing*. They taught the home school students about the bands of Duke Ellington's era and what these bands sounded like. Rather than play a recording of the piece, this group chose to perform the music live. A student teacher demonstrated the various sound possibilities of the trumpet. The other led the children to vocalize ride cymbal patterns, and the third, students guided the children to demonstrate his pianoforte playing with thigh-pats.

### **Fall 2001 Curriculum presented to Home School community**

Most of the fall 2001 students arrived on the first day of class with their reflections on the self-selected works from *Music, Noise and Silence* listening list. The students were organized into six groups around the composers. There were two groups of three students, three groups of two students and a student assigned to a group.

On the day of the home school community workshop, a group of three student teachers led the home school children to discuss how music is used to depict natural life and everyday life experiences. Using visual reinforcers such as picture books, cue cards and frog and fish cut outs, this team led the children to respond to what they heard in Strauss' *Blue Danube Waltz* and *Pizzicato Polka*. The student teachers gave the children ownership of their learning by asking them to name and describe rivers, and lakes they knew. Next, the children demonstrated meter, style and tempo of the two pieces in movement and on hand drums. Then, the children connected what they heard in the music and experienced in their movements and instrument play to cue cards describing the tempo and style of Strauss' *Blue Danube Waltz* and *Pizzicato Polka*. Using fish and frog cut outs to identify aural discrimination skills, the children distinguished between the mood, style and meter of Strauss' *Blue Danube Waltz* and *Pizzicato Polka*.

A second group of three UM student-teachers guided home school students to sing, move to and describe the melodic contour of the main theme from Ferdinand Grofe's "*Cloud Burst*" from *The Grand Canyon Suite*. Student teachers created new words to for the theme and demonstrated the contour of the theme with arm movements. The children sang the theme using the newly created words and the UM student teachers made connections to the landscape of the Grand Canyon in particular. The home school students also listened carefully and counted how many times Grofe repeated the theme in "*Cloud Burst*" from *The Grand Canyon Suite*. Pictures of the Grand Canyon in Arizona were also mounted on overheads while children listened to the complete movement. Instrument identification was another highlight of this lesson.

Bach & Stokowski's *Little Fugue in G* was used to introduce home school children to the sounds of the instruments of the orchestra. After reviewing orchestral instrument families, two student teachers led the children to distinguish between themes, subjects and counter subject, and identify instruments playing subjects and counter subjects. The children also sang a round and made connections to the different subject entries in a fugue. Finally, student teachers guided the children to move at different points to subject entries using specific color streamers to represent specific subject entries in the fugue.

Two students led the home school children to march to Ives' *Country Band March*, identify instruments heard and the melodic fragments of play songs in the music. Cross curricula connections included the sights, tastes and sounds of parades, marches, patriotic songs. After listening to the to Ives' *Country Band March*, and imagining some of the sounds and sights of parades the home school children together with their parents dramatized their own parade. Like the previous lesson, instrument identification was another focus of this lesson. Fortunately, the children knew *London Bridge is falling down* one of the songs Ives quotes in this music. They identified the melodic fragment of *London Bridge is falling down* after singing it through.

Onomatopoeia, themes and dreams were highlighted in the presentation of Mendelssohn's interpretation of Shakespeare beloved play *A midsummer Night's Dream*. Here, the student teacher re-told the story for the children using much call and response. After making the story come alive with call and response, pictures on an over head dramatic inflections of their voices, the teachers took the children through the form of the *Dance of the clowns*. The student teachers used listening maps to highlight the different sections of the piece. While the children listened to *Dance of the Clowns* they identified donkey sounds they had created earlier and this time named the music instrument playing the onomatopoeia. Each child received a section of the listening map and participated in the learning by raising their cards when they heard the particular sections. They also listened to the *Wedding march* the student teacher relates the music to every day life and also the end of the Shakespeare play. The home school children also named the music instrument playing the theme of the *Wedding march*. Not only did they review instruments in the *Wedding march* but they also addressed playing positions of the orchestral instruments.

A lone student did the presentation on Suppe's *Poet and Peasant overture*. He related the music to media presentations and led the children to connect previews at movies to overtures. Using

aural and visual imagery this student teacher led the child to create a story based on what they heard in the music and imagined. Playing different sections of the music, the student teacher led the children to move to their ideas. The children moved like kings, like bees and did some sneaky movements. By incorporating the children's ideas into the lesson the student teacher gave the children ownership to their learning. The final experience in this lesson was for the children to color pictures of a king, one of the imageries in Suppe's *Poet and Peasant* overture.

## **Contributions**

### *UM Students*

As an instructor, I observed the project's transformative effect on my students, who within three months moved from feeling frustrated and overwhelmed to gaining a sense of accomplishment. According to their completed questionnaires and journals, the majority agreed that trying out their lessons at the arts magnet school and the open school helped them to make worthwhile revisions and therefore achieve their objectives. Almost all of the pre-service teachers reported feeling comfortable with their selected strategies for encouraging students to become active listeners.

The questionnaire responses revealed a broad range of views on a) possible changes to their lessons, b) the most successful parts of the presentations, c) their comfort levels with children, d) their initial experiences as teachers, and e) specific suggestions for change in the project.

For the spring 2001 group, comments on possible changes in the lesson centered on the roles of group members. In the fall, the students reflected on their pedagogical practice and suggested changes to the content of their instruction. I would suggest that the reason why the fall group could move from focus on group dynamics had much to do with the longer period spent together working on the project.

The project gave UM students an opportunity to share cooperative experiences, even though some would have preferred to work alone. I felt that it was important to show the students that while individuality is strongly encouraged in educational settings, teamwork should not be equated with compromises in quality. In fact, as one spring 2001 group learned in a very emphatic manner, group work can enhance quality and stop disasters from occurring. The "Ellington Group" clearly had communication problems during the preparation stage, and failed to establish clear roles and responsibilities for each member. As a result, they arrived at the arts magnet school on the day of their presentation without a single recording of the song they were to teach (*It Don't Mean a Thing*). To save the situation, they decided to play the song themselves, with one student "comping" on a piano, one playing the melody on a trumpet, and another keeping rhythm on a ride cymbal. The response they received from the elementary school students was so positive that they decided to repeat their performance at the home school workshop. In addition to learning an important lesson in the improvisational aspect of teaching, the members of this group began to communicate more openly with each other, and as a result their presentation to the home school community was more successful. Clearly, these students learned an important lesson in cooperative teaching and the social skills required working in a group.

Both groups agreed that direct engagement with children, movement, lesson flow, and interacting with parents of the children marked the success of their instruction. Some students were just relieved to make it through the lessons and to see the children enjoy what they had to present. I was pleased to observe that my students were looking at music instruction as more than lessons plans or curriculum materials. The community partnership with Minnesota Orchestra and the home school community made this possible. UM students had begun to achieve better interdisciplinary understanding because of their substantive involvement in the presentation and interpretation of arts cultures.

I noticed a difference in the comfort level with children for the two UM groups and I would attribute this difference to the timing of the workshop. In spring the workshop was scheduled in the middle of the semester, and in the fall at the end of the semester. This difference in timing meant that the fall UM student group had completed more Elementary methods class field experience with public school children. The spring group conducted the home school workshops before their second major field teaching experience. The comments of students completed the questionnaire also reflected a difference in their perceived comfort level relating to children.

While the students were preoccupied with the details of the project their journal demonstrated their reflections showed how much different contexts of learning directed them to confront their own assumptions about music instruction. Below is an example of such a journal entry. This is an unedited journal entry.

*After reviewing the tape of my group's Strauss listening lesson, I have a better concept of how to plan the flow of our next lesson. My overall reaction to the tape was positive. I feel that we accomplished majority of the goals we set out to achieve. However, there is definitely room for improvement in several key areas. Through more effective questioning, more efficient use of time, and better modeling, I think that we can create a fantastic learning environment for the home school children when we unveil our new and improved lesson.*

*Our questioning began from the get go, when I held up a national geographic magazine with pictures of a river and a dance. I asked questions leading to students making a connection between rivers and dances. This worked well because I gave kids the opportunity to personalize and gain ownership of this concept through naming rivers and dances that they knew. One area where I could improve, however, is through providing more time for students to provide more varied answers. This would further internalized the concept for students using a "scaffolding" approach of building on previous concepts.*

*We were a little rushed to make it through our lesson, so there was definitely room for more efficiency in our time management. This could be accomplished through narrowing the focus of our lesson. We tried to cover, rather in depth, concepts of meter, style, tempo in two pieces of music. For the next lesson, we would likely benefit from choosing one piece and really "zeroing" in on it, and using the second piece simply as a supplement.*

*The area where the video helped me reflect the most was when we tried to entice the students to move to the music. We learned, slowly, that the students needed us to model a lot more than we did. Our original approach of allowing the students to create the movement seemed to leave students confused and frustrated. When we modeled for them, they quickly mimicked and seemed to connect the music to the movement.*

After presenting their lessons to the home school community two comments stood out in the Fall 2001 group. They are:

- It would have been nice to teach our lesson to even more children! Thanks!
- Wonderful fun project. Very creative and a lot of people including myself got a lot out of it. Good to partner with Minnesota Orchestra. Your hard work showed. What planning!!!!

These statements like others point to enthusiasm collaborative teaching experiences can create for students. This would not have been possible without the University - Community partnership. In fact, the Fall 2001 group also suggested having two days of teaching so that they could all watch each other teach and learn more from each other.

A student from the spring group was responding to a problem of logistics with the comment that the project was "overwhelming to do it at the beginning of the semester." Unfortunately, the timing

for the concert assigned the UM students demanded that to meet printing and workshop deadlines, they had to learn about writing listening lessons and prepare materials in one month. One group of students wrote lesson plans for two pieces of music that were in the original *Gimquart* program, but both pieces were cut from the final version disappointing the students.

Moving the class to fall gave students the whole summer to immerse themselves in the music they were about to prepare and teach to others. Another student commented on the positive effect of this change, I had identified from my first experience with the project. He stated: " Even though I did not enjoy having homework over the summer, it did help reduce the workload at the beginning of the semester."

The Fall 2001 group also felt that moving the workshop to Orchestra Hall would give the home school children an in situ learning experience preparing them better for the concerts. Other logistical suggestions included and providing a space for hungry children to relax and have a grab, and providing mats for children to sit on.

All of the UM students seemed relieved to have made it through their presentations—an important "trial by fire" experience for all. As each semester progressed, most of the students successfully moved from focusing on themselves and their classroom performances to the needs of their students, as evidenced by post-workshop comments made in their reflective journals. Most of the students eventually became much more relaxed in their roles as educators because of their project participation.

### **Home School Parent-teachers**

According to the questionnaire responses, home school parents have access to a wide variety of arts-related activities: vocal music, *Kindermusik*, children's choirs, plays, videos of musicals and dance performances, live concerts, dance lessons (especially ballet), some private music lessons and some music lessons taught by parents at home, drawing, painting, crafts, and trips to local museums or special exhibitions.

For all but four participating families, the spring 2001 *How the Gimquart found her song* concert was their first experience with the Young People's Concert series. In the Fall, all but two participating families indicated that Music Noise and Silence was their first experience with the Young People's Concert series. Parental responses to questionnaire items described a varied picture of home school music education—from parents and children who did not play any instrument at all, to parents who had participated in ensembles or other music activities in their own lives, to parents who were actively helping their children to learn songs with the help of musical toys, videos, and CDs. A parent from the fall 2001 group noted with a smiley face: " DVD and or videos are a privilege that is earned. CD's and tapes are a part of our daily life because music is so essential to our family life."

In spite of this comment, the questionnaire responses seemed to show that music education remained well outside the experience of most parents, perhaps leading many to feel that they lacked the required expertise to teach their children. One parent gave the very honest comment that the curriculum was over her head—which speaks to the value of such an outreach project for members of the home school community. The author was pleased to find out that (of those who returned a completed questionnaire) all but one home school parent had reviewed the mailed curriculum in preparation for both the spring and fall workshop. One other parent from spring 2001 stated her intention to review the curriculum before the concert. Three parents reported that they had not received the pre-workshop material in the mail, for spring 2001. Only one parent indicated that pre-workshop materials were not received.

The Fall 2001 parents commented on the ability to select workshops sessions, direct well-mannered interaction with children, such as smiles and hands on activities were successful parts of the workshop. I was disappointed to find out that there was an indication of inappropriate

behavior from music education students and I will need to address this at the start of the next season. The parent noted:

- **Fourth**, the Charles Ives: Country band March was a fun piece with lots of potential. However, the consensus of our group was that there could have been more done to make the piece come alive and to come around full circle. ....There seem to be some snickering or inside jokes between the instructors and some fellow students which seemed unprofessional to us parents.

A parent suggested some changes to the lay out and content of the workshops. She suggested: "Have an introduction session, 15minutes about the different types of instruments; this would include what I look like, sounds like and how it is played. By doing this, it will enable a fresh recollection of the instruments as they are presented and referred to during each song workshop." This is something I will to consider for the next season.

In the fall, we received more requests from parents for affordable classes by children. We as the university may need to think about the logistics of such a proposal and find ways to accommodate potential curriculum renewal from outside and within. Several issues may be affected with this proposal, such as, student graduation rates, role of faculty in the proposal, the locus of learning, and most importantly the way students think about higher education will change dramatically.

In the spring I found that from the comments made on how to improve the teaching strategies used at the workshop, a difference was noted between responses returned before the concert and those returned after the concert. In general, the parents who waited to send in their questionnaires until after the performance established connections between what they heard and what the music education students had emphasized in their presentations. These parents were also more likely to comment on their children's responses to the concert performance and individual selections. After encouraging parents to complete and return questionnaires after the concert, I found most of the fall 2001 comments were positive. The only problem, which arose with sending questionnaire after the concert, was a low response rate. All the parents agreed that why would recommend the workshop to other home school families.

Here are some parents' comments:

- Yes, It was very well organized and informative. The university students obviously worked very hard on their presentations. They handled the children well even those who were challenging.
- Yes. I think it is a wonderfully affordable opportunity to expose children to music and to open their eyes and ears to hearing selections in ways they may not have thought of on their own or within their family.
- Great Job (Smiley Face).

### **Public School Teachers' response**

The new addition to the fall 2001 project was a curriculum critique from the public school teachers. Most agreed that due to the timing of the concert, they would not be able to review the curriculum. They suggested that Young peoples concerts must not be planned in December when they are preparing for their own holiday concerts. This is something that our collaborators Minnesota Orchestra will need to take into consideration.

For public school teachers, the background information in the curriculum was most useful for them. They also commended fall 2001's students' recreation of the Midsummer night dream story and the list of materials provided.

The most significant contribution of the public school teachers had to with special needs students. I had not thought about this, and therefore was pleased to be prompted by a non-music educator. The comment was:

- One of our autistic children was up set by the mime character "noise" The aid couldn't take him out of the hall for fear of running into him "out there". As special need children are mainstreamed. It would be helpful to have more complete descriptions of the programs as they develop.

In hindsight, since we had an out line of the play from the Magic Mime Company, we should have included it in the curriculum to parents and teachers. This would have reduced the problem outlined above.

### **University of Minnesota facilitator's response**

Just as the music students were going through their first experiences as educators in front of groups of children, I was gaining my first experience as the facilitator of such a large, time-consuming project. We all went through a similar trial-and-error process, and I learned some of the same lessons as the music education students in terms of logistics. In the summer 2001, members of my fall elementary methods class analyzed selected listening pieces in preparation for the Pennock music listening project. I also reflected on the chaotic atmosphere that everyone experienced on the day of the spring 2001 workshop, since we had overlooked the importance of separating participants into groups of equal size before they arrived on campus. Even though I did not separate groups into equal sizes in the fall, the other changes I made to the project facilitated a much better organized and stimulating workshop. As my collaborator from Minnesota Orchestra commented, I was much more relaxed in the fall of 2001.

Equally important was learning how to stand back and allow my students to act independently during their practice sessions in front of the arts plus and open school students, thus giving my students the room to gradually become more comfortable with their lessons and themselves. In hindsight, I believe the practicum experience was a vital step in my students' growth.

The practice sessions in front of the Linwood A+ and North Star students were considered an important step in connecting teaching methodology with lesson objectives. The teachers at both schools felt comfortable giving feedback to the music education students, which added another dimension to their learning experiences and gave me the opportunity to watch their reactions to another teacher's critiques (in addition to those offered by their classmates and myself). Furthermore, the questionnaire responses from the home school parents and the perceived reactions of the home school versus Linwood and North star students were illuminating for both the author and the UM elementary methods students—none of whom had any experience outside of traditional classroom settings. Combined with an additional literature review and personal observations, these survey responses will position me to better prepare the next group of UM students.

The experience has given me new insights into the question, which all teacher-trainers must consider: When should I let students develop their imaginations and when should I intervene and give precise instruction or advice? By providing a new instructional context, the Pennock Listening Project exposed my students to a non-traditional teaching environment and challenged my beliefs concerning my responsibilities as a teacher-trainer. As a result, I believe I have become more adept at standing back, observing, listening to, and negotiating with my students.

### **Strategies for Improvement**

Some of the following changes to enhance the experience for UM music education students and all participants:

- An effort will be made to give elementary methods students a broader range of experiences in terms of dance, art, and theater. With the encouragement of the department, I will identify

courses that would encourage music education students to use movement, drawing, and performance to portray the content of a musical selection.

- There will be a need to help my students to make stronger connections to the theme of the Young people's concerts.
- Have curriculum sent only to home school teachers and solicit feedback only from home school teachers. They found the curriculum to be broken down in a "step by step" more approachable than the seasoned music educators.
- Include a question for music education students on their intentions about attending the concert, and the value of attending the concert to their overall perception of the project.
- Include a post workshop journal reflection assignment for UM students.
- Discuss the potential of moving the Home school workshop to Orchestra Hall.
- Discuss with university the logistics and issues surrounding promoting students as emerging music educators.

### **Concluding comments**

I will use the results of this descriptive survey to enhance the development of future partnership projects through a) the identification of strategies for sustaining music education partnership programs for all young people; b) improved cohesiveness among stated goals, objectives and outcomes; and c) documenting the effort and creativity of elementary music education students as one means of improving community outreach programs such as the Pennock Listening Project. Comments from participants will continue to assist in the clarification of role expectations among collaborating partners, resulting in a more effective program.

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*Appendix*

Table One: History of the Pennock Music Listening Project  
Table 1: History of Project

Aca- dem- ic Year	Facilitators	No. of Students	Title of concert and music	Theoretical Framework	Workshops	Sites visited
1996- 1997	<ul style="list-style-type: none"> <li>• <b>Gary Allen Wood</b>, Director of Education Minnesota Orchestra</li> <li>• <b>Hilree Hamilton</b>, Univ. of Minnesota Faculty,</li> <li>• <b>Camilla Joy Horne</b>, Graduate Teaching Assistant (GTA)</li> </ul>	24 U of Minn. students	<p><b><i>Ring of Mystery Concert</i></b></p> <p>Vivaldi's Four Seasons</p>	<ul style="list-style-type: none"> <li>• National standards</li> <li>• Sandra Stauffer's Listening sequence</li> <li>• Howard Gardner's Multiple Intelligence theory, 5 entry points of learning.</li> </ul>	Orchestra Hall- 28 teachers	12 Practicum Sites  6 area school with 350 children
1997- 1998	<ul style="list-style-type: none"> <li>• <b>Gary Allen Wood</b>, Director of Education Minnesota Orchestra</li> <li>• <b>Hilree Hamilton</b>, Univ. of Minnesota Faculty,</li> <li>• <b>Camilla Joy Horne</b>, GTA</li> </ul>	27 U of Minn. students	<p><b><i>Discovering Dvorak</i></b></p> <p>Antonin Dvorak's  <i>Slavonic Dances No: 15</i></p>	<ul style="list-style-type: none"> <li>• National standards</li> <li>• Sandra Stauffer's Listening sequence</li> </ul>	Orchestra Hall 35 regional music educators  Ferguson Hall 75 Home school children	8 Area Schools with 500 children
1998- 1999	<ul style="list-style-type: none"> <li>• <b>Gary Allen Wood</b>, Director of Education Minnesota Orchestra</li> <li>• <b>Hilree Hamilton</b>, Univ. of Minnesota Faculty,</li> <li>• <b>Camilla Joy Horne</b>, GTA</li> </ul>	23 U of Minn. students	<p><b><i>America: A Symphonic Portrait</i></b></p> <p>Copland: <i>I bought me a Cat</i> Copland: <i>Lincoln Portrait</i> Ellington: <i>Three Black Kings Suite</i> Franklin: <i>Thunder of Horses</i> Gould: <i>American Salute</i> Key: Poem for <i>The star Spangled Banner</i>.</p>	<ul style="list-style-type: none"> <li>• National standards</li> <li>• Sandra Stauffer's Listening sequence</li> </ul>	Orchestra Hall 20 regional music educators  Ferguson Hall 120 Home school parents and children	12 Practicum sites  18 Area schools with 1000 children
1999- 2000	<ul style="list-style-type: none"> <li>• <b>James Bartsch</b>, Director of Education Minnesota Orchestra</li> <li>• <b>Hilree Hamilton</b>, Univ. of Minnesota Faculty,</li> <li>• <b>Katrina Peddell</b> GTA</li> </ul>	26 U of Minn. students	<p><b><i>How I hear the world</i></b></p> <p>Arnold, Four Scottish Dances Grieg, <i>Two Norwegian Airs</i> Revueltas, <i>Sensemaya</i> Lalo, <i>Concerto for Cello &amp; Orchestra</i> Ward, <i>America the beautiful</i> Grab bag selection of 7 pieces.</p>	<ul style="list-style-type: none"> <li>• National standards</li> <li>• Sandra Stauffer's Listening sequence</li> <li>• Grab Bag Selections</li> </ul>	Orchestra Hall 12 regional music educators  Ferguson Hall 35 Home school parents and children	13 Practicum sites  13 Area school
			<b><i>How the Gimquat found</i></b>	<ul style="list-style-type: none"> <li>• National</li> </ul>		1 Practicum

2000-2001	<ul style="list-style-type: none"> <li>• <b>James Bartsch</b>, Director of Education Minnesota Orchestra</li> <li>• <b>Akosua Addo</b>, Univ. of Minnesota Faculty,</li> <li>• <b>Katrina Peddell</b> GTA</li> </ul>	10 U of Minn. students	<b>her song</b> Debussy: <i>Prelude : Afternoon of a Faun</i> Mozart: <i>Marriage of Figaro Overture</i> Ellington: <i>Don't Mean a Thing</i> Tchaikovsky: <i>Symphony No.4, Mvt 4</i> Beethoven: <i>Symphony No.5, Mvt 1</i> Bizet: <i>Prelude from Carmen</i> Vivaldi: <i>Spring from Four Seasons</i> Lloyd-Webber: <i>Phantom from Phantom of the Opera</i>	standards <ul style="list-style-type: none"> <li>• Sandra Stauffer's Listening sequence</li> <li>• Barrett, McCoy and Veblen's Facets model</li> <li>• Campbell and Scott Kassner's suggested listening strategies</li> </ul>	Minnesota orchestra-conducts workshop for schools  Ferguson Hall 71 Home school parents and children	site  Linwood A+  No Area schools
2001-2002	<ul style="list-style-type: none"> <li>• <b>James Bartsch</b>, Director of Education Minnesota Orchestra</li> <li>• <b>Akosua Addo</b>, Univ. of Minnesota Faculty,</li> <li>• <b>Rebecca Warnock</b> GTA</li> </ul>	13 U of Minn. students	<b>Music Noise and Silence</b> Suppe: <i>Poet and Peasant overture</i> Mendelssohn: <i>Dance of the clowns</i> Bach/Stokowski: <i>Little Fugue in G</i> Strauss: <i>Pizzicato Polka</i> Strauss: <i>Blue Danube Waltz</i> Ives: <i>Country Band March</i> Mendelssohn: <i>Wedding March</i> Grofe: <i>"Cloud Burst" from The Grand Canyon Suite</i>	<ul style="list-style-type: none"> <li>• National standards</li> <li>• Sandra Stauffer's Listening sequence</li> <li>• Barrett, McCoy and Veblen's Facets model</li> <li>• Campbell and Scott Kassner's suggested listening strategies</li> </ul>	Minnesota orchestra-conducts workshop for public schools  Ferguson Hall 90 Home school parents and children	1 Practicum site  North Star Community School  No Area schools

Appendix

**MUSIC, NOISE, AND SILENCE: YOUNG PEOPLE'S CONCERT**

Home School Parent Questionnaire

**Instructions:** Using the code below for each item, please circle the response which most closely describes your role in the music education of your child(ren).

Code

1. Not at all
2. Sometimes
3. Most of the time
4. All the time

Example : I sing to my child(ren).

1 2 3 (4)

**A Home school music education**

- |  |         |
|--|---------|
| 1. I sing to my child(ren).                                | 1 2 3 4 |
| 2. I sing and dance with my child(ren).                    | 1 2 3 4 |
| 3. I provide toy musical instruments for my child(ren).    | 1 2 3 4 |
| 4. I help my child(ren) learn songs.                       | 1 2 3 4 |
| 5. I provide my child(ren) with DVD disks/Videos/CD/tapes. | 1 2 3 4 |
| 6. I sang and or played in a musical group.                | 1 2 3 4 |

- |  |   |   |   |   |
|--|---|---|---|---|
| 7. I attend concerts.  | 1 | 2 | 3 | 4 |
| 8. I take my child(ren) to concerts.   | 1 | 2 | 3 | 4 |
| 9. My child(ren) are allowed to play<br>DVD disks/Videos/CDs/tapes without permission.       | 1 | 2 | 3 | 4 |
| 10. My child(ren) plays a musical instrument.  | 1 | 2 | 3 | 4 |
| 11. I play a musical instrument.   | 1 | 2 | 3 | 4 |
| 12. I play singing games with my child (ren).  | 1 | 2 | 3 | 4 |
| 13. The learning space was comfortable for the workshop.                                     | 1 | 2 | 3 | 4 |
| 14. The strategies presented in the workshop actively engaged<br>my child(ren) in listening. | 1 | 2 | 3 | 4 |
| 15. My children and I participate in the Minnesota Orchestra's<br>Young People's concert     | 1 | 2 | 3 | 4 |
| 16. The Student Teachers related teaching to up-coming concert.                              | 1 | 2 | 3 | 4 |

**B Other Information**

1. Parent Gender: a) \_\_\_\_\_ Female b) \_\_\_\_\_ Male (Please Check One.)
2. How old are your children?
3. What other arts related experiences do you provide for your children?
4. When did you last participate in Minnesota Orchestra's Young People's concert?  
Year: \_\_\_\_\_ Season: \_\_\_\_\_
5. What was the most successful part of today's workshop presentation?
6. Did you receive the curriculum prior to the workshop or concert? (Circle One) Comment on curriculum provided. Is it clearly laid out?
7. Comment on the length of the workshop for your child(ren)?
8. Has it been easier for your child(ren) to learn about the music through this workshop?
9. Will you review the curriculum provided after the concert?
10. Would you recommend this experience to other home school families? Why?
11. What suggestions do you have?

**MUSIC, NOISE, AND SILENCE: YOUNG PEOPLE'S CONCERT**

Educator Questionnaire

**Instructions:** Please answer the following questions. Thank you for your contribution.

**The Performance**

1. Educator Gender: a) \_\_\_\_\_ Female b) \_\_\_\_\_ Male (Please Check One.)
2. What subjects do you teach?
3. Grade Level(s)?
4. Number of your students attending the performance \_\_\_\_\_
5. Did you discuss the performance in class? (Please Circle One.) Yes or no  
If yes, When? (Please Check One.)  
 Before and after performance  
 Before performance only  
 After performance only
6. When did you last participate in Minnesota Orchestra's Young People's concert?  
Year: \_\_\_\_\_ Season: \_\_\_\_\_
7. This year, did you participate in the Workshop \_\_\_ and/ or the Young People's Concert \_\_\_?  
(Please Check as might apply)
8. How many previous Minnesota Orchestra's Young People's concerts have you participated in? (Please Circle One)  
1 2 3 4 5 6 7 8 9 10

## The Curriculum Guide

9. Did you receive the curriculum prior to the workshop or concert? ( Circle one) Comment on curriculum provided. Is it clearly laid out?
10. Which section of the curriculum did you find most useful and why?
11. What other material(s) would you like to see in the curriculum?
12. Will you review the curriculum provided after the concert?
13. What was particularly valuable about the curriculum?
14. What other suggestions or comments do you have?

## MUSIC, NOISE, AND SILENCE: YOUNG PEOPLE'S CONCERT

### Music Education Student Questionnaire

**Instructions:** Using the code below for each item, please circle the response which most closely describes your experience with the Pennock Music Listening project.

#### Code

1. Not at all
2. Sometimes
3. Most of the time
4. All the time

Example : I sing to my child(ren).

1 2 3 4

#### A Pennock Music Listening Project

- |   |   |   |   |   |
|---|---|---|---|---|
| 1. My workshop session objectives were accomplished.                                      | 1 | 2 | 3 | 4 |
| 2. I assessed students' learning during the workshop.                                     | 1 | 2 | 3 | 4 |
| 3. The workshop teaching space was comfortable.   | 1 | 2 | 3 | 4 |
| 4. I feel that teaching this lesson before made delivery at the workshop successful.      | 1 | 2 | 3 | 4 |
| 5. I feel sufficiently recognized and rewarded for my efforts.                            | 1 | 2 | 3 | 4 |
| 6. I felt overwhelmed by the expectation in developing the listening lessons.             | 1 | 2 | 3 | 4 |
| 7. I felt comfortable relating to the children and acting as teacher                      | 1 | 2 | 3 | 4 |
| 8. The strategies I presented in the workshop actively engaged child(ren) in listening.   | 1 | 2 | 3 | 4 |
| 9. I made connections between music theory and music history as I prepared these lessons. | 1 | 2 | 3 | 4 |
| 10. I used my principal instrument during my workshop session.                            | 1 | 2 | 3 | 4 |
| 11. I gave the students something to look for in the concert.                             | 1 | 2 | 3 | 4 |
| 12. I felt comfortable asking for directions during this project.                         | 1 | 2 | 3 | 4 |

#### B Other Information

1. Gender: a) \_\_\_\_\_ Female b) \_\_\_\_\_ Male (Please Tick One.)
2. What would you change in your lesson?
3. What would you change in the Pennock Music Listening project?
4. What was the most successful part of the workshop presentation?
5. Any other comments? ( Please write any additional comments on the reverse.)