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Exploring Strategies for Optimal Student Engagement Within A Blended Learning Model

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EXPLORING STRATEGIES FOR OPTIMAL STUDENT ENGAGEMENT WITHIN A
BLENDED LEARNING MODEL

by

Peter Repp

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Music Education

at

Lindenwood University

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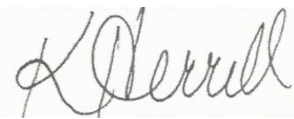
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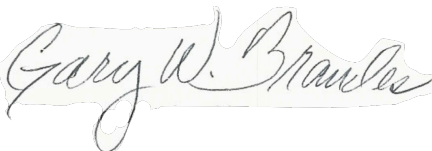
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Lindenwood University
School of Arts, Media, and Communications

EXPLORING STRATEGIES FOR OPTIMAL STUDENT ENGAGEMENT WITHIN A
BLENDED LEARNING MODEL

by

Peter Repp

A Project Report Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Music Education.

Fall 2020

Abstract

This project asks how percussion student engagement might be optimized through the integration of a blended course format. Using the “practical action research” methodology, various strategies for increasing student engagement were researched and implemented. The research focused on three components of student engagement, including: 1.) cognitive investment, 2.) active participation, and 3.) emotional commitment. As a result, an innovative percussion curriculum was created which provided significantly increased opportunity for teachers to focus on these factors by utilizing a blended model of instruction.

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Introduction & Background Information

In the Spring of 2020, the spread of the Novel Coronavirus (COVID-19) and the resulting global pandemic forced teachers across the world to move out of their traditional classrooms and into the world of virtual learning. During this time, teachers faced the new challenge of keeping their students engaged despite the lack of face to face contact and communication. Music teachers, in particular, faced the unique challenge of keeping students playing music, progressing technically, and maintaining engagement through months of online learning. As school districts resume in the Fall of 2020, many have been faced with the challenge of quickly transitioning between virtual, in-person, and hybrid formats. With this in mind, teachers are being asked to prepare curricula that addresses these challenges while continuing to keep students engagement in their subject material.

With online and partially-online (“blended”) learning models becoming more and more popular in recent years, best practices for online learning and teaching are still being written and developed. However, a number of resources and platforms are taking a close look at the new challenge of keeping students engaged in today’s digital classrooms. This project and paper asked how percussion student engagement, in particular, could be optimized through a blended learning model. The primary purpose of the project was to answer this important question, to offer suggestions for improving online teaching practices in the short term (with COVID-19 in mind), as well as to weigh in on best practices for the future of online teaching and learning.

The literature review below outlines and summarizes much of the existing literature on the topic of student engagement. Ultimately, the research below was utilized to develop a curriculum that is intended to produce optimal levels of student engagement through an online or blended learning platform.

Research Methodology

This project utilized the “practical action research” methodology in an effort to study how the implementation of a blended course format might benefit student engagement. The research surrounded best practices for student engagement in all settings – virtual, in-person, hybrid or otherwise. Research was then organized into three primary sections, or factors of student engagement: 1.) cognitive investment, 2.) active participation, and 3.) emotional commitment. After gathering established best practices for optimizing student engagement, these ideas were then applied to a sample semester-long middle school percussion curriculum, which was carefully devised to utilize as many of the researched strategies and best practices as possible.

Literature Review

For many years, teachers have known that student engagement is a key component of success in the classroom. If students are not engaged with the content that they are learning in the classroom, they will not learn it (Bender, 2017, p. 1). While covering the required content areas and administering meaningful assessments are often the goals for educators, the primary pathway and concern is often centered around capturing the minds of the students and finding unique ways to engage each individual pupil. The definition of “engagement” seems to be a bit of a moving target, changing over time, as are the methods for measuring student engagement. Today, engagement is frequently defined as “students’ cognitive investment in, active participation with, and emotional commitment to learning particular content” (Zepke & Leach, 2010). This paper and project will operate under this definition of the term, and will focus on strategies to address the associated factors: 1.) cognitive investment, 2.) active participation, and 3.) emotional commitment. There has been very little research investigating student engagement

by measuring brain activity during various tasks (Bender, 2017, p. 2). So, quantifying student engagement can be very difficult. Today's students are not likely to be highly engaged in a traditional "lecture, discuss, test" type of instructional format. These students demand and expect intensive, attention-grabbing instructional practices. (Bender, 2017, p. 6). However, over time, experts in the field have come up with a number of strategies that clearly seem to foster the intended results.

Cognitive Investment

To say that one is "investing" implies that he or she is "paying" now in exchange for a return on that investment later. However, oftentimes, students fail to understand (and teachers fail to explain) exactly what that "return on investment" might look like. In order to solve this problem, teachers need to be promoting the idea of "Mastery Orientation." In other words, students must set goals and actively monitor their own progress (Elias, 2013). They have clear goals (ideally goals that they, themselves, helped to develop) and must be able to clearly track their progress in pursuit of those goals.

Goal-setting and Self-monitoring:

"Few strategies are more powerful for increasing students' engagement than self-monitoring to increase one's level of attention" (Bender, 2017, p. 201). From a broader perspective, setting goals and monitoring one's progress toward them is one hallmark of all successful individuals (Elias, 2013). Of course, educators have long realized that setting goals can help in motivating students, and research confirms that personal goal setting is an effective strategy overall (Freemark, 2014). With this in mind, it is paramount that students are prepared with these goal-setting and self-monitoring strategies. Over the years, many terms have been used for this basic concept of setting goals and monitoring one's progress in relation to those

goals: *self-monitoring, self-evaluation, self-regulation, progress monitoring*, and even *formative evaluation* (Bender, 2017, p. 202). Regardless of the terms one might choose to use, the concept is the same. Students show improved academic performance and increased attention/focus when specific goals are set and a simple self-evaluation process is used to monitor progress regularly (Bedesem, 2012).

One of the key components and goals of “Cognitive Investment” is for students to understand that a letter grade is a poor choice of motivation in education. In order to truly learn material in a lasting and significant way, students must be engaged in their learning. Outside of goal-setting and self-monitoring, another important strategy for optimizing engagement is to provide opportunities for student choice and autonomy.

Student Autonomy:

While the teachers should absolutely be a part of the process (to say the least), providing students with an opportunity to create their own goals and choose their own destiny can be an even more powerful way to increase student cognitive investment. Teachers should assist with this process by promoting goals that target specific behaviors and include a procedure for monitoring those target behaviors (Bender, 2017, p. 202). Beyond simply having the opportunity to assist in creating their own goals, students should be given opportunities to be autonomous whenever possible. When given the opportunity, this can help students to gain a sense of ownership and responsibility for their education, which is another very important aspect of cognitive investment and, therefore, student engagement.

Extrinsic Motivation:

While research shows that student autonomy and intrinsic motivations are the most effective in terms of student engagement, “class management approaches based in behavioral

theory have long stipulated that teachers can enhance student engagement by using group contingency rewards, individual rewards, or mild punishments such as response cost procedures to increase on-task or decrease off-task behavior” (Bender, 2017, p. 183). Point systems as rewards can create a healthy sense of competition between peers, which can also serve as a motivating factor to increase productivity and student engagement.

Active Participation

Total Participation Techniques (TPTs) are teaching techniques that allow for all students to demonstrate, at the same time, active participation and cognitive engagement in the topic being studied. (Himmele & Himmele, 2017, p. 4). Studies show that active participation and “active learning” is one of the most effective ways to increase student engagement, by making sure that they are staying engaged and participating throughout the class period, and by minimizing opportunities for students to fall out of engagement.

“Flipping” a classroom means reversing the conventional sequence wherein a teacher or lecturer first presents new information through a formal lesson or lecture, and then students are set to work on related class exercises. Instead, in the flipped classroom, students first engage independently with computer-based input upon being introduced to a given curriculum topic (Bergmann, J., & Sams, A., 2012). This occurs outside the context of a regular classroom (at home or in a resource room) and may embody a video lecture, documentary film, links to blogs, websites and Wikis. Later, this is followed up inside the classroom by interactive group learning that utilizes the content from the computer-based introduction (Westwood, 2016).

A blended, or “hybrid” learning environment (one that is partially “flipped”, but still includes elements of the typical classroom structure), provides teachers with all of the same opportunities for differentiation as the flipped classroom model, while still maintaining a strong

sense of structure within the class, as a whole, and while keeping the entire group of students on a similar path. Allowing students in the same class to move too far ahead or behind one another can eventually lead to additional challenges that may be avoided through this model.

Some educators posit that blended learning courses offer the best of both delivery methods. It is proposed to minimize some of the weaknesses of fully online courses by allowing face time with the professor, student, and peers, and provides an opportunity for clarity of difficult concepts or assignments (Keengwe, Onchwari, & Oigara, 2014, p. 25).

In a music class, specifically, the blended model allows teachers to increase active learning by giving teachers the opportunity to address individual students' needs during "flipped" days, so that the needs of the entire group (as a whole) can be addressed on days in which the teacher is utilizing a more typical approach for instruction. By focusing on the entire group, more students will be involved and actively participating (playing on their instruments) at any given point in time, increasing opportunities for active learning. "In the comparison of blended courses with traditional courses, students note the need to participate more actively in courses with the blended structure, which promotes learning" (Keengwe, Onchwari, & Oigara, 2014, p. 30).

Emotional Commitment

The third and final element of student engagement that I will be focusing on is "Emotional Commitment." In this context, emotional commitment is related to the relationship between teacher and student. In order for students to emotionally commit to a subject matter, they must find an emotional connection to it. Oftentimes, that connection can be made through the teacher.

Differentiated Instruction:

Differentiation of instruction means tailoring instruction to meet the various needs of students (Waterman, 2005, p. xi).

We should differentiate instruction based on a student's readiness to learn a concept or skill, their interest in learning that concept or skill (or using their interests as a way to motivate them to learn a skill or concept), and their style of learning that concept or skill. We use strategies that adjust the content we teach, the process in which we teach it, and the products we ask students to give us so that we can determine their achievement in learning a concept or skill (Waterman, 2005, p. xi).

Some teachers believe that differentiation only applies to students at the extremes of the ability range; for example, providing enrichment, acceleration and extension activities for gifted students, or designing an Individual Education Plan (IEP) and modified curriculum for intellectually disabled students. However, Differentiation should apply at times to students at any ability level, and with or without disability. (Westwood, 2016, p. 14).

The 'Flipped' Classroom to Differentiate Instruction:

In a "flipped" classroom model, the teacher's role is to consolidate and deepen the learning the students have acquired independently, regularly assess their progress and provide feedback. During the in-class activities, the teacher monitors students at work and acts as an on-the-spot tutor when they require help or redirection. Differentiation occurs in the amount of help given to individual students, based on their ability and rate of progress (Westwood, 2016). Using this model allows teachers to reserve more class time for working with individual students and addressing their individual needs. In turn, teachers are able to provide timely and regular feedback to students, engage with students who have diverse learning styles, as well as foster

each student's sense of competence in the subject matter. All of these elements can lead to increased student engagement. There is one fact that is beyond dispute—the digital environment now offers tremendous opportunities for differentiated teaching and for motivating all students, regardless of ability. (Westwood, 2016).

Positive Relationships:

As students spend more and more time working together, it is essential for teachers to create classroom climates that are conducive to collaboration (Anderson, 2019, p. 23). By using a blended learning model, there is much more time for students to work collaboratively with the teacher (one on one instruction) and in small groups with students. In a music classroom, specifically, there is time for private “lessons” with the teacher to review material from the digital lesson, as well as time for students to work in small groups together to play chamber music (duets, trios, quartets, etc.). All of these opportunities for collaboration can lead to positive relationships. “Effective communication and collaboration are the very skills that are less likely to be outsourced or automated as our economy continues to shift away from the industrial age and into the information age” (Anderson, 2019, p. 24). In addition, collaborative learning is shown to help students stay engaged during class, once again reducing the opportunity for students to “zone out” during instruction.

In addition to the inherent benefits of collaboration, increased one-on-one time allows for teachers to make an emotional connection with students by giving teachers time to ask questions and discover each student’s personal interests and to learn more about the prior (existing) knowledge of each student. Taking the time to show a personal interest in each student lets them know that the teacher cares and has their best interest in mind. In addition, after learning about the unique interests of each student, the teacher may be able to help them stay engaged by

tapping into their prior knowledge and skill sets. By doing this, students are associating new material with material that they already know and may be more confident with, therefore increasing engagement and (hopefully) benefiting learning.

Production / Discussion of Results

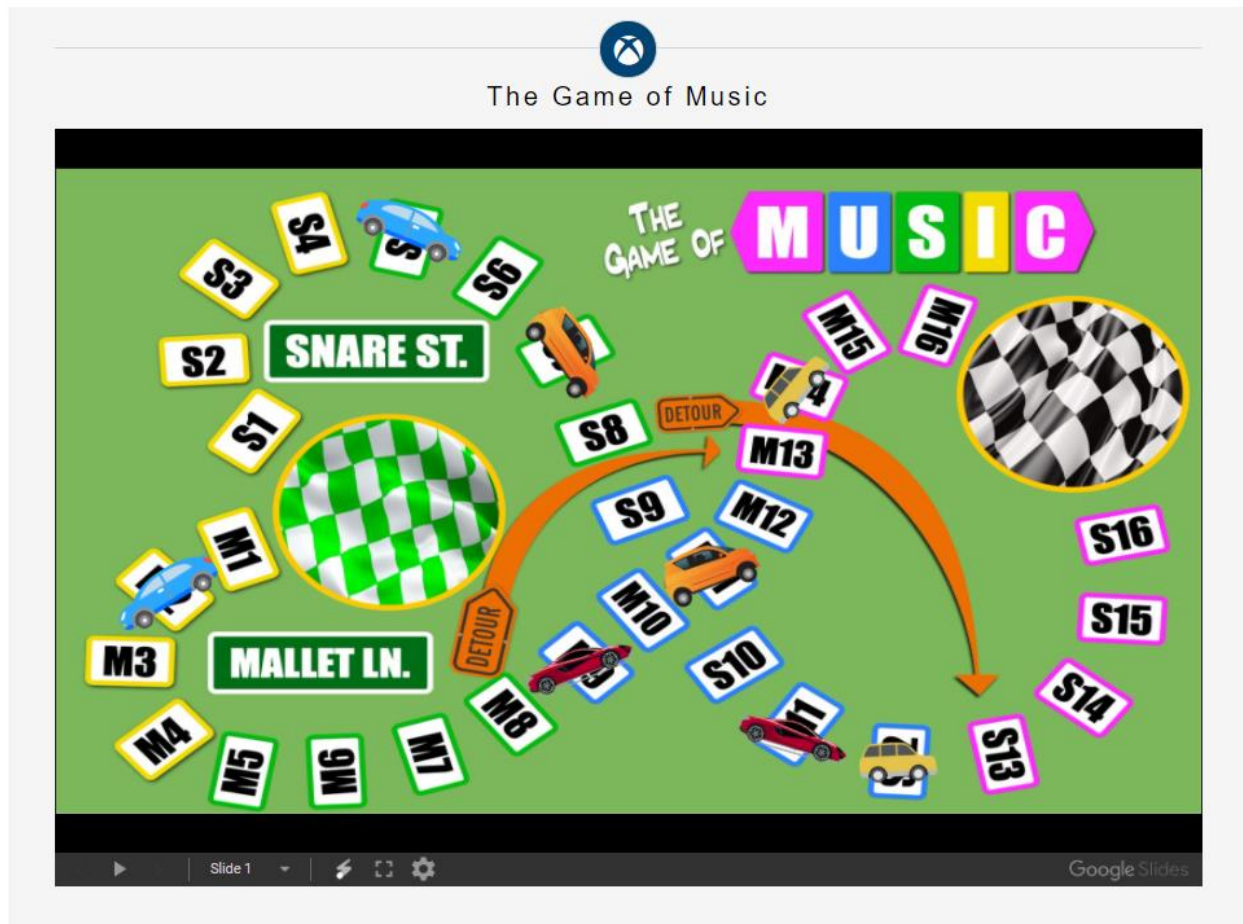
The sources that have been summarized above all describe strategies for increasing cognitive investment, active participation, and emotional commitment, which are the three factors that are being used to evaluate student engagement, per Zepke & Leach (2010). This research will be used to develop and investigate my thesis question, which asks how percussion student engagement can be optimized through a blended learning model.

The primary goal of this study was to create a project - in this case, a semester-long middle school percussion curriculum - which utilized as many of the above researched strategies for optimizing student engagement as possible. In addition, the curriculum was designed with the intent of being utilized as a supplemental tool, allowing at-home teaching and learning to occur alongside (in addition to) the more standardized approach to in-person music education. Research was not limited to existing knowledge about “virtual” engagement. Instead, the aim of this project was to study student engagement as a whole, and apply as much of the known strategies as possible to a sample percussion curriculum. This project does not simply aim to find ways to engage students as they study music virtually at home. Instead, the intent is to provide examples of ways in which technology can be incorporated into a music curriculum using a blended approach, to further enhance previous best practices for student engagement in the music classroom. As at-home and virtual learning becomes ever more prevalent (especially in the wake of the 2020 Coronavirus pandemic), so does the need for teachers to seamlessly navigate

between contemporary virtual learning environments and traditional classrooms. The curriculum outlined below allows music teachers to do just this.

The initial strategy for optimizing student engagement, and arguably the most documented one, is the idea of cognitive investment. As described above, one key to students' cognitive investment is that they acknowledge their own progress, and are well aware of the selfish benefits of their own education. In order to provide this clarity, learning goals, objectives and outcomes must all be established early on in the learning process. And, throughout the entirety of the learning process students must have the ability to actively monitor their own progress (Elias, 2013). As one might imagine, technology can assist students in monitoring their progress more quickly, easily and efficiently by providing them with the ability to access data, feedback and instructional content without the physical presence of a teacher or peers. Learning Management Systems (LMS) such as Canvas and Google Classroom provide convenient real-time access to grades and teacher feedback for students, allowing them to constantly monitor their own learning. This project was designed within Canvas (LMS) for this very reason. The ability to provide students with grades and feedback through an online platform is not new. This project, however, takes a new and creative approach to providing students with this information by mapping out students' goals, learning pathways and progress through the use of a digital game board (see '*Figure 1*' on p. 13) allowing students to see not only their own progress, but also their progress in relation to peers. This game board is intended to be posted on the Canvas classroom home page, complete with "game pieces" for each student to manipulate virtually through their own device.

Figure 1



While learning goals and objectives are an essential aspect of cognitive investment, it is equally as important that students share the role of selecting learning outcomes, as well as the pathway to those outcomes (Bender, 2017, p. 202). This curriculum provides students with the opportunity to not only establish many of their own goals, but also the freedom to make decisions regarding the processes for achieving these goals. This freedom to be a part of the decision-making process is known as student autonomy, and is another essential element of cognitive investment. This curriculum allows for student autonomy in the following ways:

Goal Setting & Learning Pathways

The attached curriculum provides students with frequent opportunities to select a variety of learning targets. For example, at the beginning of each semester, students are provided with three separate learning pathways, labeled “Pathway A, B and C” (*Figure 2*). While all three pathways include very similar material, the expectations for each pathway vary, and are intended to provide students with a sense of autonomy and choice as they select their goal at the beginning of each new semester. Before choosing a learning pathway, students are provided with an explanation of each pathway. Additionally, they are given the opportunity to browse the selected assignments and repertoire, and then to discuss these options with family and friends.

Pathway A is, perhaps, the most straightforward. This learning pathway is designed for students who enjoy working individually and do not desire outside pressure or motivation through participation in events such as Solo & Ensemble contests or Honor Band Auditions. This pathway includes a series of 16 total assignments (eight for snare drum, and eight for keyboard mallet instruments). Each assignment is approximately eight to sixteen measures long, and increases in difficulty level while introducing new concepts and skills throughout the semester.

Pathway B is designed for students who enjoy working and playing with others, and would like the opportunity to perform music with a peer. In this option, half of the assignments (eight out of sixteen total) are replaced with two short duets - one for keyboard mallets, and one for snare drum.

Pathway C is geared towards students who are motivated by the competitive elements of music class, and have the goal of auditioning for a local honor band. In this option, half of the assignments are replaced with three etudes, each slightly longer and more difficult than those in Option A. These etudes are then used as the audition material for the honor band, providing

students with the opportunity to receive in-class help and instruction in pursuit of this extracurricular goal.

Figure 2

Unit	Pathway A	Pathway B	Pathway C
1 (Weeks 1 & 2)	Snare Check-Off #1 <i>Rhythm Reading for Drums – Book 1 // p. 33 // Solo #28</i>		
	Mallet Check-Off #1 <i>Essential Elements – Book 1 // p. 17 // #83</i>		
2 (Weeks 3 & 4)	Snare Check-Off #2 <i>Rhythm Reading for Drums – Book 1 // p. 35 // Solo #30</i>		
	Mallet Check-Off #2 <i>Essential Elements – Book 1 // p. 21 // #108</i>		
3 (Weeks 5 & 6)	Snare Check-Off #3 <i>Rhythm Reading for Drums – Book 1 // p. 44 // Solo #39</i>		
	Mallet Check-Off #3 <i>Essential Elements – Book 1 // p. 22 // #113</i>		
4 (Weeks 7 & 8)	Snare Check-Off #4 <i>Rhythm Reading for Drums – Book 1 // p. 45 // Solo #40</i>		
	Mallet Check-Off #4 <i>Essential Elements – Book 1 // p. 27 // #142</i>		
5 (Weeks 9 & 10)	Snare Check-Off #5 <i>RRFD – Book 2 p. 14 // Solo #9</i>	Keyboard Duet <i>Segment 1</i>	SLSMEA Snare Etude <i>Segment 1</i>
	Mallet Check-Off #5 <i>Essential Elements Book 1 // p. 28 // #150</i>	Snare Drum Duet <i>Segment 1</i>	SLSMEA Mallet Etude <i>Segment 1</i>
6 (Weeks 11 & 12)	Snare Check-Off #6 <i>RRFD – Book 2 p. 16 // Solo #11</i>	Keyboard Duet <i>Segment 2</i>	SLSMEA Timpani Etude <i>Segment 1</i>
	Mallet Check-Off #6 <i>Essential Elements Book 1 // p. 31 // #160</i>	Snare Drum Duet <i>Segment 2</i>	SLSMEA Snare Etude <i>Segment 2</i>
7 (Weeks 13 & 14)	Snare Check-Off #7 <i>RRFD – Book 2 p. 17 // Solo #12</i>	Keyboard Duet <i>Segment 3</i>	SLSMEA Mallet Etude <i>Segment 2</i>
	Mallet Check-Off #7 <i>Essential Elements Book 1 // p. 33 // #172</i>	Snare Drum Duet <i>Segment 3</i>	SLSMEA Timpani Etude <i>Segment 2</i>
8 (Weeks 15 & 16)	Snare Check-Off #8 <i>RRFD - Book 2 p. 18 // Solo #13</i>	Keyboard Duet <i>Segment 4</i>	SLSMEA Snare Etude <i>Segment 3</i>
	Mallet Check-Off #8 <i>Essential Elements Book 1 // p. 35 // #180</i>	Snare Drum Duet <i>Segment 4</i>	SLSMEA Mallet Etude <i>Segment 3</i>

These three pathways provide students with autonomy and choice on a large scale. Through these options, students are selecting their own goals and are truly pointing their efforts in a direction of their choosing. The hope is that, in most cases, this is also a direction that will be more enjoyable, rewarding and therefore more engaging for each student.

Through the attached curriculum, student autonomy goes far beyond simply selecting a learning pathway at the beginning of each semester. In addition, students are provided with the opportunity to make their own decisions surrounding their learning (on a smaller scale) frequently throughout the semester. For example, for every assignment, students are allowed to select their own tempo for performance, so long as it meets the minimum requirement provided by the teacher. Embedded “Soundslice” videos within each assignment provide students with the ability to speed up or slow down their accompaniment, while also determining the style of accompaniment with which they would like to perform. Additionally, through this curriculum, students are able to move at a pace that best suits them, so long as it meets the required deadlines set forth by the teacher. So, students who would like to move through the curriculum at a faster pace have the opportunity to do so without derailing the track or progress of their peers.

Extrinsic Motivation

The attached curriculum accounts for the extrinsic motivational factor by turning the semester’s work into a board game. Providing students with this visualization of their progress over the course of the semester is also intended to provide this healthy sense of competition and peer pressure within the classroom environment. By giving students constant access to not only their own progress data, but also that of their peers, students who are motivated by competition will be incentivized to stay ahead of their peers. On the other hand, so long as minimum requirements are met throughout the semester, there is no penalty for students who do not “win

the race,” eliminating some of the negative pressure and anxiety that can be associated with competition for some students.

Active Participation

One of the primary benefits of the blended learning model is that it facilitates the incorporation of a “flipped classroom” model into the music classroom whenever convenient. The flipped classroom model can significantly increase active learning and participating during class by providing every student in the class with individualized guided practice and instruction at the same time. In this scenario, each student in a classroom can be working and learning individually throughout the class period, without disrupting others or having their own learning disrupted by students whose needs are simply vastly different than their own.

This curriculum is designed to include weekly “flipped” days in the classroom. By providing students with all of their assignments at the beginning of the semester, students always have something new to be working on. Additionally, the provided “Soundslice” videos for each assignment give students the ability to work ahead of the classroom instructional pace, and therefore the ability to work ahead of the class without the immediate assistance of the teacher. For this reason, “flipped” days in this classroom would give every student the opportunity to work individually (or in small groups) for an entire class period, freeing up the teacher to focus their energy on individual student needs. On these days, active participation should be, in theory, nearly one hundred percent. And, even on any other day, teachers will always have this as an option to keep students actively working and engaged if the need ever arises. As those of us who teach know - it arises.

Emotional Commitment

The third and final element of student engagement is “emotional commitment.” In this context, emotional commitment is related to the relationship between teacher and student. In order for students to emotionally commit to a subject matter, they must find an emotional connection to it. Oftentimes, that connection can be made through the teacher. In their book titled, *The Distance Learning Playbook, Grades K-12: Teaching for Engagement and Impact in Any Setting* (2020), authors Douglas Fisher, John Hattie and Nancy Frey suggest the following:

Consider the extent to which the quality of the relationship between educator and learner underpins many of these mainframes. There is social sensitivity needed to understand that learning is hard work and to never demean students' efforts. The orientation to dialogic, rather than monologic, teaching suggests that the teacher takes students' ideas seriously and allows them to hear how and what students are thinking or processing. These teachers know that feedback is about what is received, not only what is given, and that a fraught relationship diminishes feedbacks usefulness. Teachers hold dear to a core assumption: They deeply believe that they can change the trajectory of a child's educational path and have evidence of their impact to do so. (p. 47)

This curriculum invigorates emotional commitment by providing significant opportunity for differentiated instruction, as well as ample time for teachers to build meaningful and lasting relationships with students. The curriculum also certainly allows teachers to differentiate instruction in all of the same ways they normally would - especially in terms of grading expectations and expected outcomes for music students. Specifically, tempos can be adjusted for students who excel or struggle. Grading rubrics can be altered to account for students with less experience or special learning needs. However, much more importantly, this curriculum gives

teachers the opportunity to differentiate instruction in a deeper and more personal way. By making the “flipped” classroom days possible, teachers will have far more time and opportunity to work individually with students. During this time, teachers can be learning more than ever about what their students excel and struggle with. In addition, teachers will have much more time to try different teaching strategies with each student - truly investigating how each student, individually, learns best. In this case, the teacher is not simply differentiating by making small adjustments to a predetermined curriculum. Instead, through this model, the teacher has the ability to truly customize a learning plan and experience for each student.

Allowing teachers so much additional time to work with each student on an individual level also, very importantly, allows for the final element of emotional commitment - relationship building. “Effective communication and collaboration are the very skills that are less likely to be outsourced or automated as our economy continues to shift away from the industrial age and into the information age” (Anderson, 2019, p. 24). In addition, Anderson says, collaborative learning is shown to help students stay engaged during class, once again reducing the opportunity for students to “zone out” during instruction. The blended learning model and this curriculum plan, in particular, provide teachers with the time and incentive to practice and hone these relationship skills on a much deeper level by providing a constant and frequent forum for private and honest conversation between students and teachers. Through this process, students are much more likely to see that their teachers care and are invested in their learning and wellbeing.

Conclusions

The primary goal of this study was to create a semester-long middle school percussion curriculum which utilized as many known strategies for optimizing student engagement as possible, and to provide examples of ways in which technology can be incorporated into a music

curriculum using a blended approach to further enhance previous best practices for student engagement in the music classroom. Without question, a wide variety of engagement strategies and tactics were able to be incorporated into this style of curriculum. Using the research in this study, a new and unique style of percussion curriculum was created. This curriculum utilizes a “hybrid” or “blended” approach to learning, and even asks students and teachers to incorporate some elements of a fully “flipped” classroom into practice. The online “hybrid” or “blended” element of this particular curriculum provided significantly increased opportunities for cognitive investment, active participating, as well as emotional commitment. While the research outlined in this paper and project makes it clear that different engagement strategies will work for different people, the ability to incorporate as many different strategies as possible into one classroom would, in theory, cast a wider net and, in principle, connect with a greater number of students. Through the careful and thoughtful use of the blended classroom format, it might be hypothesized that classroom-wide student engagement would be optimized past that of the traditional classroom models.

Appendix A

Mr. Repp

7th Grade Percussion

Click here to
VISIT WITH REPP!

Office Hours
8:15 - 9:00 AM
2:30 - 3:15 PM

Slide 1

Google Slides

- ➔ Modules (Lessons)
- ❓ Course Information
- 👤 Parent Resources
- 💻 Student Resources
- 📢 Announcements
- 📅 Class Calendar



The Game of Music

The image shows a board game titled "THE GAME OF MUSIC". The board is green and features a track layout. At the top, the title "THE GAME OF MUSIC" is written in large, colorful letters. Below the title, there are two checkered flags: a green and white one on the left and a black and white one on the right. The track is marked with numbered cards. On the left side, there are cards labeled S1 through S8, and M1 through M8. On the right side, there are cards labeled M9 through M16, and S9 through S16. The track starts at "SNARE ST." and "MALLET LN." and ends at a checkered flag. There are two orange arrows labeled "DETOUR" that curve around the track. Small car icons are placed on various cards. At the bottom of the slide, there is a navigation bar with a play button, "Slide 1", and "Google Slides".

Unit One: Weeks One and Two		✓	+	:
⋮	📄 Essential Lesson Information - Unit One	✓		:
⋮	MUSIC THEORY	✓		:
⋮	📄 Unit One: Music Theory	✓		:
⋮	RESPONDING / CONNECTING	✓		:
⋮	🗨️ Marsalis Family Discussion 10 pts	✓		:
⋮	PERFORMANCE ASSESSMENTS	✓		:
⋮	📄 C Major Scale Patterns 20 pts	✓		:
⋮	📄 Mallet Check-Off #1 50 pts	✓		:
⋮	📄 Rudiment #1 - Legato Strokes 20 pts	✓		:
⋮	📄 Snare Drum Check-Off #1 50 pts	✓		:
⋮	SIGHT READING	✓		:
⋮	📄 Unit One: Sight Reading 20 pts	✓		:

Essential Lesson Information

[Start Here](#)[Syllabus](#)[Modules](#)[More Resources](#)

I Can Statements

By the end of this lesson, here is what you will be able to do:

I can recognize notes on the table clef staff.

I can play the concert C major scale in multiple applied patterns at 100 beats per minute. I can do this with correct pitches and rhythms while creating a characteristic sound that exhibits quality percussive tone and timbre.

I can demonstrate proficiency on my instrument as it relates to rhythm and note accuracy, dynamics, phrasing, and style while also producing characteristic tone and timbre.

I can play Legato Strokes in an applied passage at the "Silver" tempo. I can do this with correct rhythms and appropriate control of stick-heights, while creating a characteristic sound that exhibits quality percussive tone and timbre.

I can accurately sight read notes, rhythms, and expressive qualities at a level 1 in 4/4 time in the key of concert C major at 100 beats per minute.



Introduction to the Unit

This unit will cover material for the first two weeks of the semester-long 7th Grade Percussion class.

7th Grade Percussion

Breezin' Thru Theory - Chapter One



Learn

Please complete the lessons in chapter one of Breezin' Thru Theory, which includes lessons 1-1, 1-2 and 1-3 in treble clef.

Click on the picture below to go to the Breezin' Thru Theory login page.



Extension Activity

You can play the "Stickin' the Staff" game the end of the chapter and you can also "Play That Tune" on your own instrument at the end of the chapter as well.

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Marsalis Family Discussion



Read

Please read the article below about the Marsalis family.



Watch

Please watch the following video of the Marsalis family performing together.



Discuss

To respond, select Reply below, and use the Rich Content Editor to contribute to the discussion question. Click **Post Reply** after typing your response.

In your initial discussion post (via a method of your choice - written, video, or audio), answer the following question: "What did you hear and read about the Marsalis family?"

After your initial post, reply to at least two other course-mate's posts. Posts should demonstrate a complete thought. Posts such as, "Good point" or "I don't agree" without explaining why will not benefit anyone's learning. It is okay to pose questions to others about their content.



Related Canvas Guides

- [How do I reply to a discussion as a student?](#)
- [How do I add and modify text in the New Rich Content Editor as a student?](#)
- [How do I upload and embed an image in the New Rich Content Editor as a student?](#)
- [How do I record a video using the Rich Content Editor as a student?](#)



7th Grade Percussion

C Major Scale Patterns



Assignment

Using Canvas Studio, create a video recording of yourself performing C Major patterns A, B, and C from the "RSD Keyboard Scale Patterns" document. (All three patterns should be recorded in one video - NOT four separate videos.) Please perform with an audible metronome set to 100 bpm. When you are finished, submit your video here.



Introductory Activity

Using www.musictheory.net, review the 12 Major Key signatures. As you do so, visualize those key signatures (scales) on your keyboard at home.



Read

Before you begin your recording, review the C Major scale (and Key Signature) and familiarize yourself with the 3 applied patterns (A,B,&C) from the "RSD Keyboard Scale Patterns" document. These 3 patterns will be utilized for every scale this semester. So, it would behoove you to memorize these patterns, if possible.



Record and Submit

After practicing all three C Major scale patterns, record your assignment using "Studio" in Canvas. Please perform with an audible metronome set to 100 bpm. When satisfied with the recording, select "save" (Hint: save your file under a name that will make it easy to locate!) Then, in this assignment, click "Submit Assignment" and select the appropriate file from your "Studio" library.

- Click *Submit Assignment* at the top right of your screen.
- Select the Record/Upload Media button.
- Record or Upload your video.
- Click *Submit Assignment* below your video entry.
- [How do I submit a media file as an assignment submission?](#)



Extension Activity

Challenge yourself by experimenting with different stickings and by practicing at faster and slower tempos.



Related Canvas Guides

- [How do I submit a media file as an assignment submission?](#)
- [How do I upload a file as an assignment submission in Canvas?](#)
- [How do I enter a URL as an assignment submission? »](#)

Points 20

Submitting a media recording or a file upload

Due	For	Available from	Until
-	Everyone	-	-

Scale Rubric (2) 🔍 🗑️							
Criteria	Ratings						Pts
Note Accuracy Correct Notes Relating to Key Signature and All Accidentals	15.0 pts A All pitches are correct.	12.0 pts B Nearly all pitches are correct.	9.0 pts C Most pitches are correct.	6.0 pts D Many pitches are correct.	3.0 pts F Few pitches are correct.	0.0 pts No Marks	15.0 pts
Tempo Maintenance Tempo is Steady Throughout	5.0 pts A Tempo is always steady.	4.0 pts B Tempo is usually steady.	3.0 pts C Tempo is sometimes steady.	2.0 pts D Tempo is rarely steady.	1.0 pts F Tempo is never steady.	0.0 pts No Marks	5.0 pts
Total Points: 20.0							

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7th Grade Percussion

Mallet Check-Off #1



Assignment

Using Canvas Studio, create a video recording of yourself performing #83 from p. 17 in your "Essential Elements (Book 1)" Book. Please perform with an audible metronome set to approximately 100bpm (you may adjust this tempo slightly if needed). Use [this "SoundSlice" video](#) as a reference recording and accompaniment if desired. When you are finished, submit your video here.



Read / Practice

Before you begin, write in the rhythms for your mallet music, just as you have practiced with your snare drum music. Then, clap the rhythms and/or play them on your drum pad, staying on one note rather than changing between notes. As you clap or play each note, try saying the note letter. Do all of this with a metronome to help you stay steady, but feel free to go as slow as you want! This is all about accuracy, NOT speed!



Watch

Use [this "SoundSlice" video](#) as a reference recording and accompaniment. These videos are interactive, and give you the ability to adjust the tempo of the video, as well as "loop" specific sections of the music. You are highly encouraged to play and perform along with this video so that you can accurately compare your performance to the performance in the video.



Record and Submit




Record your assignment using "Studio" in Canvas. Please perform with an audible metronome. When satisfied with the recording, select "save" (Hint: save your file under a name that will make it easy to locate!) Then, in this assignment, click "Submit Assignment" and select the appropriate file from your "Studio" library.

- Click *Submit Assignment* at the top right of your screen.
- Select the Record/Upload Media button.
- Record or Upload your video.
- Click *Submit Assignment* below your video entry.
- [How do I submit a media file as an assignment submission?](#)

Points 50

Submitting a media recording or a file upload

Due	For	Available from	Until
-	Everyone	-	-

PERCUSSION PERFORMANCE RUBRIC					  
Criteria	Ratings				Pts
PITCHES / STICKING	10.0 pts ADVANCED - Plays ALL correct pitches - ALWAYS uses correct stickings	7.5 pts PROFICIENT - USUALLY plays correct pitches - USUALLY uses correct stickings	5.0 pts NEARLY PROFICIENT - Plays SOME correct pitches - SOMETIMES uses correct stickings	2.5 pts INADEQUATE - RARELY plays correct pitches - RARELY uses correct stickings	10.0 pts
POSTURE	5.0 pts ADVANCED - Feet Flat on floor - Back Straight - Shoulders Relaxed	3.75 pts PROFICIENT - Sometimes leaning / unstable - Shoulders raised / tense at times	2.5 pts NEARLY PROFICIENT - Usually unstable - Usually tense / not relaxed	1.25 pts INADEQUATE - Feet crossed - Back/Shoulders slouching	5.0 pts
BEAD PLACEMENT / TONE	8.0 pts ADVANCED - ALWAYS plays in the correct playing zone	6.0 pts PROFICIENT - USUALLY plays in the correct playing zone	4.0 pts NEARLY PROFICIENT - SOMETIMES plays in the correct playing zone	2.0 pts INADEQUATE - RARELY / NEVER plays in the correct playing zone	8.0 pts
RHYTHM	12.0 pts ADVANCED - Tempo is ALWAYS steady and target tempo is achieved. - Rhythm is ALWAYS accurate.	9.0 pts PROFICIENT - Tempo is USUALLY steady and target tempo is achieved. - Rhythm is USUALLY accurate.	6.0 pts NEARLY PROFICIENT - Tempo is SOMETIMES steady and target tempo is achieved. - Rhythm is SOMETIMES accurate.	3.0 pts INADEQUATE - Tempo is RARELY steady and/or target tempo is not achieved. - Rhythm is RARELY accurate.	12.0 pts
GRIP	5.0 pts ADVANCED - PERFECT grip	3.75 pts PROFICIENT - GOOD grip	2.5 pts NEARLY PROFICIENT AVERAGE grip	1.25 pts INADEQUATE - POOR grip	5.0 pts
REBOUND STROKE	5.0 pts ADVANCED - The stick/mallet is ALWAYS rebounding and resonating. - Space and time are ALWAYS being filled appropriately.	3.75 pts PROFICIENT - The stick/mallet is USUALLY rebounding and resonating. - Space and time are USUALLY being filled appropriately.	2.5 pts NEARLY PROFICIENT - The stick/mallet is SOMETIMES rebounding and resonating. - Space and time are SOMETIMES being filled appropriately.	1.25 pts INADEQUATE - The stick/mallet is RARELY / NEVER rebounding and resonating. - Space and time are RARELY / NEVER being filled appropriately.	5.0 pts
DYNAMICS / HEIGHTS	5.0 pts ADVANCED - ALWAYS observes dynamics and plays at the correct height/s.	3.75 pts PROFICIENT - USUALLY observes dynamics and plays at the correct height/s.	2.5 pts NEARLY PROFICIENT - SOMETIMES observes dynamics and plays at the correct height/s.	1.25 pts INADEQUATE - RARELY / NEVER observes dynamics and plays at the correct height/s.	5.0 pts
Total Points: 50.0					

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Rudiment #1: Legato Strokes



Assignment

Using Canvas Studio, create a video recording of yourself performing all of [Rudiment #1: Legato Strokes](#) from the "RSD Applied Essential Rudiments" document. Please perform with an audible metronome set to the "Silver" tempo (110 bpm). When you are finished, submit your video here.



Introductory Activity

Play through and/or review Rudiment #1 in this packet as a warm-up.



Read

Before you begin your recording, review [Rudiment #1: Legato Strokes](#) and familiarize yourself with the applied pattern from the "RSD Applied Essential Rudiments" document. You can use [this SoundSlice video](#) to assist with your practice.



Watch

Watch this "Soundslice" video of [Rudiment #1: Legato Strokes](#). This video is interactive, and provides you with the opportunity to view the music as it is performed, watch an example of correct stick-heights, as well as slow down/speed up the recording in order to practice at a tempo that is appropriate for you! You can also highlight a portion of the music to "loop" that section as you practice.





Record and Submit

After practicing [Rudiment #1: Legato Strokes](#), record your assignment using "Studio" in Canvas. Please perform with an audible metronome set to the "Silver" tempo (in this case, 110bpm). When satisfied with the recording, select "save" (Hint: save your file under a name that will make it easy to locate!) Then, in this assignment, click "Submit Assignment" and select the appropriate file from your "Studio" library.

- Click *Submit Assignment* at the top right of your screen.
- Select the Record/Upload Media button.
- Record or Upload your video.
- Click *Submit Assignment* below your video entry.
- [How do I submit a media file as an assignment submission?](#)



Extension Activity

Challenge yourself by practicing at faster and slower tempos, and by utilizing a variety of stick-height combinations. Look ahead to forthcoming rudiments as soon as you are ready!



Related Canvas Guides

- [How do I submit a media file as an assignment submission?](#)
- [How do I upload a file as an assignment submission in Canvas?](#)
- [How do I enter a URL as an assignment submission?](#)

Rudiment Rubric (20)								
Criteria	Ratings						Pts	
Rhythm and Tempo Consistent Pulse with Accurate Subdivisions	10.0 pts A All rhythms are correct with steady tempo.	8.0 pts B Nearly all rhythms/tempo are correct.	6.0 pts C Most rhythms/tempo are correct.	4.0 pts D Many rhythms are correct with incorrect tempo with breaks.	2.0 pts F Few rhythms are correct with constant tempo breaks.	0.0 pts No Marks	10.0 pts	
Stick Heights Stick Heights are Appropriate Throughout	10.0 pts A Stick heights are always appropriate.	8.0 pts B Stick heights are usually appropriate.	6.0 pts C Stick heights are sometimes appropriate.	4.0 pts D Stick heights are rarely appropriate.	2.0 pts F Stick heights are never appropriate.	0.0 pts No Marks	10.0 pts	
Total Points: 20.0								

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7th Grade Percussion

Snare Drum Check-Off #1



Assignment

Using Canvas Studio, create a video recording of yourself performing Solo #28 from p. 33 in your "Rhythm Reading for Drums" (Book 1) book. Please perform with an audible metronome set to approximately 100bpm (you may adjust this tempo slightly if needed). Use [this "SoundSlice" video](#) as a reference recording and accompaniment if desired. When you are finished, submit your video here.



Introductory Activity

Play through and/or review Rudiment #1 in this packet as a warm-up.



Read

Before you begin, review previous pages in your "Rhythm Reading for Drums" book. In addition, look for any rudiments that you see within this etude, and review those rudiments in your "RSD Applied Essential Rudiments" packet. You are highly encouraged to play/practice with the SoundSlice video linked below.

[RSD Applied Essential Rudiments.pdf](#)






Watch

Use [this "SoundSlice" video](#) as a reference recording and accompaniment. These videos are interactive, and give you the ability to adjust the tempo of the video, as well as "loop" specific sections of the music. You are highly encouraged to play and perform along with this video so that you can accurately compare your performance to the performance in the video.



Related Canvas Guides

- [How do I submit a media file as an assignment submission?](#)
- [How do I upload a file as an assignment submission in Canvas?](#)
- [How do I enter a URL as an assignment submission?](#)

PERCUSSION PERFORMANCE RUBRIC					  
Criteria	Ratings				Pts
PITCHES / STICKING	10.0 pts ADVANCED - Plays ALL correct pitches - ALWAYS uses correct stickings	7.5 pts PROFICIENT - USUALLY plays correct pitches - USUALLY uses correct stickings	5.0 pts NEARLY PROFICIENT - Plays SOME correct pitches - SOMETIMES uses correct stickings	2.5 pts INADEQUATE - RARELY plays correct pitches - RARELY uses correct stickings	10.0 pts
POSTURE	5.0 pts ADVANCED - Feet Flat on floor - Back Straight - Shoulders Relaxed	3.75 pts PROFICIENT - Sometimes leaning / unstable - Shoulders raised / tense at times	2.5 pts NEARLY PROFICIENT - Usually unstable - Usually tense / not relaxed	1.25 pts INADEQUATE - Feet crossed - Back/Shoulders slouching	5.0 pts
BEAD PLACEMENT / TONE	8.0 pts ADVANCED - ALWAYS plays in the correct playing zone	6.0 pts PROFICIENT - USUALLY plays in the correct playing zone	4.0 pts NEARLY PROFICIENT - SOMETIMES plays in the correct playing zone	2.0 pts INADEQUATE - RARELY / NEVER plays in the correct playing zone	8.0 pts
RHYTHM	12.0 pts ADVANCED - Tempo is ALWAYS steady and target tempo is achieved. - Rhythm is ALWAYS accurate.	9.0 pts PROFICIENT - Tempo is USUALLY steady and target tempo is achieved. - Rhythm is USUALLY accurate.	6.0 pts NEARLY PROFICIENT - Tempo is SOMETIMES steady and target tempo is achieved. - Rhythm is SOMETIMES accurate.	3.0 pts INADEQUATE - Tempo is RARELY steady and/or target tempo is not achieved. - Rhythm is RARELY accurate.	12.0 pts
GRIP	5.0 pts ADVANCED - PERFECT grip	3.75 pts PROFICIENT - GOOD grip	2.5 pts NEARLY PROFICIENT AVERAGE grip	1.25 pts INADEQUATE - POOR grip	5.0 pts
REBOUND STROKE	5.0 pts ADVANCED - The stick/mallet is ALWAYS rebounding and resonating. - Space and time are ALWAYS being filled appropriately.	3.75 pts PROFICIENT - The stick/mallet is USUALLY rebounding and resonating. - Space and time are USUALLY being filled appropriately.	2.5 pts NEARLY PROFICIENT - The stick/mallet is SOMETIMES rebounding and resonating. - Space and time are SOMETIMES being filled appropriately.	1.25 pts INADEQUATE - The stick/mallet is RARELY / NEVER rebounding and resonating. - Space and time are RARELY / NEVER being filled appropriately.	5.0 pts
DYNAMICS / HEIGHTS	5.0 pts ADVANCED - ALWAYS observes dynamics and plays at the correct height/s.	3.75 pts PROFICIENT - USUALLY observes dynamics and plays at the correct height/s.	2.5 pts NEARLY PROFICIENT - SOMETIMES observes dynamics and plays at the correct height/s.	1.25 pts INADEQUATE - RARELY / NEVER observes dynamics and plays at the correct height/s.	5.0 pts
Total Points: 50.0					

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7th Grade Percussion

Unit One: Sight Reading



Assignment

For this assignment you will be sight reading using Sight Reading Factory. Click on the picture below to go the login page for Sight Reading Factory.



Introductory Activity

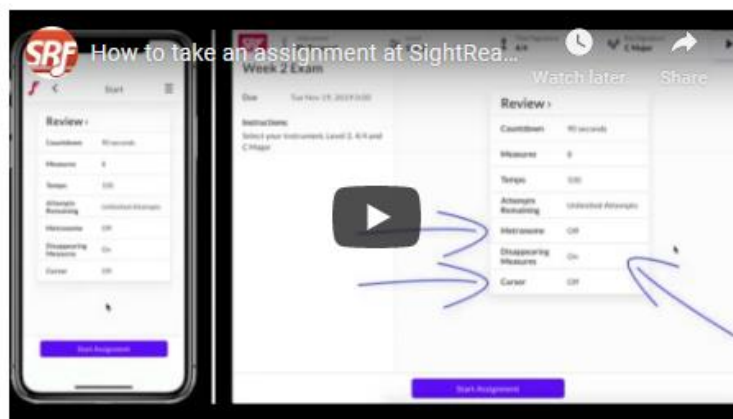
Spend some time practicing within the assigned level, key signature, and time signature before completing the assignment for a grade. This unit and all future units are ENSEMBLE unison. You should perform these on your mallet instruments.



Watch

If needed, watch the sight reading examples without playing your instrument to increase understanding.

And, if needed, watch this video about how to get started in Sight Reading Factory.





Record and Submit

Complete the assigned Sight Reading Factory assignment. You will select the assignment in Sight Reading Factory. Select "ensemble" and "band unison" when prompted. Your assignment will be submitted in Sight Reading Factory and you will not have to upload it into Canvas.











Extension Activity













Challenge yourself by practicing on a higher level.

Sight Reading Rubric (1)							 
Criteria	Ratings						Pts
Note Accuracy Correct Notes Relating to Key Signature and All Accidentals	10.0 pts A All pitches are correct.	8.0 pts B Nearly all pitches are correct.	6.0 pts C Most pitches are correct.	4.0 pts D Many pitches are correct.	2.0 pts F Few pitches are correct.	0.0 pts No Marks	10.0 pts
Rhythm and Tempo Consistent Pulse with Accurate Subdivisions	10.0 pts A All rhythms are correct with steady tempo.	8.0 pts B Nearly all rhythms/tempo are correct.	6.0 pts C Most rhythms/tempo are correct.	4.0 pts D Many rhythms are correct with incorrect tempo with breaks.	2.0 pts F Few rhythms are correct with constant tempo breaks.	0.0 pts No Marks	10.0 pts
Total Points: 20.0							

Unit Two: Weeks Three and Four		✓	+	⋮
⋮	📄 Essential Lesson Information - Unit Two-2	✓		⋮
⋮	MUSIC THEORY	✓		⋮
⋮	📄 Breezin' Thru Composing - Chapter One, Part One 20 pts	✓		⋮
⋮	RESPONDING / CONNECTING	✓		⋮
⋮	🗣️ Pit Orchestra Discussion 10 pts	✓		⋮
⋮	PERFORMANCE ASSESSMENTS	✓		⋮
⋮	📄 F Major Scale Patterns 20 pts	✓		⋮
⋮	📄 Mallet Check-Off #2 50 pts	✓		⋮
⋮	📄 Rudiment #2 - Accent/Tap 20 pts	✓		⋮
⋮	📄 Snare Drum Check-Off #2 50 pts	✓		⋮
⋮	SIGHT READING	✓		⋮
⋮	📄 Unit Two - Sight Reading 20 pts	✓		⋮

Unit Three: Weeks Five and Six		✓	+	⋮
⋮	📄 Essential Lesson Information - Unit Three	✓		⋮
⋮	MUSIC THEORY	✓		⋮
⋮	📄 Breezin' Thru Theory - Chapter One (Bass Clef)-2	✓		⋮
⋮	RESPONDING / CONNECTING	✓		⋮
⋮	🗣️ Tuba Discussion 10 pts	✓		⋮
⋮	PERFORMANCE ASSESSMENTS	✓		⋮
⋮	📄 B-flat Major Scale Patterns 20 pts	✓		⋮
⋮	📄 Mallet Check-Off #3 50 pts	✓		⋮
⋮	📄 Rudiment #3 - Single-Stroke Roll 20 pts	✓		⋮
⋮	📄 Snare Drum Check-Off #3 50 pts	✓		⋮
⋮	SIGHT READING	✓		⋮
⋮	📄 Unit Three - Sight Reading 20 pts	✓		⋮

Unit Four: Weeks Seven and Eight		✓ +	⋮
⋮	 Essential Lesson Information - Unit Four	✓	⋮
⋮	MUSIC THEORY	✓	⋮
⋮	 Breezin' Thru Composing - Chapter One, Part Two	✓	⋮
⋮	RESPONDING / CONNECTING	✓	⋮
⋮	 Euphonium Discussion 10 pts	✓	⋮
⋮	PERFORMANCE ASSESSMENTS	✓	⋮
⋮	 E-flat Major Scale Patterns 20 pts	✓	⋮
⋮	 Mallet Check-Off #4 50 pts	✓	⋮
⋮	 Rudiment #4 - Double-Stroke Roll 20 pts	✓	⋮
⋮	 Snare Drum Check-Off #4 50 pts	✓	⋮
⋮	SIGHT READING	✓	⋮
⋮	 Unit Four - Sight Reading 20 pts	✓	⋮

Unit Five: Weeks Nine and Ten		✓	+	⋮
⋮	 Essential Lesson Information - Unit Five	✓		⋮
⋮	MUSIC THEORY	✓		⋮
⋮	 Breezin' Thru Theory - Chapter Two, Part One	✓		⋮
⋮	RESPONDING / CONNECTING	✓		⋮
⋮	 Flute Discussion 10 pts	✓		⋮
⋮	PERFORMANCE ASSESSMENTS	✓		⋮
⋮	 A-flat Major Scale Patterns 20 pts	✓		⋮
⋮	 Rudiment #5 - Paradiddle 20 pts	✓		⋮
⋮	Pathway A	✓		⋮
⋮	 Snare Drum Check-Off #5 50 pts	✓		⋮
⋮	 Mallet Check-Off #5 50 pts	✓		⋮
⋮	Pathway B	✓		⋮
⋮	 Snare Drum Duet: Segment #1 50 pts	✓		⋮
⋮	 Mallet Duet: Segment #1 50 pts	✓		⋮
⋮	Pathway C	✓		⋮
⋮	 SLSMEA Snare Etude: Segment #1 50 pts	✓		⋮
⋮	 SLSMEA Mallet Etude: Segment #1 50 pts	✓		⋮
⋮	SIGHT READING	✓		⋮
⋮	 Unit Five - Sight Reading 20 pts	✓		⋮

7th Grade Percussion

Snare Drum Duet: Segment #1



Assignment

	Snare Drum Duet	Mallet Duet
Segment #1	Top - A (m. 1 - 3)	m. 1 - 12
Segment #2	A - B (m. 4 - 13)	m.13 - 24
Segment #3	B - C (m. 14 - 21)	m. 25 - 36
Segment #4	C - End (m. 22 - 24)	m. 37 - End

Using Canvas Studio, create a video recording of yourself performing Segment #1 (m. 1 - 3) from your Snare Drum Duet. Please perform with the "Soundslice" video below as a reference recording and accompaniment. When you are finished, submit your video here.



Watch

Use [this "Soundslice" video](#) as a reference recording and accompaniment as you practice and perform. These videos are interactive, and give you the ability to adjust the tempo of the video, as well as "loop" specific sections of the music. You are highly encouraged to play and perform along with this video so that you can accurately compare your performance to the performance in the video.

(click the "Soundslice" logo below to view the "Soundslice" for this assignment)



Record and Submit

Record your assignment using "Studio" in Canvas. Please perform with an audible metronome (or, in place of a metronome, simply perform with the SoundSlice video linked above. When satisfied with the recording, select "save" (Hint: save your file under a name that will make it easy to locate!) Then, in this assignment, click "Submit Assignment" and select the appropriate file from your "Studio" library.

- Click *Submit Assignment* at the top right of your screen.
- Select the Record/Upload Media button.
- Record or Upload your video.
- Click *Submit Assignment* below your video entry.
- [How do I submit a media file as an assignment submission?](#)

7th Grade Percussion

Mallet Duet: Segment #1



Assignment

	Snare Drum Duet	Mallet Duet
Segment #1	Top - A (m. 1 - 3)	m. 1 - 12
Segment #2	A - B (m. 4 - 13)	m.13 - 24
Segment #3	B - C (m. 14 - 21)	m. 25 - 36
Segment #4	C - End (m. 22 - 24)	m. 37 - End

Using Canvas Studio, create a video recording of yourself performing Segment #1 (m. 1 - 12) from your Mallet Duet. Please perform with the "Soundslice" video below as a reference recording and accompaniment. When you are finished, submit your video here.



Watch

Use [this "Soundslice" video](#) as a reference recording and accompaniment as you practice and perform. These videos are interactive, and give you the ability to adjust the tempo of the video, as well as "loop" specific sections of the music. You are highly encouraged to play and perform along with this video so that you can accurately compare your performance to the performance in the video.

(click the "Soundslice" logo below to view the "Soundslice" for this assignment)



Record and Submit

Record your assignment using "Studio" in Canvas. Please perform with an audible metronome (or, in place of a metronome, simply perform with the SoundSlice video linked above. When satisfied with the recording, select "save" (Hint: save your file under a name that will make it easy to locate!) Then, in this assignment, click "Submit Assignment" and select the appropriate file from your "Studio" library.

- Click *Submit Assignment* at the top right of your screen.
- Select the Record/Upload Media button.
- Record or Upload your video.
- Click *Submit Assignment* below your video entry.
- [How do I submit a media file as an assignment submission?](#)

7th Grade Percussion

SLSMEA Snare Drum Etude: Segment #1



Assignment

	Snare Drum Etude	Mallet Etude	Timpani Etude
Segment #1	m. 1 - 16	m. 1 - 8	m. 1 - 8
Segment #2	m. 17 - 24	m. 9 - 19	m. 9 - 16
Segment #3	m. 25 - 36	m. 20 - 25	N / A

Using Canvas Studio, create a video recording of yourself performing Segment #1 (m. 1 - 16) from your SLSMEA Snare Drum Etude. Please perform with the "Soundslice" video below as a reference recording and accompaniment. When you are finished, submit your video here.



Watch

Use [this "Soundslice" video](#) as a reference recording and accompaniment as you practice and perform. These videos are interactive, and give you the ability to adjust the tempo of the video, as well as "loop" specific sections of the music. You are highly encouraged to play and perform along with this video so that you can accurately compare your performance to the performance in the video.

(click the "Soundslice" logo below to view the "Soundslice" for this assignment)



YouTube Reference Video (No Soundtrack)



7th Grade Percussion

SLSMEA Mallet Etude: Segment #1



Assignment

	Snare Drum Etude	Mallet Etude	Timpani Etude
Segment #1	m. 1 - 16	m. 1 - 8	m. 1 - 8
Segment #2	m. 17 - 24	m. 9 - 19	m. 9 - 16
Segment #3	m. 25 - 36	m. 20 - 25	N / A

Using Canvas Studio, create a video recording of yourself performing Segment #1 (m. 1 - 8) from your SLSMEA Mallet Etude. Please perform with the "Soundslice" video below as a reference recording and accompaniment. When you are finished, submit your video here.



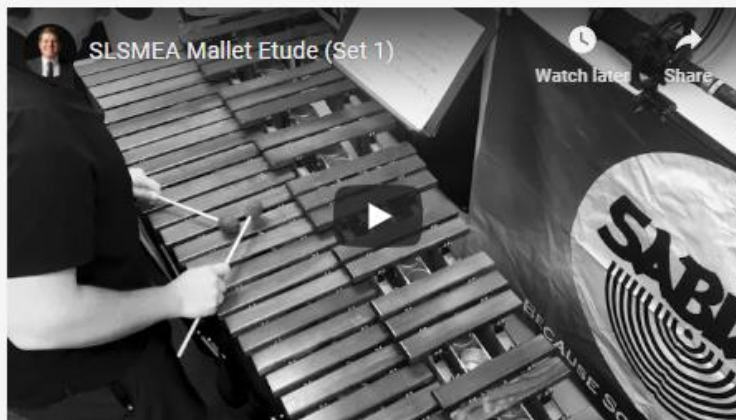
Watch

Use [this "Soundslice" video](#) as a reference recording and accompaniment as you practice and perform. These videos are interactive, and give you the ability to adjust the tempo of the video, as well as "loop" specific sections of the music. You are highly encouraged to play and perform along with this video so that you can accurately compare your performance to the performance in the video.

(click the "Soundslice" logo below to view the "Soundslice" for this assignment)



YouTube Reference Video (No Soundtrack)



Unit Six: Weeks Eleven and Twelve		✓	+	⋮
⋮	📄 Essential Lesson Information - Unit Six	✓		⋮
⋮	MUSIC THEORY	✓		⋮
⋮	🗣️ Breezin' Thru Composing - Chapter Two, Part One 20 pts	✓		⋮
⋮	RESPONDING / CONNECTING	✓		⋮
⋮	🗣️ Broadway Discussion 10 pts	✓		⋮
⋮	PERFORMANCE ASSESSMENTS	✓		⋮
⋮	📄 D-flat Major Scale Patterns 20 pts	✓		⋮
⋮	📄 Rudiment #6 - Buzz Roll 20 pts	✓		⋮
⋮	Pathway A	✓		⋮
⋮	📄 Snare Drum Check-Off #6 50 pts	✓		⋮
⋮	📄 Mallet Check-Off #6 50 pts	✓		⋮
⋮	Pathway B	✓		⋮
⋮	📄 Snare Drum Duet: Segment #2 50 pts	✓		⋮
⋮	📄 Mallet Duet: Segment #2 50 pts	✓		⋮
⋮	Pathway C	✓		⋮
⋮	📄 SLSMEA Timpani Etude: Segment #1 50 pts	✓		⋮
⋮	📄 SLSMEA Snare Etude: Segment #2 50 pts	✓		⋮
⋮	SIGHT READING	✓		⋮
⋮	📄 Unit Six - Sight Reading 20 pts	✓		⋮

Unit Seven: Weeks Thirteen and Fourteen		✓	+	⋮
⋮	📄 Essential Lesson Information - Unit Seven	✓		⋮
⋮	MUSIC THEORY	✓		⋮
⋮	📄 Breezin' Thru Theory - Chapter Two, Part Two	✓		⋮
⋮	RESPONDING / CONNECTING	✓		⋮
⋮	🗨️ Marching Band Discussion 10 pts	✓		⋮
⋮	PERFORMANCE ASSESSMENTS	✓		⋮
⋮	📄 G-flat Major Scale Patterns 20 pts	✓		⋮
⋮	📄 Rudiment #7 - Flam 20 pts	✓		⋮
⋮	Pathway A	✓		⋮
⋮	📄 Snare Drum Check-Off #7 50 pts	✓		⋮
⋮	📄 Mallet Check-Off #7 50 pts	✓		⋮
⋮	Pathway B	✓		⋮
⋮	📄 Snare Drum Duet: Segment #3 50 pts	✓		⋮
⋮	📄 Mallet Duet: Segment #3 50 pts	✓		⋮
⋮	Pathway C	✓		⋮
⋮	📄 SLSMEA Mallet Etude: Segment #2 50 pts	✓		⋮
⋮	📄 SLSMEA Timpani Etude: Segment #2 50 pts	✓		⋮
⋮	SIGHT READING	✓		⋮
⋮	📄 Unit Seven - Sight Reading 20 pts	✓		⋮

Unit Eight: Weeks Fifteen and Sixteen		✓ +	⋮
⋮	📄 Essential Lesson Information - Unit Eight	✓	⋮
⋮	MUSIC THEORY	✓	⋮
⋮	📄 Breezin' Thru Composing - Chapter Two, Part Two	✓	⋮
⋮	RESPONDING / CONNECTING	✓	⋮
⋮	🗣️ Saxophone Discussion 10 pts	✓	⋮
⋮	PERFORMANCE ASSESSMENTS	✓	⋮
⋮	📄 C-flat Major Scale Patterns 20 pts	✓	⋮
⋮	📄 Rudiment #8 - Paradiddle-diddle 20 pts	✓	⋮
⋮	Pathway A	✓	⋮
⋮	📄 Snare Drum Check-Off #8 50 pts	✓	⋮
⋮	📄 Mallet Check-Off #8 50 pts	✓	⋮
⋮	Pathway B	✓	⋮
⋮	📄 Snare Drum Duet: Segment #4 50 pts	✓	⋮
⋮	📄 Mallet Duet: Segment #4 50 pts	✓	⋮
⋮	Pathway C	✓	⋮
⋮	📄 SLSMEA Snare Etude: Segment #3 50 pts	✓	⋮
⋮	📄 SLSMEA Mallet Etude: Segment #3 50 pts	✓	⋮
⋮	SIGHT READING	✓	⋮
⋮	📄 Unit Eight - Sight Reading 20 pts	✓	⋮

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