

Lindenwood University

Digital Commons@Lindenwood University

---

Theses

Theses & Dissertations

---

Fall 12-2019

## Leveraging Technology and Culturally Relevant Content to Enhance Student Engagement and Classroom Management

Andrea Wojciehowski

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the Music Education Commons

---

LEVERAGING TECHNOLOGY AND CULTURALLY RELEVANT CONTENT TO  
ENHANCE STUDENT ENGAGEMENT AND CLASSROOM MANAGEMENT

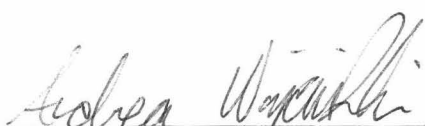
by

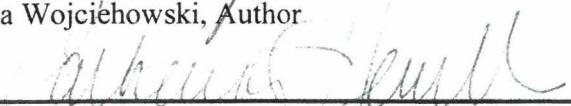
Andrea Wojciehowski

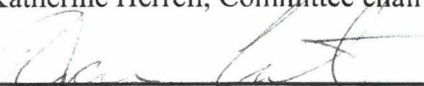
Submitted in Partial Fulfillment of the Requirements  
for the Degree of Master of Music Education  
at  
Lindenwood University

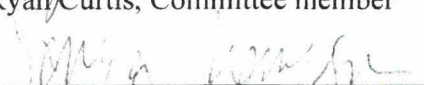
© December 2019, Andrea Wojciehowski

The author hereby grants Lindenwood University permission to reproduce and to distribute publicly paper and electronic thesis copies of document in whole or in part in any medium now known or hereafter created.

  
\_\_\_\_\_  
Andrea Wojciehowski, Author

  
\_\_\_\_\_  
Dr. Katherine Herrell, Committee chair

  
\_\_\_\_\_  
Dr. Ryan Curtis, Committee member

  
\_\_\_\_\_  
Dr. Tonya Thompson, Committee member

LEVERAGING TECHNOLOGY AND CULTURALLY RELEVANT CONTENT TO  
ENHANCE STUDENT ENGAGEMENT AND CLASSROOM MANAGEMENT

A Thesis Submitted to the Faculty of the School of Arts, Media, and Communications  
in Partial Fulfillment of the Requirements for the  
Degree of Master of Music Education  
at  
Lindenwood University

By

Andrea Wojciehowski

Saint Charles, Missouri

December 2019

## **ABSTRACT**

Title of Thesis: Leveraging Technology and Culturally Relevant Content to Enhance Student Engagement and Classroom Management

Andrea Wojciehowski, Master of Music Education, 2019

Thesis Directed by: Dr. Katherine Herrell, Associate Professor, Music School of Arts, Media and Communications

The project focuses upon the application of culturally relevant content, and implementing technology as a means to enhance student engagement, and classroom management. The purpose of the project was to research current classroom management strategies, and implement these strategies, using technology to enhance student engagement, and in turn, enhance student learning, while decreasing disruptive behaviors.

### **Acknowledgements**

I would like to thank Dr. Herrell for her support and guidance through this writing process. I would also like to thank Dr. Curtis and Dr. Thompson for their support and feedback. Lastly, I would like to thank my husband, parents and in-laws for their countless hours of support throughout this process. If it were not for your support, I would be the messy mom, drowning in my tears, and smothered by my two children.

## Table of Contents

Acknowledgements	4
Introduction	6
Context/Literature Review	7
Methodology	21
Production and Analysis	21
Conclusions	23
Bibliography	25

## **Introduction**

Today, educators are faced with the challenge of not only imparting knowledge to students, but also, guiding them to become active participants in their learning. The modern student lives in a technology-dominated world, with any, and every, kind of communication readily available at their fingertips. Educators must continually search for new ways to engage their students, and pique their interest to seek out information, as well as communicate effectively within their educational community. Finding a solution to this on-going struggle can help to alleviate the difficulty faced within the classroom, which can lead to behavioral problems. This project will investigate a potential pathway to success: does the Flipped Classroom approach, with the use of culturally relevant content, enhance classroom management? I have researched and studied the educational approach of the Flipped Classroom, as well as culturally relevant subject matter for my students. Using these findings, I have created an elementary music unit, to see if it affects classroom management, and thus, enhances student learning.

In an effort to better understand current standards of classroom management methods within the music classroom, research began by studying practices currently used in the elementary music classroom. The positives, and negatives, of these practices will allow this project to address the challenges faced by not only veteran teachers, but also new teachers, seeking to find their teaching style, and make their content relevant to their students.

## **Review of Literature**

### **Classroom Management**

What is classroom management? “Classroom management” is a term frequently used in education, to describe a teacher’s ability to control student behavior, and maintain a learning environment within the classroom (Partnership, 2014). However, there is not one exact method that works perfectly for all teachers, in all classes, with all students. According to the American Psychological Association, “classroom management is the process by which teachers and schools create and maintain appropriate behavior of students in classroom settings.” (Kratochwill et al., 2019) Classroom management looks different in each classroom; however, it typically consists of a few similar elements, such as a specific classroom setup designed with the flow of the room, routines, and procedures. The knowledge, and skills, of the teacher, to incorporate these elements within the classroom, make it possible for them to maintain a good grasp on how to handle students. Routines can consist of expectations, such as: raise your hand for permission to get out of your seat; line up in a certain order to exit out of the classroom; and the process for how to hand out classwork and supplies. Each of these routines require practice and repetition, in order to create automaticity. The challenge in the elementary music classroom is that it takes weeks to develop the classroom routines, versus the general education classroom. The difference between these two types of classrooms is the amount of time spent with the teacher each week. A general education teacher spends six hours a day, for four or five days a week, with their students, while a music teacher may see their students between one to two times a week, for a total time ranging between fifty minutes to an hour (Linsin, 2014). This disparate variance in time within the classroom creates a steep learning curve for the students, and prolongs the time



in which students must learn the routines and procedures. Administration, and colleagues outside the special area classrooms (P.E., Art, Library, and Music), may not always remember the amount of time that students have spent with their music teacher, and assume that ample time has passed, in order for students to demonstrate the appropriate expectations. Another important music element music educators need, from administration and colleagues, is support in reinforcing regular classroom and school-wide expectations, within special area classes: Music, Library, Physical Education and Art (Martin, 1996). Organization within the classroom, plus relationships with students and other professionals, appear in the following review of recent literature.

### *Classroom Setup and Mindset*

Classroom management requires multiple facets in order to be successful. Garwood et al. (2014) expressed the importance of beginning, with the end in mind, when teachers create their plans for the school year, and how they want to see the year play out. Music teachers, in particular, must be practitioners of the backward design principle because their year focuses on creating a showcase, for end-of-year student concerts. However, the application of this principle, beginning with the end in mind, is not always addressed, in correlation with classroom management, during pre-service training. Why not? This question leads to a variety of different questions that come to mind. The following are a few that stand out: Is it possible that teachers are focused upon a laundry list of tasks to achieve? Is it possible that teachers are focused upon all the material that needs to be learned? Is it possible that teachers do not recognize the benefit of repetition, used to create the ideal learning environment, which will last the entire school year? It is important as a teacher to think about the end of the school year in a different light; do

you want to just survive another school year, or do you want to set your students up for success, to thrive at the end of the year? Many teachers will answer that they want their students to thrive each year. How do teachers make this happen from beginning to end? Planning (Linsin, 2014). Although there are differences between general education classrooms and special area classrooms, it is important to recognize that the increased awareness for the school community, to create continuity for all students, can help to increase automaticity of these routines (Garwood et al., 2014). Linsin (2014) focused solely upon the differences that special areas, such as Music, Art and P.E. teachers, face within elementary schools because of the differences in the way classes are scheduled, and the amount of time given to each group of students. Elementary special classroom schedules consist of back-to-back classes, ranging from 30-90 minutes. There are greatly varying schedules, which allow teachers to see students twice a week, once a week, or every other week. The decision for these schedules vary, based upon State Standards, District Standards, and Building Standards. For this study, the focus will be upon Building Standards, based upon the HNEA contractual time for a total of 275 plan minutes, required weekly, for general education classroom teachers, which results in once-weekly music classes that are 55 minutes long, for grades Pre-Kindergarten through 5<sup>th</sup> grade (HNEA, 2019).

Dickenson (2018) discussed the importance of classroom procedures, as a way to help with organization and reduction of behavioral issues. Based on her experience in a general music classroom, Dickenson believed focusing on organization is paramount. A teacher should organize the room, the students, and the instruments; ensure everything has a place, and ensure the expectations are upheld and met. She suggested a place for the extraneous items that students bring, from their classroom, to the music classroom. Another suggestion she made was

to assign seats for students, with a preference towards alphabetical by first name; this also helps with the recollection of student names. Continuing the classroom organization, she suggested providing instruments a specific home, in order to ensure none are moved without permission or consequence. In addition to Dickenson's aforementioned procedures, Prince (2016) took it one step further, and discussed the cues, which teachers can react to, in order to be proactive, and anticipate the behavioral issues that students may have during a class period. She surveyed a collection of teachers, to ask them a couple of questions about student cues. She asked the following survey questions:

When students ask questions or make comments that may take the lesson on unexpected tangent, what do you do? Please describe the cues and your reactions, and your reasoning for taking these actions... If students exhibit restlessness or misbehavior at a point in this lesson, do you perceive this as cue? Please describe the situation and explain your reasoning and your reactions. (Prince, 2016)

The research from Prince's article provided the opportunity to encourage building a relationship with students. The first question provided the teacher a cue that a particular student may need a brain break, or the need for the application of a different approach, before diving deeper into the subject matter. This was also the first mention of the opportunity for educators to allow students to lead the class on a tangent, within the control of their teacher. The second question provided feedback from participants that said the cues for restlessness and misbehavior are moments where, as an educator, you may want to revisit the lesson, and check the engagement level, as well as insert a check for understanding earlier in the activity.

Prince (2016) provided a collection of strategies from her survey, to help any teacher looking for support, as they continue to address the behavioral cues. A teacher should be moving around the room, to provide feedback to students, and encourage increased engagement throughout the lesson. Teachers should also allow for flexibility within the lesson, and structure in time for discussion and questions with students, not at the students. Students need to be heard; as a teacher, one must listen closely, in order to learn more about the culture, and a student's life within the community. The final piece of advice from Prince was that a teacher needs to make sure that they are valuing the students, and what each individual adds to their classroom, each and every day. In addition to these strategies from Prince, Phelan (2005) wrote that the music educator's teaching style affects classroom management. Consider two of the more common types of teaching styles, such as authoritarian, versus warm demanders. The authoritarian teacher is, "quick to 'jump' on every behavior that is not acceptable in the classroom," versus the warm demanders, who spend time developing the student, on a personal level. They take time setting their expectations, and making sure that they are clear, and that the students have an interest because the teacher first took an interest in the student. Hambacher (2016) defined this concept as follows, "warm demanding describes teachers who balance care and authority to create a learning environment that supports a culture of achievement for African American students." The benefits of each style of leader, Authoritarian or Warm Demander, are important for educators to find that which is suitable for them. It is also imperative that educators are flexible, making adaptations during a lesson, in order to lessen behavioral outbursts (Phelan, 2005).

### *Relationship Building*

In 2017, Karvellis wrote that, even though behaviors differ within schools and communities, the importance of relating to students, and building relationships, does not waver (Karvelis, 2017). The teacher-student relationship does not develop automatically, just because they are placed within the same classroom. In the music classroom, it is especially important for the educator to remember that not all students come from a Western European background, or have familiarity with the same music. Bond (2017) championed the need for culturally responsive education, stating that it is important, within music education, to provide students with opportunities that they can relate to, versus just a “cookie cutter” music lesson, about only the Western composers. An example of this would be students that are predominantly African-American, or, “live in the Hood” (Karvelis, 2017), they need to have opportunities for disruptive outbursts, and a chance to engage themselves in the lesson. Examples of this disruptive behavior could be creative moments through dance, musical beats, and other interactive sound, all of which appear to be out-of-control in a classroom setting (Karvelis, 2017).

Ladson- Billings (1994) described teachings that are culturally relevant to African American students, and defined his training as one that, “empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills and attitudes” (pp. 17-18). Hambacher et al. (2017) based the premise of their studies upon Ladson-Billings training, and used warm demanders to most effectively reach the whole student, not just their brain. The teachers participating in the study spent time developing the student-teacher relationships, both in connection with student and parent, as well as caring

through actions and words. Overall, the study found increased success from the students and continued behavioral improvement, based upon the mutual respect that was developed with the warm demander. The students knew that the teacher cared about them as an individual, and they reciprocated, by following instructions and participating within the lesson. Their engagement increased, as well as their knowledge.

In order to provide a safe learning space, Robinson-Ervin et al. (2016) advised the benefits of computer based instructions, in reaching urban students with emotional and behavioral disorders. This application of technology provides students with a digital safe space, in which they can learn lessons, within the confines of their computer and classroom. The digital classroom is a safe space because there are various apps and programs available to monitor student conversation, and keep students from actively conversing negatively, or, for students to positively interact within a class discussion, while others read along, and interject, as deemed necessary. Students need to feel they have the opportunity to respond in the classroom, as well as take ownership of the lesson. Another element that is necessary within the classroom is to provide an environment, which is nurturing, for students to develop as readers. Tichnor-Wagner et al. (2016) and Garwood et al. (2017) discussed the need for classroom environments that continue the development of a safe classroom, into a nurturing classroom, which reaches the literary needs of our urban learners. The need for transitional cues for these students allows them to begin to feel safe within their classroom. An example of urban learners, that may struggle with a safe and nurturing classroom, are those who have limited opportunity at home to be read to, or read with, daily. Each of the classroom examples, combined with routines

throughout the duration of the class, allows the students to connect culturally with each other, and the music they are creating together.

### *Educational Support*

Martin and Baldwin (1996) spent time studying the relationship between beginning teachers and school counselors. They expressed, from their research, that the importance of guidance from experienced teachers is needed. There is rarely enough support received, to reach the needs of beginning teachers. They share three ways that a counselor can provide support: (1) mentorship with a master teacher. The counselor arranges time for the beginning teacher to observe “master teachers at work”. (2) “Counselor-led support groups.” New teachers are provided a safe place to speak freely, and brainstorm ideas, to handle classroom problems. (3) A counselor can build a professional library, that is available to the faculty, and easily accessible. The relationship between school counselors and teachers is very different from what we see on a daily basis in schools. If this were to change, to the model Martin and Baldwin provided, teachers could greatly decrease the amount of disciplinary problems they currently react to on a daily basis.

An additional form of educational support for teachers is the use of school-wide positive behavior supports (Simonsen et al., 2008). These supports, when implemented as a community, provide the students with a societal expectation, which remains consistent. These consistencies provide the teachers a starting point, as they develop their classroom management plans and communal vocabulary, which is relevant to the common areas of the school. Although many schools have the PBIS (Positive Behavioral Interventions and Structures) programs for students, there are those that are lacking the continual growth, and encouragement, for their staff.

Teachers spend a lot of time at the beginning of the school year, working with their students to learn the procedures, and routines, for each classroom (Linsin, 2014). They spend time developing their classroom environment, and teaching students that they will provide them with a safe space, free of criticism and dangers, and filled with compassion. It is extremely important that teachers are provided with better support and tools, to strengthen their experience, prior to entering the classroom with students. Although teachers may not spend ample time on the development of classroom management strategies in preservice training, they do receive ample training on strategies, and methods, used for approaching lessons, and the choice of styles that they personally relate with, and can adapt to better serve the needs of their students (Simonsen et al., 2008).

### **Flipped Classroom**

There are several different approaches to lessons, and presentations, for students. Throughout this project, the primary focus will be upon the Flipped Classroom, and the use of a Blended Learning method. The Flipped Classroom is an approach in which the lecture is done outside of the classroom, and while within the classroom, time is allotted, for practicing skills, and personal growth. The classroom forms a community, in which each student is responsible for their knowledge of the subject, and their personal contribution. Students are able to seek out the answers to the questions they have, in order to feed their curiosity about the subject matter discussed in class. This method also allows teachers to spend time focusing on students who are struggling, and provide them additional support, without holding back the students who have mastery of the lesson (Tucker et al., 2012).



The setup of an elementary music classroom can make it difficult for students to complete their lessons outside of music because of the lack of resources, time, or forgetfulness. This is why a Blended Learning approach is best, when combining classroom instruction with technology. The initial five-to-ten minutes of class is spent listening to instruction, repeating as necessary, while students work to understand the lesson. The next 40-45 minutes are spent applying the knowledge to different activities, and working as a community, to address the challenges practicing can present.

When understanding the incorporation of the Flipped Classroom approach, it is important to remember that technology is not a replacement for the lecture, but a chance to enhance it, and allow students to learn it at their own pace. Tucker (2012) began the discussion of a blended approach for students within classrooms for grades 4-12, and resumed it in a new book, with additional help. Tucker et al. (2017) discussed additional, and different approaches, for incorporating technology, within any classroom.

Lisa Altemueller and Cynthia Lindquist (2017), as well as Boevé et al. (2016), discussed the incorporative benefits of the Flipped Classroom for students. Each discussed a different group of learners that can be reached through study habits, as well as the ability to provide a broader approach, for a more inclusive learning experience. Boevé dove into the benefit of differentiating instruction for students, in order to reach students from different learning styles, as well as from learning difficulties. Altemueller and Lindquist (2017) researched the connection between study behavior and inclusive strategies, in order to better assist all students. The study of Shu (2018) provided an application of the Flipped Classroom, within a collegiate Piano Course. This study intends helps to bridge the gap between using the Flipped Classroom

model in a general education class and a music class, ultimately showing that the strategy is not only possible, but viable. The Flipped Classroom model has been applied successfully in many subject areas, including English (Zhang, 2018), Computer Programming (Chis et al, 2018), and Math classes. However, there is little writing of this method within the music field. Using the research of Cabi (2018), Delozier et al. (2016), Keengwe et al. (2016), and Velegol et al. (2016), each of these studies showed different elements of the Flipped Classroom and its positive impact upon academic success, as well as the classroom climate. Using the Flipped Classroom strategies to create active learning situations, within a music classroom, can turn the valuable limited time available into a much richer experience. Students will have the opportunity to immerse themselves into the subject matter, as well as create meaning and relevance, as the content gains relevance in their lives. In order to encourage students to take advantage of this active learning, it is vital that teachers choose content that not only meets the required standards, but also fulfills various student needs.

### **Subject Matter/Learning Objective**

“These beautiful and varied themes are the product of the soil. They are American. They are the folksongs of America, and your composers must turn to them. In the Negro melodies of America I discover all that is needed for a great and noble school of music. -Antonin Dvorčák” (Jackson, 2004, pp 13-14). Dvorčák eloquently explained, that in order to build upon the relationships of students and teachers, lessons must be prepared in a manner which is relevant, and considerate of student experiences. The unit prepared must be relatable for students and presents the largest challenge to pique their interest, to encourage students to seek to learn more on their own. In preparation for the subject, student demographic and interests led to the creation

of a unit covering the subject of African-American music, and the development from the African Ritualistic music to Rock 'n' Roll, and the current popular culture of Hip Hop (Gay, 2000).

Understanding the effects that culture has on music is highly important, in order to follow the music from its origins in Africa. In an effort to understand the outside elements, such as racism, politics, and community, cultural studies is the method used, as a continuation to seek clarity of these elements, which affect cultural development. Dunbar-Hall (2005), Leitch et al (2010), and Barry (2002) all provided the positives and negatives that cultural studies have upon music development, as well as the political stressors and nourishing factors they provide. In order to begin writing a unit of study, it is important to understand the historical context for each of these genres of music, and organize them in a way which makes sense, as the students begin to study the evolution of African music from its origins.

#### *African Ritual Music – African American Spiritual*

The Flipped Classroom unit will begin with studies of African music and the varying elements, which are unique to African culture. Samuel Floyd (1997) wrote in his book, *The Power of Black Music Interpreting its History from Africa to the United States*, that the music of Africans comes from their rituals, which were developed for spiritual purposes, and used to connect their tribes. The first element of African music that continued in the Americas was the element of the ring. Tribes would perform their rituals in, and around a ring, and people would dance, as well, as the inside of the ring. The understanding of this circle, and its development, is necessary, in order to better understand the development of African-American music to the current trending popular culture. The community congregated around the ring, in order to celebrate successes, losses, and surround their members with communal support (Floyd, 1997).

Floyd referenced a scene observed by George Washington Cable, in which Cable observed a ritualistic scene, which took place in New Orleans Square. The scene incorporates a leader, typically a chief, begins with a chant, and then, a rhythm continues around it, using drums, and the participants begin echoing or responding to the leader. As the song continues, the volume grows, and the tempo increases, as more and more members of the tribe joined in. This scene is rather chaotic and tumultuous for an outsider to observe, but it is consistent with both African rituals and storytelling. This process is similar to the musical form, call-and-response, and provides opportunities for improvisation, which can be used to create new stories. The continuation of this communal ritual blended into the religious ceremonies, which incorporated the Christian religion, and that was the birth of the African-American Spiritual.

Africans began adapting their rituals and music to be more similar to those of the Anglo-Christian religion because they already believed in the concept of a higher god, and the Christian God was a transition which came easily (Floyd, 1997). As this adaptation began, one could see the ring within church services, as they celebrated as a collective. It was not until later, when they were no longer allowed to perform in such tumultuous ceremonies, that it became more peaceful, and developed to become what is known as the African-American Spiritual (Hummon, 2008). During the time of slavery, African-American slaves would use their work songs and spirituals to tell stories about their hardships, and pray that they can go away to be with ancestors, in Heaven.

The emergence of the culture and tribal ritualistic music, to plantation work songs, created the hidden messages and encouragement, throughout the toils and troubles of daily trials. Abbott (2015), Cruz (1999), Jackson (2004), and Marovich (2015) each provided ample insight

into the development of the African American (Negro) Spiritual from the plantation work songs. Songs, such as “Go Tell It on the Mountain,” “The Drinking Gourd,” and “This Little Light of Mine,” are all examples of spirituals, which also contained a hidden message used within their culture to communicate the way to go in order to reach freedom (Conforth, 2013). Spirituals are the starting point of African-American music, as they progress from plantation work songs. Hummon (2008) focused upon the development of spirituals as they relate to religious ritual, as well as messages provided within the historical context. Bell (2018) discussed the transition of spirituals as they progress into the classical genre of music, and into more formal settings, within symphonic halls and universities. As spirituals progress, they began to separate into several different musical stylings around the same time period. The cause of these different styles preceded from the social class, which is an important element, which affects the importance of music for African-Americans, as they adapt over the years (Bates, 2012). Another developmental cause for additional musical stylings was the migration of freed African-Americans, as they began to settle in different areas around the United States.

### *The Development of Varying Styles of Music*

At this time in history, multiple musical styles develop, almost simultaneously. The music progresses into Gospel music within churches (Abbott, 2003), Juke Joints are established, featuring Swing and Jazz (Nardone, 2018), while the blues are being sung in varying locations, including the Cotton Club (Sullivan, 2011). Wondrich wrote about the overall development of African-American music during the time period of 1843 to 1924. The cultural developers who affected the music during this time are extremely apparent within the music, and one can see the effect that politics had upon the African American culture. As the time period progressed into

the 1960s, African-American music reached its peak of fame, as European artists, such as the Beatles, began mimicking elements of African-American artists, and duplicating it within their style of Rock 'n' Roll (Wynn, 2010). Each of these resources are essential to understanding the development of African music to the music our students are familiar with, as Hip Hop and R & B. Each of these sources are used to provide a special focus for each lesson in the unit of study. Students will guide their own learning, through their interest in varying artists from each time period, along with an introductory video, which highlights specific historical events that affected the music of that time period.

### **Research Methodology**

The methodology for this project was Action Research. The project began with the identification of a pressing issue within the school's environment, not providing ample support for new teachers, or allowing for success within the school community. Then, I researched best practices for classroom management, as well as means for setting up new teachers for success within a new school community. Another problem recognized was the lack of student engagement within a classroom that lacked technology. This observation led to research regarding the Flipped Classroom, and Blended Learning strategies. Finally, the research led to an additional incorporation of culturally-relevant material, as an added measure in connecting educational content to the interests of one's students. These readings provided several ideas for me to try in my classroom organization, management, and lessons.

### **Production**

The written research will become a unit of study, in which students actively immerse themselves in the learning. The content of study covers the development of African-American

music, from early African ritual music to current popular music, such as Hip Hop and R & B. The technological resources that will be used consist of the following: Chromebooks, projector, Google, educational apps, and the internet. The project began with the creation of lesson plans for the unit of study. Each lesson focuses upon a specific style of music: African Tribal Music; Spirituals/Work Songs; Swing; Gospel; Blues; Jazz; Rock 'n' Roll; and Hip Hop. The next step is the creation of a Google Classroom community, in which the students will interact. Tyler SIS 360 has a feature, which will be utilized to make each of the Google Classrooms. Tyler SIS also links the Student Gradebook with the assignments in Google Classroom. The third step is the creation of Google Form assessments for each day of the lesson. The next step will be recording videos (screencasting), which capture the classroom lecture, and any visuals for web browsing, allowing students to hear the lesson at their own pace, and repeat any elements that they need to hear again. The various activities include a Symbaloo of approved websites for students to research further, on different elements of the unit, as well as PowToon, Glogster, and FlipGrid.

During instruction, it is important to set up clear guidelines and expectations for Chromebook work. Guidelines include but are not limited to: Where students sit while using Chromebooks; where Chromebooks are stored when not in use; who touches the Chromebooks; how to close the Chromebooks at the end of class; and how Chromebooks will be dispersed and collected. It was also important that I demonstrate for students the appropriate interactions between classmates within our Google Classroom. Towards the end of the unit, students are expected to be able to begin researching artists of their choosing, within specific genres. The classroom monitoring will take place using Aristotle +, a district provided program. Aristotle + allows teachers to actively monitor student's screens, close open browser tabs, private chat with

students, and send mass directions for students. At the end of class research time, I plan to send a message to the class, instructing them to finish their final thoughts, and look up for directions. Once all students demonstrate compliance, the class will begin their discussion and group work, to review their answers for their guided research. This action provides accountability with the assignment, and allows students the opportunity to share out loud about the artists which interested them. The communal dialogue allows students to develop a sense of group ownership with the subject matter, as well as the individual ownership of the importance of classroom participation.

### **Conclusions**

It is anticipated that student engagement will increase, based upon the application of culturally relevant content, alongside the use of engaging technology within the classroom. The project is expected to increase learning for students, as well as increase opportunities for individualized instruction (Gay, 2000). The classroom environment could result in a more peaceful learning environment, which allows students to focus upon their learning. The benefits of recorded instruction allows for students to pause, and repeat, the lesson as needed. Students, who were previously disengaged from instruction, are expected to increase focus during the instructional videos, on their Chromebooks. The classroom chat allows for students to private message questions to the instructor, that they may have felt uncomfortable to ask in a group setting. The Classroom chat also provides an open community for students to engage in civil conversations, that are easily monitored, so they remain on task (Tucker et al., 2017). The assessments for each unit allow for students to take responsibility for their learning, and contribute to the overall knowledge of the class. Overall, students are expected to be more



engaged because of the subject matter and the classroom could be more easily managed, with the addition of the available technological tools utilized during instructional time. It is likely, with future units of study, that students will continue to take responsibility for their learning, and these strategies could be applied to additional music units.

## Bibliography

- Abbott, L. (2003). *Out of sight: The rise of African American popular music, 1889-1895*. Jackson, MS: University Press of Mississippi.
- Abbott, L. (2015). *To do this, you must know how: Music pedagogy in the black gospel quartet tradition*. Jackson: University Press of Mississippi.
- Altemueller, L., & Lindquist, C. (2017). Flipped classroom instruction for inclusive learning. *British Journal of Special Education*, 44(3), 341-358. doi:10.1111/1467-8578.121774
- A.P.A. (n.d.). Retrieved from <https://www.apa.org/education/k12/classroom-mgmt>
- Ascd. (n.d.). Chapter 7. Lesson Plans and Unit Plans: The Basis for Instruction. Retrieved from <http://www.ascd.org/publications/books/109051/chapters/Lesson-Plans-and-Unit-Plans@-The-Basis-for-Instruction.aspx>
- Barry, P. (2002). *Beginning theory: An introduction to literary and cultural theory*. Manchester: Manchester University Press.
- Bates, V.C. (2012). Social class and school music. *Music Educators Journal*, 98, 33-37.
- Bell, D. (2018). Link to the Library of congress: Harry T. Burleigh—the man who brought African-American spirituals to the classical stage. *Music Educators Journal*, 104(4), 9–11. <https://doi-org.ezproxy.lindenwood.edu/10.1177/0027432118767819>
- Boevé, A. J., Meijer, R. R., Bosker, R. J., Vugteveen, J., Hoekstra, R., & Albers, C. J. (2016). Implementing the flipped classroom: An exploration of study behaviour and student performance. *Higher Education*, 74(6), 1015-1032.
- Bond, V. L. (2017). Culturally Responsive Education in Music Education: A Literature Review. *Contributions to Music Education*, 42.
- Cabi, E. (2018). The Impact of the Flipped Classroom Model on Students Academic Achievement. *The International Review of Research in Open and Distributed Learning*, 19(3).
- Chis, A. E., Moldovan, A.-N., Murphy, L., Pathak, P., & Muntean, C. H. (2018). Investigating Flipped Classroom and Problem-based Learning in a Programming Module for Computing Conversion Course. *Educational Technology & Society*, 21 (4), 232–247.
- Conforth, B. M. (2013). *African American folksong and American cultural politics the Lawrence Gellert story*. Lanham: Scarecrow Press.
- Cruz, J. (1999). *Culture on the margins: The black spiritual and the rise of American cultural interpretation*. Princeton, N.J.: Princeton University Press.

- Delozier, S. J., & Rhodes, M. G. (2016). Flipped Classrooms: A Review of Key Ideas and Recommendations for Practice. *Educational Psychology Review*, 29(1), 141-151.
- Dickenson, K. (2018). When I Say Go... *Missouri School Music*, 72(3), 16-20.
- Dunbar-Hall, P. (2005). Colliding Perspectives? Music Curriculum as Cultural Studies. *Music Educators Journal*, 91(4), 33-37. Doi: 10.2307/3400156
- HNEA. (2019). Retrieved from <https://www.hnea.org/hnea-information/faq>.
- Floyd, S. A. (1997). *The power of black music interpreting its history from Africa to the United States*. New York: Oxford University Press.
- Garwood, J. D., Harris, A. H., & Tomick, J.K. (2014). Starting at the beginning: An intuitive choice for classroom management. *Teacher Education and Practice*.
- Garwood, J. D., Vernon-Feagans, L., & Family Life Project Key Investigators. (2017). Classroom Management Affects Literacy Development of Students with Emotional and Behavioral Disorders. *Exceptional Children*, 83(2), 123-142.
- Gay, G (2000). *Culturally responsive teaching: Theory, research and practice*. New York, NY: Teachers College Press.
- Hambacher, E., Acosta, M. M., Bondy, E., & Ross, D. D. (2017). Elementary Preservice Teachers as Warm Demanders in an African American School. *Urban Rev*, 48, 175-197.
- Howard, T.C., & Flenbaugh, T. (2011). Research concerns, cautions and considerations on Black males in a “post-racial” society. *Race Ethnicity and Education*, 14, 105-120.
- Hummon, D. M. (2008). Climbing Jacob’s ladder: Reconstructing the ladder in African American spirituals. *The Journal of American Culture*, 31(2), 164-174. Retrieved from <http://ezproxy.lindenwood.edu:2048/login?url=https://search-proquest-com.ezproxy.lindenwood.edu/docview/200614681?accountid=12104>
- Jackson, J. A. (2004). *Singing in my soul: Black gospel music in a secular age*. Chapel Hill: University of North Carolina Press.
- Karvelis, N. J. (2017). For White Folks Who Teach (Music) in the Hood. *General Music Today*, 31(1), 5-9.
- Keengwe, J., & Onchwari, G. (2016). *Handbook of research on active learning and the flipped classroom model in the digital age*. Hershey, PA: Information Science Reference.
- Kratochwill, T. R., DeRoos, R., & Blair, S. (n.d.). Retrieved from <https://www.apa.org/education/k12/classroom-mgmt>
- Ladson-Billings, G. (1994). *The dreamkeepers: Successful teachers of African American children*. San Francisco: Jossey-Bass.

- Linsin, M. (2014). *Classroom management for art, music, and PE teachers*. San Diego, CA: JME Publishing.
- Leitch, V. B., Cain, W. E., Finke, L., McGowan, J., Sharpley-Whiting, T. D., & Williams, J. (2010). *The Norton anthology of theory and criticism* (pp. 2427-2438). New York: W.W. Norton & Company.
- Marovich, R. M. (2015). *A city called heaven: Chicago and the birth of gospel music*. Urbana: University of Illinois Press.
- Martin, N. K., & Baldwin, B. (1996). Helping Beginning Teachers Foster Healthy Classroom Management: Implications for Elementary School Counselors. *Elementary School Guidance & Counseling, 31*(2), 106-113.
- Nardone, J. (2018, May 01). Juke Joints. Retrieved from <https://mississippiencyclopedia.org/entries/juke-joints/>
- Partnership, G. S. (2014, November 26). Classroom Management Definition. Retrieved from <https://www.edglossary.org/classroom-management/>.
- Phelan, D. W. (2005, July). Teaching Style and Classroom Management. Retrieved April 16, 2018, from <https://www.bridges4kids.org/articles/2005/8-05/Phelan7-05.html>
- Prince, P. (2016). Student Cues in the Elementary Music Classroom. *Music Educators Journal, 18*-19.
- Robinson-Ervin, P., Cartledge, G., Musti-Rao, S., Gibson, L., Jr., & Keyes, S. E. (2016). Social Skills Instruction for Urban Learners with Emotional and Behavioral Disorders: A Culturally Responsive and Computer-Based Intervention. *Behavioral Disorders, 41* (4), 209-225.
- Shu, T. (2018). Application of Mooc-based Flipped Classroom in the Teaching Reform of Piano Course. *Educational Sciences: Theory & Practice, 18*(5).
- Simonsen, B., Fiarbanks, S., Briesch, A., Myers, D., & Sugai, G. (2008). Schoolwide positive behavior supports: Primary systems and practices. *TEACHING Exceptional Children, 12*, 32-40.
- Sullivan, D. (2011). *Keep on pushing: Black power music from blues to hip-hop*. Chicago: Lawrence Hill Books.
- Tichnor-Wagner, A., Garwood, J.D., Bratsch-Hines, M., & Vernon-Feagans, L. (2016). Home literacy environments and foundational literacy skills for struggling and nonstruggling readers in rural early elementary schools. *Learning Disabilities Research & Practice, 31*, 6-21.
- Tucker, C. R. (2012). *Blended Learning in Grades 4-12: Leveraging the Power of Technology to Create Student-Centered Classrooms*. Corwin, a SAGE Publications Company.

Tucker, C. R., Wycoff, T., & Green, J. T. (2017). *Blended learning in action: A practical guide toward sustainable change*. Thousand Oaks, CA: Corwin.

Velegol, S., & Zappe, S. (n.d.). How Does a Flipped Classroom Impact Classroom Climate? *2016 ASEE Annual Conference & Exposition Proceedings*.

Wondrich, D. (2003). *Stomp and swerve: American music gets hot, 1843-1924*. Chicago, IL: Chicago Review Press.

Wynn, N. A. (2010). *Cross the Water Blues; African American Music in Europe*. University Press of Mississippi.

Zhang, L. (2018). English Flipped Classroom Teaching Model Based on Cooperative Learning. *Educational Sciences: Theory & Practice, 18(6)*.