



IOWA CITY  
COMMUNITY  
SCHOOL DISTRICT  
Child-Centered : Future-Focused

# Self Study of Performance MUSIC EDUCATION Instructional Program

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### Equity Statement

It is the policy of the Iowa City Community School District not to discriminate on the basis of race, creed, color, religion, national origin, gender, age, marital status, sexual orientation, gender identity, veteran status, disability, or socioeconomic status in its educational programs, activities, or employment practices. If you believe you have (or your child has) been discriminated against or treated unjustly at school, please contact the Equity Director, at 1725 North Dodge Street, Iowa City, IA, 319-688-1000.

# Table of Contents

Performance Music Program Statements	
Mission Statement, Belief Statements _____	2
Academic Achievement Goals _____	3
Instructional Program Strengths and Limitations _____	4
District Improvement Plan _____	7

## Mission, Belief Statements and Goals

As a result of the curriculum review process, the self-study team reviewed our belief statements, mission statements, and achievement goals for Performance Music, and thereby adopted the following:

### MISSION STATEMENT

The mission of performance music education is to create a lifelong appreciation of music, develop skills for ongoing music making/participation, foster social and emotional growth, and to promote cultural awareness and proficiency.

In order to provide a high-quality music education for *all* students in the Iowa City Schools, the performance music curriculum focuses on four primary areas of learning. These four areas serve to create a strong foundation for students to engage with music throughout their lives.

#### Active Music Making:

- Students engage in music making as singers/instrumentalists/dancers, behaving as musicians do...learning music by *doing* music.

#### Musical Understanding & Cognition:

- Students create new music as they improvise, compose, and arrange musical ideas, applying and synthesizing musical knowledge.

#### Cultural Connections & Proficiency:

- Students develop awareness of music's role in the world as a reflection of cultural, communal, and/or personal experiences.

#### Social-Emotional Learning:

- Students learn and practice essential communication and collaborative skills that transfer to other disciplines and to future work and play.

### BELIEF STATEMENTS

[as articulated by the National Association for Music Education (NAfME)]

We believe that music education ...

- supports the social and emotional well-being of students, whether through distance learning or in person.
- nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.

- is part of a well-rounded education for all students as understood and supported by federal and state policymakers.
- is an essential element of every child’s basic education.
- has intrinsic value because it provides aesthetic experiences.
- provides a means for developing critical thinking and creativity.
- encourages students to be active participants in the learning process.
- develops independent thinking and self-discipline.
- encourages students to analyze, evaluate, and appreciate their own work and the work of others.
- helps students to make connections in all areas of their learning.
- promotes self-discovery, personal growth, and positive self-esteem.
- can provide opportunities for students to develop understanding and appreciation for past and present diverse cultures.
- provides a foundation for a lifetime of artistic appreciation.

### **ACADEMIC ACHIEVEMENT GOALS**

The following academic achievement goal for the Fine Arts is set by the ICCSD Board of Directors:

Students will observe and/or participate in multiple fine arts experiences, representing a broad range of fine arts forms.

- On average, the number of experiences and/or range of art forms will increase overtime.
- On average, the number and percent of students from the disaggregated sub group will increase in voluntary participation in one or more of the art forms.

## ICCSD Performance Music Program Strengths and Limitations

The following information was generated from review and analysis of data gathered from surveys as well as demographic and academic achievement data. Those responding to surveys included elementary and secondary teachers, students (grades 5-12), administrators and parents.

### Program Strengths:

ICCSD stakeholders are satisfied with the music education being taught in the ICCSD schools:

- 78% of secondary parents, 77.5% of secondary students, and 89.5% of staff reported being satisfied with music education in their school.

Music education is valued as important by ICCSD Stakeholders:

- 74% of high school parents, and 92% of staff agreed or strongly agreed with the statement, "Music is an important part of education."

Elementary level students (63-72%) and parents (89-100%) place a very high degree of importance on music as part of education across all racial demographics.

Instructors are knowledgeable and available for help:

- 81% of high school students and 85% of high school parents agreed with the statement, "Instructors are knowledgeable."
- 79% of junior high parents and 93% of junior high students agreed that, "Help is available from the music teachers."

"The ICCSD provides Performance Music opportunities that are appealing:"

- Junior High: 78% of staff, 71% of parents, and 72% of students agreed with the above-mentioned statement.
- High School: 68% of students, 74% of parents, and 92% of staff agreed with the above-mentioned statement.

The current program utilizes a variety of musical repertoire:

- 72% of parents, 69% of students, and 63% of junior high staff agreed with the statement, "The music students perform represents a variety of genres, styles, and cultures."

"My music teachers present positive images and stories of people from a variety of races, cultures, and backgrounds."

- 61% of URM, 60% of Asian, and 66% of Whites students agreed with the above statement.

### Program Limitations:

“My music teacher uses examples of race, cultures, and backgrounds that are like mine.”

- Only 39% of secondary students that identify as Underrepresented Minority (UMR) and 20% of secondary students that identify as Asian agreed with that statement.

“My music teacher uses examples of people of many races, cultures, and backgrounds”

- Only 30% of junior high students identifying as URM, and 20% of junior high students identifying as Asian agreed with this statement

“My music teachers include examples of people of different genres and gender identities.”

- Junior High: Only 32% of students, 32% of parents, and 26% of staff agree with this statement.
- High School: Only 44% of students and 39% of parents agree with this statement.

Enrollment Barriers:

- Open response comments from parents indicated that rehearsal times can be a barrier for student participation (elementary after school band/orchestra rehearsals).
- Staff have stressed concerns of scheduling barriers at the junior high level
  - Scheduling conflicts with elective course offerings
- “After school responsibilities” and “other” are the largest reason students drop at the secondary level.

Diversity Equity and Inclusion Underrepresentation:

- Open response comments from parents indicated that there is a need to increase the diversity-both in terms of race/ethnicity and SES-of performance ensembles.
- 22% of staff commented on the need for greater diversity representation within the curriculum

At the secondary level, URM parents report a lower degree of importance on music as a part of education.

Funding and support:

- Open ended comments from parents indicated that there is a need for additional funding for the music program.
- Survey data indicated that only 40% of parents and 53% of staff agreed with the statement, “There are enough materials for everyone in the music classroom.”

Limited options exist for general music or entry-level performance music instruction at the secondary level:

- At the Junior High level, students are limited to one trimester of Music Tech, and one trimester of Rock Band.
- At the High School level, only City High and Liberty offer a general music course, *Hear My Voice*.

- Students may not want to or be able to enroll in a performance music class if they have not had previous instruction on an instrument.

Students would like to see additional opportunities at both the elementary and secondary levels:

- Open-ended comments indicated that students would like to see the following:
  - Choirs at the elementary level
  - Additional access to non-traditional instruments and groups (ukulele, drums, jazz)
  - Increased instructional time for music

## Improvement Plan

<b>Strengths</b>	<b>Recommendation and Strategies</b>	<b>Person(s) Responsible</b>	<b>Target Date</b>
The vast majority of students, parents, and staff find value and importance in the current performance music program offerings and would like to increase course offerings to non-traditional music courses.	<p>Research curriculum</p> <p>Pilot new courses</p>	<p>Curriculum Coordinator</p> <p>Executive Director of Teaching and Learning</p> <p>Performance Music Teachers</p>	2022-2023
Instructors are knowledgeable and available for help.	<p>Continue to hire knowledgeable teachers by giving voice to the music staff and coordinator in the hiring process.</p> <p>Increase recruitment of diverse candidates.</p>	<p>Curriculum Coordinator</p> <p>Director of Human Resources</p> <p>Building Administrators</p> <p>Director of Equity</p>	2021-ongoing

### Elementary

<b>Limitations</b>	<b>Recommendation and Strategies</b>	<b>Person(s) Responsible</b>	<b>Target Date</b>
Staffing in the instrumental music program limits faculty to adequately serve the students interested in participating. A ratio of 140/1.0FTE impacts participation and results in large group size making it extremely difficult to differentiate instruction.	Provide flexibility for teachers to meet selected students more than once a week. Work with the Executive Director of Human Resources to provide adequate and equitable staffing among all instrumental music areas at all schools and review current student/teacher ratio. Explore additional lesson time with building principals for students who have limited or no home practice opportunities.	<p>Curriculum Coordinator</p> <p>Director of Human Resources</p>	2021-2022
Elementary after school large-group rehearsals are only held at secondary buildings without district supported transportation causing issues of equity.	Review the district's current education model and explore an educational model redesign.	<p>Curriculum Coordinator</p> <p>Executive Director of Teaching and Learning</p> <p>Director of Human Resources</p> <p>Building Principals</p> <p>Teacher Teams (already in progress)</p>	2021-2022
Choir ensembles do not exist at the elementary level.	Explore the creation of an extra-duty contract for elementary music directors to have an extra-curricular choir ensemble outside of the school day.	<p>Curriculum Coordinator</p> <p>Director of Human Resources</p>	2022-2023



		Executive Director of Teaching and Learning	
Materials and repertoire need to be updated to be more representative of gender, race, ethnicity, and ability.	When examining new curricular materials for purchase, examine materials carefully for positive representations of a variety of cultures and identities.  Consult with the cultural proficiency team for guidelines.	Curriculum Coordinator  Executive Director of Teaching and Learning  Performance Music Teachers  Director of Special Education  Director of Diversity and Cultural Responsiveness	2021-ongoing
Retention rates are most impacted in the transition years from elementary to junior high and junior high to high school.	Increase visibility of secondary ensembles by offering combined performances, tours, and zoom visits.	Performance Music Teachers  Curriculum Coordinator  Building administrators  Music Auxiliary  Counselors	2021-ongoing
Communication with parents/students about course offerings and the scope of curricular offerings.	The Performance Music Coordinator, Executive Director of Teaching and Learning, and district counselors will work to provide consistent guidance for parents/students on scheduling and the scope of course offerings.	Curriculum Coordinator  Performance Music Teachers  Building Principals  Counselors	2022-2023

## Secondary

<b>Limitations</b>	<b>Recommendation and Strategies</b>	<b>Person(s) Responsible</b>	<b>Target Date</b>
Access points to band and orchestra are limited to elementary instruction. This is a barrier for students that might not have had the opportunity to join the programs at that time.	Allow lessons to be provided by secondary band and orchestra instructors to beginning students.  Consider creating beginning band and orchestra classes at the junior high level.	Curriculum Coordinator  Secondary Staff  Secondary Administration  Junior High Counselors	2022-2023
Current 5-12 performance music courses are limited to traditional, western ensembles providing narrow offering of culturally relevant courses.	Creation of new performance or general music courses without a required prerequisite. This could include multicultural music and/or electronic music.	Curriculum Coordinator  Executive Director of Teaching and Learning  Performance Music Teachers	2022-2023

District instrument funds and repair budget has remained the same (even with the addition of a 3rd HS).	Adjust budget for growing enrollment	Director of Business Operations Curriculum Coordinator	2021-2022
Performance Music recruits diverse populations but sees a significant drop in enrollment for these students after points of entry to the programs.	Adapt curriculum to include culturally relevant materials and pedagogy (as mentioned above)  Review hiring practices to recruit diverse candidates	Curriculum Coordinator Executive Director of Teaching and Learning Director of Human Resources Building Administration	2021-2022
Performance Music does not do a good job of recruiting or retaining students from ELL population	Translate recruiting materials to languages most common at individual buildings  Work with School and Family Advocates's (SFA) at individual buildings to communicate with parents of ELL students on recruiting practices	Performance Music Teachers SFA's ELL Teachers Building Administration Director of Diversity and Cultural Responsiveness	2021-2022
New required academic courses have been added to the course catalogue (7-12), and have created scheduling barriers for students(Earth & Space Science, Personal Finance, Econ., ELL, Castle). It has become a retention issue for 7-12 ensembles.	Consider the scheduling needs of performance music while creating master schedules  Find flexible scheduling alternatives so that students can be involved in curricular ensembles and other courses.	Curriculum Coordinator Executive Director of Teaching and Learning Building Administration Counselors	2021-2022
FTE does not always meet the current needs of enrollment or meet the minimum staffing requirements to successfully run a program (specifically at the elementary level and in areas where we see growth of programs)	Create a master plan for FTE needs based on projected enrollment and district priorities.	Curriculum Coordinator Director of Human Resources Secondary Administration	2022-2023
AP Music Theory resources are out of date and need to be updated.	Review current materials and consider adopting new text books and supplemental materials including technology resources.	Curriculum Coordinator Executive Director of Teaching and Learning AP Music Theory Teachers	2021-2022