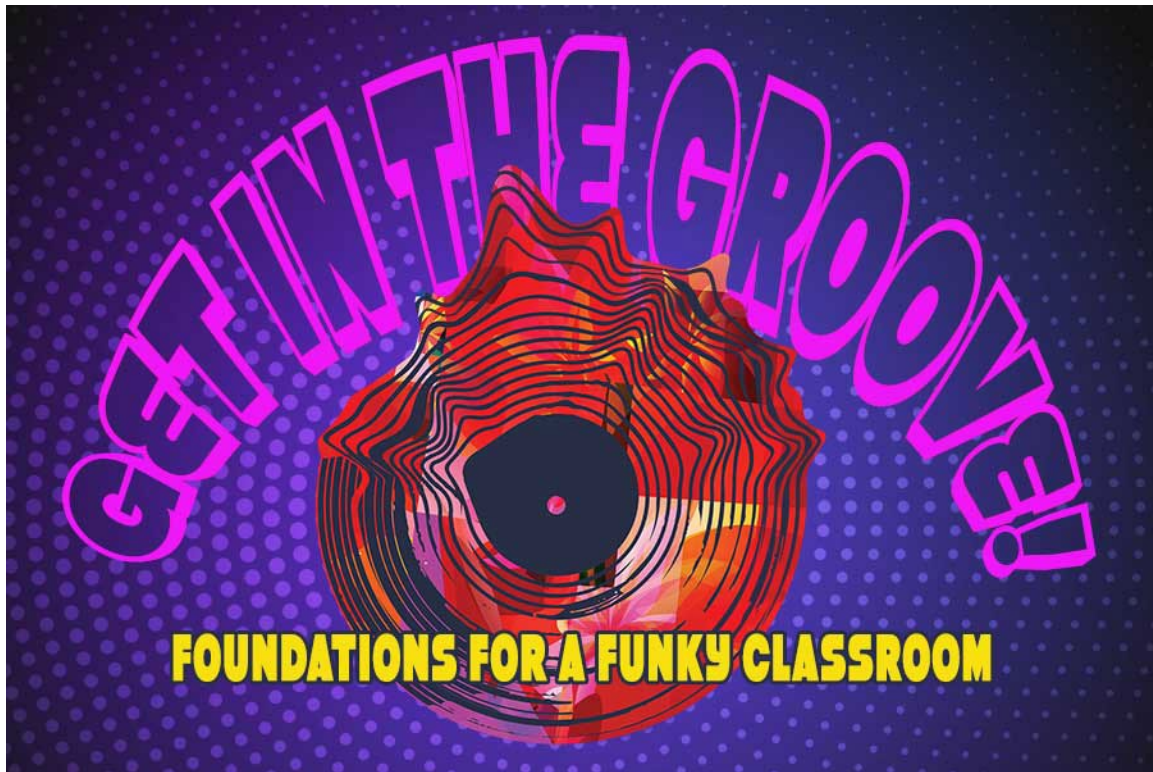


Final Evaluation Report



2024 Summer Institute for Educators ***Get in the Groove! Foundations for a*** ***Funky Classroom***

Prepared for Muse Machine by
Michael Sikes, PhD
Evaluation Consultant

Institute photography by Sarah Babcock

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Muse Machine

- Muse Machine is a nationally recognized arts education organization in Dayton, Ohio. It annually serves 76,800 students and their teachers in 13 counties in central and southwestern Ohio and Kentucky.
- Many of the schools served by Muse have diverse demographics, students from lower SES families, and some with limited English proficiency.
- The mission of Muse is to change the lives of young people through the arts.
- To help attain this mission, Muse Machine conducts an annual four-day institute with teachers from participating schools.

The Institute

The 2024 Summer Institute for Educators, *Get in the Groove! Foundations for a Funky Classroom*, along with Muse-sponsored, pre- and post-institute curriculum workshops, addressed key enduring understandings related to relevant contemporary issues:

1. The arts can express and mirror a full range of human experience through the use of expressive language, music, drama, and visual symbolism.
2. The arts can teach us to remain courageous and resilient in the face of conflict and disagreement.
3. The arts can both reflect and challenge how we understand events and unlock deeper understanding through adaptation and exploration.
4. The arts and humanities are deeply interdisciplinary and can provide teachers with numerous access points to their subject matter.
5. Studying arts and humanities can help students to understand the world around them and how individuals operate within communities.

The institute took place on July 15-18, 2024, at Metropolitan Arts Center, 126 N. Main St., and off site on Tuesday at Central State's Dayton campus, 840 Germantown St. It was designed as a multi-year partnership with participating teachers and their schools.

About Funk, Dayton and Schools



In the 1960s, a style of music called *funk* began to enjoy widespread airplay and success in the United States and remained popular through the ensuing decades. It influenced and fused with more traditional rock, pop, and jazz and contributed to rap and hip hop. It remains popular and influential today.

This musical idiom has strong ties to the area served by Muse Machine. In fact, the success of funk was strongly propelled by a number of bands located in and around Dayton. These local roots of funk, along with its impact on American culture, have continued to be celebrated by the Funk Music Hall of Fame & Exhibition Center in Dayton.

Funk possesses certain characteristics that make it transdisciplinary and position it as a natural bridge between the school curriculum and students, especially those in the Dayton area. It combines creativity and artistic expression with technology and innovation. It reflects the history and culture of Dayton and its neighborhoods. It connects African American and mainstream popular music. Together, a focus on learning designed around these concepts would seem to provide a unique set of possibilities for connecting young people to knowledge in a wide variety of subjects and to important thinking skills.

Organizational Bios

The 2024 summer institute featured the following artist-educators and guest presenters:

- **Deron Bell**, music director, recording artist, co-leader of the Dayton Funk All-Stars Band, music/vocal technology clinician and restorative circle practices-licensed practitioner.
- **Omope Carter Daboiku (Mama O)**, storyteller, wordsmith and multimedia artist.
- **Reginald H. Harmon**, visual artist, musician, art educator and music producer.
- **Mariah Johnson**, singer/songwriter, dancer, poet, music producer and facilitator.
- **LaFrae Sci**, internationally acclaimed multi-instrumentalist, educator, composer and electro-acoustic adventurer.
- **Rodney Veal**, independent choreographer and interdisciplinary artist, serving as adjunct faculty for Sinclair Community College.

For detailed biographic information, refer to [Appendix A: Artist/Presenter Bios](#)

Muse Machine staff and consultants involved in the planning and execution of the 2024 summer institute and extended activities include:

- **Becky Davis**, curriculum consultant
- **Emily Gray**, director of secondary school programs
- **Ruth Reveal**, executive director
- **Dr. Michael Sikes**, program evaluator

Overview of the Institute

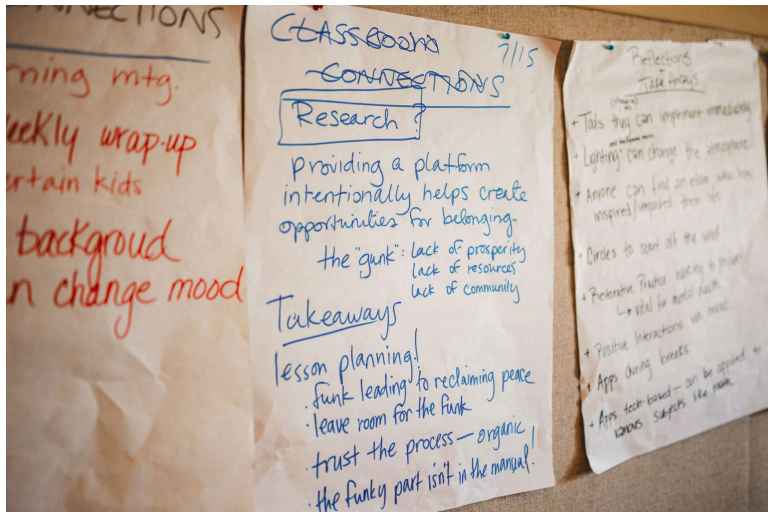
The most important goal of the summer institute is to build a professional learning community in which teachers feel cared for and are brave learners. The institute focuses on creating a learner-centered environment where teachers share their unique voices with their peers as they work toward a strong foundation in creative knowledge and the skills needed to further their professional success as creative teachers. Over the years, its most successful summer institutes featured learner-centered educational practices:

INCLUSIVE PEDAGOGIES. Muse welcomes diverse learners, including those who have no formal training in the arts or are not subject matter experts. Activities are grounded in collaboration, community building, personal exploration and sharing. These pedagogies are the same ones that Muse expects to see in the classrooms as teachers find relevant ways to elevate ‘student voice’ in learning and the life of the school.

FOCUS ON EXPERIENTIAL LEARNING. Experiential Learning involves having a learning experience and then reflecting on it. It is designed purposefully by a teacher or artist and may take place in either formal or informal situations and in a variety of contexts, including classrooms or community settings. Teachers and artists can be taught how to use experiential learning through professional development that often includes modeling experiential learning—for example, during the summer institute. See the [Documentation](#) file for more information on experiential learning.

TIME TO CONNECT. Staff, artists and presenters work with teachers individually, in small groups, and with larger class activities to help promote the dynamic, interactive, learning community that is at the heart of the summer institute.

ACTIVITIES THAT HAVE A PURPOSE. Learning experiences challenge the teachers in new ways that have a lasting impact, enhance their work with students and advance the overall theme of the institute and create a bridge to innovative and relevant curriculum and instructional practices.



Institute Learning Goals

Guiding/Essential Questions

- What is funk and why is Dayton the home of funk?
- What is Dayton funk’s artistic and aesthetic legacy?
- What is “the groove” and how can it improve our capacity as learners?
- What can funk music and the story of Dayton funk teach us about the personal agency of young people?
- What qualities/social factors are necessary for a community to nurture creative self-expression among young people?
- How does sharing personal narratives help a community to shape/understand its past and its future?

Daily Learning Goals & Outcomes

- Participants will understand the musical building blocks of funk, i.e., an emphasis on rhythm, narrative and the groove.
- Participants will understand the social, political and economic variables that led to the Dayton funk scene of the 1960s and 1970s.
- Participants will come away with the concept of funk as a “future forward” art form that can inspire young people to envision their own futures.
- Participants will be able to draw inspiration from the Dayton funk canon as a songwriting and poetry writing tool.
- Participants will understand how Dayton funk artists’ technological innovations created new sounds that inspire musicians today.

- Participants will learn how to use simple music sampling and beat making tools to create music in their own classrooms.

Curriculum Connections

The Muse summer institute uses an approach that combines experiential learning, integrated instruction, and Understanding by Design, along with the extraordinary artistic and teaching talents of each year's world-class SI faculty. The 2024 institute included the exploration of significant themes such as the relationship of art to social issues; sharing personal stories and creating artworks from them; guided reflection; the development of techniques for arts-based student engagement; and classroom integration.

Funk music is inherently and deeply multidisciplinary, involving music, language, movement/dance, history and visual arts. Taken together, these provide multiple points of connection and interaction with classroom curriculum. Curriculum maps that draw connections between funk, the institute and Ohio Learning Standards in ELA, Social Studies, Fine Arts and Social Emotional Learning were included in participants' binders.

Evaluating the Institute

Several questions guided the evaluation of the institute:

- Was the institute planned and implemented effectively?
- Did participants perceive the institute as useful and satisfactory?
- Did participants acquire the knowledge and skills being taught in the institute?
- Did these educators apply their learning in their subsequent work in their schools?
- In what ways did their classrooms and schools change as a result?

The following processes are used to evaluate the institute:

- Surveys of participants, including daily formative assessments and a comprehensive survey following the institute
- Interviews with participants in fall 2024
- Audio recordings and transcriptions of participant group reflections conducted each afternoon
- Critical review and analysis of planning documents, session handouts, daily surveys, lesson plans, and other artifacts
- Reporting via multiple formats and to various audiences

The evaluation focuses on two aspects of the institute:

- **Planning and Implementation:** The extent to which the institute was planned and delivered so as to achieve success.
- **Results:** Various outcomes of the institute in terms of satisfaction, learning, application of learning and changes to schools.

In this report, results are summarized in several ways: Many survey items are of the scaled or Likert type, offering options from 1 (“Strongly Disagree”) to 6 (“Strongly Agree”). The results of these items are reported as percentage of respondents who selected either “Agree” or “Strongly Agree.” Other items are multiple choice and are reported as percentages who selected each option. A third type of item collects open-ended responses. Such results are categorized and reported as lists of categories with examples. For such items, the full text of responses is included in the Appendices.

Planning and Implementation

Extensive documentation shows that the institute was the focus of a continuous process of planning, implementation and follow-up. In addition, photographic documentation and participant narratives affirm that the institute was implemented substantially as planned.

[View Documentation](#)

Results

The evaluation of the 2024 institute indicates attainment of the following results:

1. **Satisfaction.** Participants were satisfied with their experiences and found value in them. This is an important finding because satisfaction is a necessary precursor to learning. Moreover, participants identified conditions of the institute that generally facilitated their learning, while a few pointed to areas for potential improvement in the future.
2. **Professional Learning.** Participants acquired targeted understandings, knowledge and skills from the summer institute.
3. **Application of Learning.** Participants described ways they planned to apply their learning in their schools or were already doing so.




The following sections support these conclusions.

1. Satisfaction

In professional learning, participant satisfaction is critical to success. Both quantitative and qualitative data suggest that participants were highly satisfied with their experience.

The following section explores satisfaction through responses to several scaled items. *Reminder:* Most of the tables in this and following sections report respondents' agreement with specific statements on a scale of 1 ("Strongly Disagree") to 6 ("Strongly Agree"). The tables report the combined percentage of "Agree" and "Strongly Agree."

Communication and Logistics. A majority of respondents were clearly satisfied with most or all of the logistical arrangements:

Percent "Agree" or "Strongly Agree"	
Before the institute, Muse provided the information I needed to feel prepared.	96%
During the institute, Muse staff members and artists were willing to answer my questions.	96%
The sessions were about the right length (e.g., neither too brief nor too long).	89%
I felt welcomed into the institute.	96%

Most participants found little to criticize in the setting or logistics, as indicated by the following survey response summary:

Were there any aspects of the institute setting or logistics that contributed positively to your learning?

Response Option	%
Yes	96%
No	4%

Participants provided the following comments in response to the prompt requesting details.

Sites and facilities

- The MAC facility is always a great setting in general for learning. This year, having one day off-site at the CSU building was nice, just as a change of pace. Both

buildings offered excellent facilities for large-group sessions, as well as break-out rooms. And of course, excellent food always contributes to my learning. :)

- We were able to break into groups and not be disturbed by other working groups. I also enjoyed the opportunity to work at Central State’s West Campus...Being on the campus will allow me to speak to their opportunities to my students. I also enjoyed being able to see all of the “behind the scenes” locations around the building. I have been to several performances at The Loft. It was cool to see where the magic truly happens!

Connections with teachers and artists

- Being around all the Muse educators and teaching artists is always a positive.
- Having MUSE moderators who are currently in the music field was incredibly positive. The special guests contributed even more. I learned a lot, and made excellent contacts to help my school move forward! Thank you, again.
- Staff—you all are amazing, especially Becky Davis!

Learning strategies

- I enjoyed all the hands on lessons and all of the lessons & teaching strategies I can take back to my students!
- Appreciated the different approaches from the different facilitators. It allowed everyone to lean in and also get out of their comfort zone at some point.

Organization and planning

- I love the binders! They make revisiting materials from the institute easy and practical!
- I liked the round tables. I liked that Muse broke us into groups and we didn't have to pick our own.
- Welcoming artists and a great mix of sessions that kept me engaged and moving!

Were there any aspects of the institute setting or logistics that interfered with your learning?

Response Option	%
Yes	15%
No	85%

Elaborations to this question reflected issues that were relatively minor:

Organization and planning

- Acoustically, there were a few occasions that I found it difficult to hear everything that was going on. Additionally, I sometimes struggled to capture all of the Classroom Take Aways. Maybe, a larger sized Sharpie with darker ink may help.
- I think it was on the first day that tables were initially arranged in a way that prevented people from seeing/hearing very well what was going on. That was quickly remedied, though, with a little table shuffling. So, this was very minor!
- Some sessions were a bit long. Lunch was long. I'd rather have a shortened day.
- At times, instructors and attendants were on cellular devices and that was distracting.

Refer to [Appendix B: Setting and Logistics](#), for full data.

Impact

In addition to satisfaction, a majority of respondents agreed with several dimensions of positive impact and would recommend the institute, as the following tables suggest:

Please rate your agreement with each of these statements.

Percent "Agree" or "Strongly Agree"	
Overall, the institute's learning goals were realized.	96%
I felt a strong personal connection to institute content.	96%
I felt a strong professional connection to institute content.	89%

On a scale from 1 to 10, participants were asked, *How likely is it that you would recommend Muse Machine's Summer Institute for Educators to a friend or colleague?*

Detractors (0-6)		Passive (7-8)		Promoters (9-10)		Net Promoter Score
0	0%	0	0%	28	100%	100

2. Professional Learning

“The basis of funk music lends itself easily to teaching. It is about acceptance, and everyone has a part.”

—2024 Institute Participant

Professional learning is the all-important development of understanding and critical knowledge and skills required by today’s educators to meet the challenges of teaching in schools with diverse populations, disadvantaged learners, demanding course content including the Common Core standards and the widely recognized need for higher-order thinking skills to do well in 21st-century economy and society.

The data in this section is divided into the following categories:

- Ratings of Specific Days and Sessions
- Applications and Impact
- Lesson Planning


Ratings of Specific Days and Sessions

As reflected in the previous section of this report, participants were quite positive about the content of the various sessions. The following tables summarize responses to the follow-up survey, specifically to items referencing sessions on the various days.

The Monday Sessions


Who Framed the Funk?

Facilitator: LaFrae Sci

Percent “Agree” or “Strongly Agree”	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	100%
The activities in this session clearly connected to the daily learning goals.	96%

Soul Train Line Dancing


Facilitator: Mariah Johnson

Percent “Agree” or “Strongly Agree”	
The teaching artist was knowledgeable and professional.	100%

This experience was valuable to me as a teacher.	96%
The activities in this session clearly connected to the day's learning goals.	96%

The Funky Hook


Facilitators: LaFrae Sci & Mariah Johnson

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	96%
The activities in this session clearly connected to the day's learning goals.	96%

The Tuesday Sessions


It's a Family Affair

Facilitator: Deron Bell

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	93%
The activities in this session clearly connected to the day's learning goals.	93%


Music Technology Integrations

Facilitators: LaFrae Sci/Deron Bell


Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	92%
The activities in this session clearly connected to the day's learning goals.	96%

"Why Dayton?" OG Panel

Facilitators: Deron Bell, featuring Khalilah Forte, Tony Allen, Reginald Harmon

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	96%
This experience was valuable to me as a teacher.	92%
The activities in this session clearly connected to the day's learning goals.	88%


Lesson Plan Creation Time/Independent Study

Percent “Agree” or “Strongly Agree”	
The amount of time given to me to write a lesson plan was adequate.	88%
This experience was valuable to me as a teacher.	88%

The Wednesday Sessions


The Funky Story Circle

Facilitator: Omope Carter Daboiku


Percent “Agree” or “Strongly Agree”	
The teaching artist was knowledgeable and professional.	96%
This experience was valuable to me as a teacher.	96%
The activities in this session clearly connected to the day's learning goals.	92%

The Funky Album Cover

Facilitator: Reginald Harmon

Percent “Agree” or “Strongly Agree”	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	96%
The activities in this session clearly connected to the day's learning goals.	92%


Lesson Activity Activation: Breakout Groups by Subject Area and/or Grade Band

Percent “Agree” or “Strongly Agree”	
I was able to make clear connections between the institute’s content and a specific learning standard.	96%
The discussions were professionally rewarding.	96%
The amount of time given for lesson plan sharing was appropriate.	96%


The Thursday Sessions

Dayton's Future Begins with You

Presenter: Rodney Veal

Percent "Agree" or "Strongly Agree"	
The presenter was knowledgeable and professional.	100%
The presenter made clear connections to the role of mentors in developing young people's artistic voices.	96%
The presenter made clear connections to resources available in Dayton to support classroom arts integration.	92%
This experience was valuable to me as a teacher.	96%

Group Work & Presentations

Percent "Agree" or "Strongly Agree"	
The teaching artist was supportive and professional during our group work time.	92%
Each presentation reflected a strong understanding of Institute themes.	96%
The "funky fundamentals" were reflected at a high level in each presentation.	96%
I was enriched by the collaborative nature of developing and sharing my group's presentation.	96%
I will facilitate a similar process in my school or classroom.	83%

3. Applications and Impact

Included in the survey were several questions related to curricula connections, the development of thinking skills, the application of such skills in the classroom, and the possible impact on student learning. The specific topics to which these questions refer are as follows:

- Funk as a Teaching Tool
- Learning About Community
- Personal Narrative and Community
- The History of Funk, Belonging and Exclusion
- Using Institute Learning in the Classroom
- Lesson Planning

The following section presents a summary of each question with a link to full text in the Appendices.

Funk as a Teaching Tool

How can funk music be used as a teaching tool to foster expressions of belonging?

Transdisciplinarity and connections across curricula

- The SEL potential is incredible. The team building is also there. Funk music includes an abundance of history and culture, which is crucial to teach.
- Call and response and finding the beat are excellent activities to help with writing poetry and developing classroom community. Both of these were part of our studies of funk.
- Music is a modality that reaches beyond traditional subjects. Also, many funk song lyrics express acceptance and freedom.

Engaging students

- Providing opportunities for kids to make music together is one of THE best ways to contribute to a sense of belonging. Making music together = belonging together. And I can't say enough about the role of JOY in the process. Kids can “belong” in all kinds of ways—some positive and some not so positive, thanks to peer pressure—but belonging as a part of a joyful process is the best kind of belonging.
- Funk is fun and joyful, and creates an atmosphere where no one can sit still, everyone is engaged in some way, even if it's just tapping a foot or nodding their heads. It shares emotions we all experience, and somehow gives listeners the courage to step outside their comfort zones. It's the beat.
- The way that funk welcomed uniqueness reminds me of how students can be encouraged to bring their own unique qualities to make our classroom “groove” in unity.

Connections to home and community

- Funk music can be used as a teaching tool to help students connect their experiences at home with the artistic scene—even without formal/classical music training.
- I feel like funk music can be a way to bring people together. It brings a cultural awareness to the classroom as well as creative expression, collaborative learning and an emotional connection.
- This speaks to my Dayton students so much. I feel they are missing the light that was there to create something artistic and iconic as Dayton Funk artists did. They

need this! I see how clearly the sense of belonging was in the community and Dayton desperately needs this back. The basic elements of Funk that LaFrae shared on the first day are exactly what good teaching and learning should do, and what builds belonging in any setting or community.

Expression and discovery of self

- Funk music is music of the people, students can use funk to express themselves, express who they are.
- The four pillars of Funk music is such a great foundation for teaching. It gets students talking about finding their "soul".
- At BT we are using Funk to appreciate individual expression, and this leads us to a sense of community where all contributions are valued and celebrated.

For full text of responses, see [Appendix C: Funk as Teaching Tool](#)

Learning About Community

How can learning about Dayton's contributions to funk music impact the way that students think about themselves and their community?

Connection with community and ownership

- Learning about these contributions can engender pride in one's community and also pride in oneself.
- Learning about Dayton and sharing that with students help to build a sense of pride in where they are from. It's not just athletics in Dayton, it's a huge arts center!
- Learning about funk can make a huge impact on how our students see themselves in the future. They can see Dayton history and see if they can make their dreams come true, they can also.

Developing self-efficacy

- Students should realize that people just like them can make positive changes and contributions.
- Seeing the Daytonian connection would allow local students to see themselves as being able to achieve just like the funk pioneers.

For full text of responses, see [Appendix D: Learning About Community](#)

Personal Narrative and Community

How does sharing personal narratives help a community to shape/understand its past and its future?

Connecting past and present

- A community is built by the experiences of its people. By learning from our ancestors and building towards the future, we can shape the narrative of Dayton.
- Personal narratives help people connect with the past and understand how things can change in positive (and sometimes negative) ways. The future is made by us.
- It creates relationships and community between generations, and people of varied backgrounds. We find commonality and our shared humanity.
- Stories help us all process the past, present, and future. We see what joys, fears, struggles, and successes we all have. These all help establish understanding, empathy, and shared commonalities.

Rediscovering community

- As a non-native Daytonian, I was not thrilled to move here 30-some years ago. But over the years, as I learned the stories of ridiculous number of noteworthy Daytonians—Bing Davis, Erma Bombeck, Paul Laurence Dunbar, Marie Aull, John H. Patterson, Martin Sheen, Jeraldne Blunden, to name a few—I started to feel a little differently toward the community. Throw in the history of funk music, and this New Orleans girl starts to feel almost at home-and no longer determined to get the heck out of here. I think the narratives of these and many more Daytonians could potentially have the same effect on young people. And these young people might be inspired to stick around and help shape a better community going forward.

Diversity and inclusion

- Sharing personal narratives in a safe space fosters diversity in our communities and allows us to share and understand our own pasts.
- It is so important to listen and understand where people are coming from, to find common ground and establish empathy.

Narrative as a shaper of beliefs

- Sharing personal narratives can make students understand the importance of their story and journey.
- It's storytelling, and by its very nature the stories of others shape who we are and what beliefs we hold about ourselves and others.
- It helps to make connections between the past and present. Sometimes we aren't aware of the recent past history of areas we've lived in. And sadder yet, we often aren't aware

of the personal narratives of our neighbors. Knowing both helps to build stronger communities.

[For full text of responses, see Appendix E: Personal Narrative and Community](#)

The History of Funk, Belonging and Exclusion

How can the history of funk music in Dayton be used to help students think differently about belonging and exclusion?

Positive feelings and pride of community

- It can give our students something to be proud of within our own community. So often our students are not proud of belonging to the Dayton community. History of Funk will allow them to learn about something created within our own community that continues to impact the music industry today.
- The history of funk music in Dayton is positive. This makes learning fun, giving students something to look forward to.

Building inclusion

- Showing students how something that was not mainstream became a mainstream music, how value was created from basement parties and garage bands, and how the community has helped shape the music scene at large can help them find their own community of belonging and how to conquer exclusion.
- Learning about the history of funk music in Dayton can be used to help students understand belonging and inclusion, pride and coming together to build community.
- This music is right at their doorstep. Students can relate and find a relative or friend who was directly affected by Funk.

Innovation and creativity vs. exclusion

- The resilience of the artists in the face of adversity can be a powerful example of overcoming exclusion. Students can draw inspiration from these artists and learn how people from different backgrounds can work together to produce something amazing.
- It can show them what once was and what could be again.
- Funk music and its history showcases how music and its creation can be inclusive and exciting. Also, there are so many elements in funk music that need talented people in multiple areas to make projects, like a funk album, successful. This can

be used to show how everyone can support a project or assignment just by sharing their talents.

Youth empowerment and self-efficacy

- Funk created its own space and that took courage—to march to a different drum. Yes, students love to feel as if they belong, but I'd love to empower their resilience in the face of exclusion; MAKE YOUR OWN GROUP and bring others, like you, into your groove. Build community but don't forget how it feels to be excluded so the cycle doesn't continue.
- Dayton Funk music can help students embrace their differences and encourage each other to accomplish their goals.
- The idea that, given an opportunity, young people can have great, lasting impact is an encouraging message to share.
- Funk music was something new. You don't have to conform to what has always been done. They didn't stop just because they weren't sure how the world would take FUNK music.

For full text of responses, see [Appendix F: The History of Funk, Belonging and Exclusion](#)

Using Institute Learning in the Classroom

Please describe ways that you envision using knowledge gained in the Institute in your classroom.

Incorporating summer institute activities and artifacts

- I plan to use institute activities in my classroom lesson planning. In particular, analyzing/creating of album covers/playlists
- Use restorative practices, music therapy, and embracing student story
- I will introduce my students to funk music and how it originated in Dayton. We will listen and learn about funk music in my ELA classroom.

Targeting learning outcomes

- For one thing, I'll add more funk music to the soundtrack of my classroom—as the kids enter, during free time, etc. I have three students who are very interested in music, and who spent a good amount of independent time last year working on some challenging percussion pieces. This year I hope to engage them in some funk-related learning/practice. I'm not sure what that will look like; I'll chat with them at the beginning of the school year to see what they already know, if anything, and to figure out what they

might do going forward. I'll further address this question in my response to the following question.

- I imagine using beats and grooves to help students build a sense of community and allow themselves to try new things.

Classroom strategies and procedures

- I envision being more comfortable with “leaving room for the funk”—I need to let go a little to give students space for creativity.
- more collaborative and small group activities where students are creating

Targeting thinking skills

- Collaboration, storytelling, pride in community are aspects that I plan to incorporate in my classroom.
- The poetry/story circle activity for sure. The music itself for feeling joy. The creation of learning vocab or concepts to a funky beat. The funk fundamentals. The album concept as an icebreaker/community building activity. selecting music to set a story theme to. An my lesson plan that will focus on expression of identity with funk song lyrics.

For full text of responses, see [Appendix G: Using Institute Learning in the Classroom](#)

Lesson Planning

Please briefly explain the lesson(s) or unit(s) you are drafting or enhancing.

Identifies specific plans

- Quite a few years ago, I taught a unit on Dayton history. As part of the unit, each student completed a research project about a famous Daytonian of their choice. At the end of the unit, we visited Woodland Cemetery, including the graves of some of the people about whom kids had done their projects. I may revive this unit but make an effort to incorporate the history of funk music and include some funk musicians among the students' choices for independent projects. Both of these ideas are still fuzzy at this point, and they may or may not become a reality. I'll know more in the coming weeks, as I try to figure out and firm up my schedule for the semester!
- Using framing about grass roots movement eliciting change and bringing about new ideas in any number of areas. Creating social conscience and community empowerment through the ideas of young people.
- One Social Studies lesson plan I'm working on focuses on History. Modeling your small group interactions, I can instruct four (4) groups of students to work on researching DCDC, Zapp & Roger, Lakeside or another Dayton artist. I plan to work with families which I will ask to research with my students, then bring their findings to our classroom, and share!

- I work with a Gen Ed teacher, and collaborate on lessons with her. I'm hoping we can incorporate Funk as an extension of our study of the Harlem Renaissance, and draw some comparisons between the two movements, such as the long-lasting impact the movements had on the culture of our country.

General ideas, in process

- We are creating bands for our school. These bands will consist of people from all different programs and grades. This will allow for growth
- In addition to responses in 24, I am looking for ways to add the sense of belonging to a community into a multi genre unit that I want to change up to be community based on Dayton aspects. I plan to use funk as a model for that.
- I want to use rhythm and the online beat tools to help students write poetry.

Lesson Plans

The development and implementation of lessons based on institute learning are important indicators of institute success. Muse has acknowledged the centrality of good assessment in teaching and learning and its commitment to improving its use among summer institute participants. Several steps were continued in the 2024 institute, including dedicated time to write lesson plans with access to colleagues and teaching artists; a separate workshop during the fall with teachers working on lesson plans in progress; and use of the Muse lesson planning template to ensure alignment among lesson components.

The survey data provide preliminary evidence of the institute's impact in lesson planning. The actual lesson plans provide another important source of data. Analysis of the lesson plans available at the time of this report suggest that these efforts have been largely successful.

For additional information on the lesson plans, with examples and some supporting tools, see the relevant section of [Documentation](#).

4. Additional Data Sources

Daily Check-in Forms

Muse staff administered a brief survey as a formative evaluation on the first three days. Responses from the first day were very positive. Responses from the second day were generally positive, with a few critiques regarding a perceived lack of focus in one or more panel sessions, e.g., "the essential question was never answered, and they

seemed to ramble;” “[the] panel got off topic.” Day 3 comments also were mostly favorable, with a couple of additional comments about perceived lack of presenter focus and the respondent being out of their comfort zone at times. A review of survey responses for these days suggests that these comments were not reflected in the overall favorable ratings.

Afternoon Reflections



Daily reflections sessions invited participants to share ideas on their learning in progress. The sessions were audio recorded and transcribed. The following are excerpts:

- You need certain things to make a band, but you can also make a band from a whole bunch of different things. They don't have to be what is traditional or what is understood. And so, that idea, it's like specifically in my band class, we have sectionals and, and I guess it's still trying to flesh it out, but that they need each other, and they have a place, and they fill a role. And without them, we're not the same. So just having their own identity, they can bring their one solid idea, and we will find a way to fit it in with whatever we do, because we want them to be represented as an individual, but that also we make the identity of whatever our class is going to become.
- The simple implication of having five minutes of music, starting a class to get everybody's energy flowing and have them—oh, I've never heard this before; what is it? Oh, it's from Dayton. You're creating teachable moments at the beginning of a class just by using music to get everybody uniting and just their head moving or just their shoulders moving. I thought that would be really powerful.
- The sessions were very messy, but messy in a good way. And I noticed that especially when I do writing in my classroom, our kids want it to be like perfect on the first try. They just want to spit it out. Skip to the end. But writing is messy. This process was messy, and it was meant to be messy. And so going back to that idea of,

as our favorite teacher would say, get messy, make mistakes, because that's where we found our A group.

- Throughout the whole time today, I'm coming from like a new teacher perspective because I haven't really stepped into the classroom yet. One of the first things that they ever taught us coming towards music education is that you always have to fight for why music is important. Why? Why should it not be the first thing that's kind of a love in life. And so that's my whole mindset today, there are so many different kinds of teachers here, but we're all talking about music and including it in their own classroom. So that's the main thing that I've been taking away from this. No matter what kind of teacher you are, there will always be importance in funk music or even classical music, something it is important to be sure we are inclusive of.
- I have a whole new toolbox of SEL strategies that I'm probably going to pull. Like, we had a moment in our group when I was giving us our space and we recognized that we needed a minute. So, one of the phrases I'm pulling out is like, a pause, pause for the cause. And what I'm realizing is a new strategy, especially when my kids get really talkative and like, the volume is rising instead of just kind of, calm down, we are asking, do we need a part of the cause and just giving them the sixty seconds they need because they're communicating to me that they need that. So, me being more aware of what my kids are needing in the moment rather than just being like, I have a lesson plan, I got to get through it. Giving them that space.

These examples demonstrate that participants were grappling with important concepts and understandings relevant to their work as educators.

Focus Group

A focus group was conducted with five participants in December. This procedure was selected to provide additional rich data, to further triangulate the findings, and to gauge how teachers were using their learning. The following questions guided the interviews:

- How confident do you feel in applying your learning from the 2024 summer institute in your classroom, and why?
- In what ways could your experience with this learning be deepened?
- In what ways could Muse strengthen the connection between institute content and your curriculum?
- Are you noticing any evidence of student learning? Do you have documentation that you could share?
- How have you applied learnings from the Institute to foster belonging in your classroom/school/community?

A number of ideas emerged from this year's focus group, which are summarized as follows:

- The participating teachers are eager to implement lessons integrating funk and connecting it with other subjects—not only the arts disciplines but the larger curriculum reflected in the Ohio Standards or the Common Core.
- They are also interested in any resources that can help make the critical linkages between the subjects.
- They are enjoying and benefiting from the opportunity to network and share ideas, not only during the institute but on an ongoing basis. The focus group itself was afforded such an opportunity.

Full text of the focus group is included in [Appendix H](#).

Conclusions

“Best PD (professional development) ever”

—Institute participant

The cumulative data and analyses indicate the following conclusions:

- Overall satisfaction with the institute, as in previous years, was consistently high. As noted earlier, while satisfaction is not an outcome in itself, it is an important precursor and thus an indicator of the essential outcome, that of learning.
- A number of participants indicated that they felt challenged by the content but recognized that this is part of the learning process.
- Discernable signs of engagement, via photographic documentation and recordings of reflection sessions, attest to considerable buy-in and engagement on the part of participants, another indicator of learning.
- The reflection sessions provided important opportunities for practitioner reflection, discussion, and integration of knowledge. This is an essential component of professional learning.
- All of the sessions rated highly on the three dimensions: (1) the knowledge and professionalism of the teaching artists, (2) the value of the experience to the participants as teachers, and (3) the clarity of connection between the session’s activities and the daily learning goals.
- The topic and content selected for the 2024 institute proved appropriate in their potential to connect students with their community, its culture, and its narratives. Participants’ understanding of these linkages are important in that they can lay a solid groundwork for designing learning that reflects and incorporates students’ *funds of knowledge*¹ in their learning.
- The participants’ lesson plans available at the time of this report demonstrated preliminary application of the ideas and techniques taken away from the institute. It seems likely that several of the plans will benefit from further development and refinement in the classroom setting.

For artifactual evidence that further substantiate these findings, refer to the [Documentation](#) file.

¹ A process for discovering the knowledge and cultural assets and strengths inherent in a community. See <https://fundsofknowledge.org/the-funds-of-knowledge-approach/>.

Recommendations

The following recommendations are based on the preceding data and analyses:

- Future summer institutes should continue to include afternoon reflection sessions. These sessions should include strategies for documenting the shared ideas so that they are available during the institute for further consideration. Possible strategies could include using flip charts for in-process note taking; however, an alternative approach would be assigning a transcriber to capture essential ideas and distributing printed copies to participants for inclusion in their resources.
- Muse should provide technical assistance to SI participants for implementation of their lesson ideas. In some cases, preliminary ideas might undergo considerable modification as they are applied in the classroom.
- Muse should work with participants in developing and applying appropriate, authentic assessment tools and processes, with a concentration on multimedia tools that might reflect the nature of the 2024 SI content and strongly resonate with students.
- The possible long-term effects of the 2024 SI on fostering belonging in classrooms, schools, or communities, a concept explored in the focus group, seems worth further investigation. The Muse or its sponsor might consider conducting research on the emergence of such effects.

Participant Demographics

A total of 56 area teachers and school administrators registered for the institute. Of those registered, 40 attended one or more days. 35 participants attended for three or four days. Several teachers were juggling personal schedules and other professional requirements. The survey results below represent 28 participants or 70% of those in attendance.

Demographic data for all 40 attendees, collected at the time of registration, appears in a new rightmost column when available.

Participation Rate, by Day

Answer Choices	Count-Survey	%	Count-Attended
Monday	28	100%	39
Tuesday	26	93%	38
Wednesday	25	89%	33
Thursday	25	89%	35

Participant Gender

Answer Choices	Count-Survey	%	Count-Attended
Male	2	9%	2
Female	21	91%	38
Non-binary	0	0%	0
Rather not say	0	0%	0
Other	0	0%	0

Participant Age

Answer Choices	Count-Survey	%	Count-Attended
Under 25	0	0%	1
25-34	2	9%	4
35-44	8	35%	14
45-54	7	31%	11
55-64	6	26%	6

65+	0	0%	0
Rather not say	0	0%	4

Ethnicity

(Which of the following best describes your ethnic background or race?)

Answer Choices	Count-Survey	%	Count-Attended
American Indian or Alaska Native	0	0%	0
Black or African American	3	14%	5
Hispanic or Latino	0	0%	0
Native Hawaiian or other Pacific Islander	0	0%	0
White or Caucasian	19	86%	35
Multi-Racial	0	0%	0

Which of the following descriptors best describes your primary role as an educator?

Answer Choices	Count-Survey	%	Count-Attended
Educator, Preschool and Elementary School	2	8%	4
Educator, Middle School	6	25%	13
Educator, High School	13	54%	22
School Administrator	1	4%	0
Other (please specify)	2	8%	1

Which of the following descriptors best describe the subjects you teach? (Choose all that apply.)

Answer Choices	Count-Survey	%
Arts (drama, band, choir, general music, fine art, etc.)	7	29%
English Language Arts	14	58%
Foreign Language	1	4%
Math	6	25%
Science	6	25%
Social Studies/History	8	8%

Other (please specify)	4	4%
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Other:

- Careers and Technology
- I teach a multi-disciplinary gifted program, for which I pull kids out of their regular classes one day each week.
- Career Tech / Arts and Communications
- I have officially left the classroom.

Which of the following descriptors best fits your school?

Answer Choices	Count-Survey	%
Magnet Public School	1	4%
Traditional Public School	16	67%
Public Charter School	1	4%
Nonpublic Charter School	0	0%
Private, Parochial School (religious-related nonpublic school)	0	0%
Private, Independent School (private nonprofit school)	0	0%
Private, Proprietary School (private school run for profit)	1	4%
Other (please specify)	5	21%

Other: Career tech school for the arts

Do you work with a Title I school?

Answer Choices	Count-Survey	%	Count-Attended
Yes	16	67%	20
No	5	21%	12
I'm not sure	3	13%	8

Appendices

Appendix A: Artist Bios



Deron Bell is a music director, recording artist, co-leader of the Dayton Funk All-Stars Band, music/vocal technology clinician and restorative circle practices-licensed practitioner since 2015 with the International Institute of Restorative Practices (IIRP). Deron has shared the stage with over 30 nationally known recording artists such as Kirk Whalum, Zapp with Shirley Murdock, and Bootsy Collins. He is currently the music director for the award-winning, internationally recognized Dayton Contemporary Dance Company. Deron has developed a school-based interactive music tool (www.mymusiced.com) so that non-musicians can engage with students through music. Deron uses music and music technology as tools in the classroom to build positive classroom cultures creatively.



Born in north-central Appalachia, **Omope Carter Daboiku (Mama O)** is a storyteller, wordsmith and multimedia artist. Her company Homeside, Ltd., sponsored Odushima Nigerian Dance Opera to Cincinnati's International Festival with weeklong drum/dance/cuisine workshops, leading to an SRO performance. Designated a master teaching artist in 1990 by the Ohio Arts Council, Mama O has performed across the US and on four continents, including a tour in Turkey for the U.S. Department of State and lectures in Germany on quilting as cottage industry. Her art skills are as varied as the characters she voices: batik design, clay, heritage cuisine, needlecraft and weaving. An award-winning community producer for WYSO radio (91.3 FM), she is published in several regional journals and anthologies; samples of her digital and oral storytelling are on YouTube. She began working with Muse Machine in 2020, conducting creative writing workshops about place, identity and culture that become staged readings.



Reginald H. Harmon is a visual artist, musician, art educator and music producer from Dayton, Ohio. His artistry reflects the social consciousness that embodies the culture of the black community. His mediums for expression are as widely ranged as are his subject matter and style. Reginald attended the New York Fashion Institute of Technology. He is an accomplished saxophone player, appearing in venues throughout the U.S and the Caribbean. He is also the founder and CEO of Infinite Concepts LLC, located in Dayton, Ohio. He released his first music project in 2005 entitled, "Follow the Light." His philosophy is that the arts are of critical importance to the entire academic experience.



Born and raised in Dayton, Ohio, the birthplace of funk music, **Mariah Johnson** is a singer/songwriter, cultural strategist, dancer, poet, music producer and teaching artist/facilitator. Her art centers healing, truth telling, black culture, and re-imagining the world she wants to live in. Mariah is a graduate of Stivers School for the Arts and Wright State University with a Bachelor of Science in organizational leadership with a focus on youth & community engagement. She has performed and shared stages with gospel artists such as Amante Lacey, Isaiah Templeton, Jonathan McReynolds, Tonya Baker, and Timothy Reddick. Mariah released her debut EP, *When You Call On Freedom's Name*, in December 2019.



Dayton native **LaFrae Sci** is an internationally acclaimed multi-instrumentalist, educator, composer and electro-acoustic adventurer. Bedrock to her artistry is the roots and the fruits of the blues from spirituals to afro diasporic futuristic soundscapes that explore time travel, prayer, meditation, and the African American ecstatic tradition. As a composer, she writes for film, theater, and large and extended jazz and classical orchestras. To date, LaFrae has shared her intentional creativity in 40 countries. Currently LaFrae is an Educational Fellow writing curriculum for Apollo Theater Education. LaFrae is also the Executive Director/Dir of Artistic Programming at Willie Mae Future Sounds named after Willie Mae "Big Mama" Thornton. W.M.F.S. is a STEAM based, year-round empowerment through music program that includes social justice, Afro Diasporic futurism, critical thinking and leadership, through the lens of the blues tradition for girls and gender nonconforming youth in New York City.



Rodney Veal is an independent choreographer and interdisciplinary artist, serving as adjunct faculty for Sinclair Community College. He is a graduate of Eastern Michigan University with a B.S. in Political Science and Visual Arts and The Ohio State University with an MFA in Choreography. Rodney currently serves as President of the board of trustees of Ohio Dance and on the boards of Friends of Levitt Pavilions Dayton, Dayton Live, Dayton Performing Arts Alliance, WYSO and Homefull. He is the recipient of several MCACD grants and fellowships. Several of his works have been performed as part of the Ohio Dance Festival and other regional dance festivals. He was one of five artists chosen nationwide to participate in the Blue Sky Dayton Project Artist in Residency Program held in collaboration with the University of Dayton. Rodney can currently be seen as the Host of the Emmy© Award winning Television series *THE ART SHOW* on Think TV Channel 16.

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Appendix B: Setting and Logistics

Were there any aspects of the institute setting or logistics that contributed positively to your learning? Please provide details.

- Small and whole group activities were helpful. We could see demonstrations of skills and apply them later.
- I enjoyed the roominess of the Institute's settings. We were able to break into groups and not be disturbed by other working groups. I also enjoyed the opportunity to work at Central State's West Campus. I don't have a lot of experience/exposure to Central State and their offerings. Being on the campus will allow me to speak to their opportunities to my students. I also enjoyed being able to see all of the "behind the scenes" locations around the building. I have been to several performances at The Loft. It was cool to see where the magic truly happens!
- Being around all the Muse educators and teaching artists is always a positive.
- The MAC facility is always a great setting in general for learning. This year, having one day off-site at the CSU building was nice, just as a change of pace. Both buildings offered excellent facilities for large-group sessions, as well as break-out rooms. And of course, excellent food always contributes to my learning. :)
- I enjoyed the change of scenery and going to Clark State on Tuesday.
- The MUSE building is set up wonderfully for small group work! It felt so much more personal than Central State.
- I enjoyed all the hands on lessons and all of the lessons & teaching strategies I can take back to my students!
- The willingness of all participants and instructors to try new things
- everything was well organized and planned out
- Restorative practices
- Muse always does an amazing job setting up spaces to feel inviting and welcoming!
- The group sessions and collaborative work was excellent!
- Appreciated the different approaches from the different facilitators. It allowed everyone to lean in and also get out of their comfort zone at some point.
- I love the binders! They make revisiting materials from the institute easy and practical!
- I liked the round tables. I liked that Muse broke us into groups and we didn't have to pick our own.
- Having MUSE moderators who are currently in the music field was incredibly positive. The special guests contributed even more. I learned a lot, and made excellent contacts to help my school move forward! Thank you, again.
- Open spaces with some whimsical aesthetics 🥰
- The group collaboration was awesome
- Staff—you all are amazing, especially Becky Davis!
- The speakers, the other teachers, the dancing, our designated groups, the information we were and much more.
- Welcoming artists and a great mix of sessions that kept me engaged and moving!
- The variety of activities made for engaged learning.

Were there any aspects of the institute setting or logistics that interfered with your learning? Please provide details.

- Acoustically, there were a few occasions that I found it difficult to hear everything that was going on. Additionally, I sometimes struggled to capture all of the Classroom Take-aways. Maybe, a larger sized Sharpie with darker ink may help.
- I think it was on the first day that tables were initially arranged in a way that prevented people from seeing/hearing very well what was going on. That was quickly remedied, though, with a little table shuffling. So, this was very minor!
- The room at Central State felt very disconnected from the presenters - like the presentation wasn't as personal as the others.
- Some sessions were a bit long. Lunch was long. I'd rather have a shortened day.
- At times, instructors and attendants were on cellular devices and that was distracting.

[Return to Setting and Logistics Summary](#)

Appendix C: Funk as Teaching Tool

How can funk music be used as a teaching tool to foster expressions of belonging?

- Music is a modality that reaches beyond traditional subjects. Also, many funk song lyrics express acceptance and freedom.
- The basis of funk music lends itself easily to teaching. It is about acceptance, and everyone has a part.
- Providing opportunities for kids to make music together is one of THE best ways to contribute to a sense of belonging. Making music together = belonging together. And I can't say enough about the role of JOY in the process. Kids can "belong" in all kinds of ways—some positive and some not so positive, thanks to peer pressure—but belonging as a part of a joyful process is the best kind of belonging.
- Funk music can be used as a teaching tool to help students connect their experiences at home with the artistic scene- even without formal/classical music training.
- I can use funk music as a teaching tool to build community in my classroom & in our school.
- The collaborative nature of funk music fosters creativity and engagement.
- It can increase buy in and interests beyond classroom content
- Funk music is music of the people, students can use funk to express themselves, express who they are.
- At BT we are using Funk to appreciate individual expression, and this leads us to a sense of community where all contributions are valued and celebrated
- I feel like funk music can be a way to bring people together. It brings a cultural awareness to the classroom as well as creative expression, collaborative learning and an emotional connection.
- The SEL potential is incredible. The team building is also there. Funk music includes an abundance of history and culture, which is crucial to teach.

- The four pillars of Funk music is such a great foundation for teaching. It gets students talking about finding their "soul".
- Funk is fun and joyful, and creates an atmosphere where no one can sit still, everyone is engaged in some way, even if it's just tapping a foot or nodding their heads. It shares emotions we all experience, and somehow gives listeners the courage to step outside their comfort zones. It's the beat.
- The way that funk welcomed uniqueness reminds me of how students can be encouraged to bring their own unique qualities to make our classroom "groove" in unity.
- I'm still searching for a clear connection to this.
- Vocabulary learning with hooks and call and response
- This speaks to my Dayton students so much. I feel they are missing the light that was there to create something artistic and iconic as Dayton Funk artists did. They need this! I see how clearly the sense of belonging was in the community and Dayton desperately needs this back. The basic elements of Funk that LaFrae shared on the first day are exactly what good teaching and learning should do, and what builds belonging in any setting or community.
- Call and response and finding the beat are excellent activities to help with writing poetry and developing classroom community. Both of these were part of our studies of funk.

[Return to Funk as Teaching Tool Summary](#)

Appendix D: Learning About Community

How can learning about Dayton's contributions to funk music impact the way that students think about themselves and their community?

- Learning about these contributions can engender pride in one's community and also pride in oneself. Seeing the Daytonian connection would allow local students to see themselves as being able to achieve just like the funk pioneers.
- Learning about Dayton and sharing that with students help to build a sense of pride in where they are from. It's not just athletics in Dayton, it's a huge arts center!
- I would imagine that from the average kid's perspective, Dayton is not that cool a place to be from. (The Wright Brothers were important, I guess, but not all that cool. :) By association, then, Dayton kids may not see themselves as all that cool. The cool kids they see in social media are not from Dayton, Ohio. BUT imagine finding out these very cool people, and this very cool music is such an essential part of Dayton history! Now I try to look at this from different perspectives (none of which I can legitimately claim as my own!) From the perspective of a black kid in Dayton Public Schools, this kind of knowledge could provide a real spark. Being connected to that kind of cool community might make it a little easier for Dayton kids to see themselves doing something big, doing something cool. From the perspective of the almost-all-white, often low-income kids in the rural public school where I teach, learning about funk music could be a window into a world they don't know much about. Most of my kids don't feel any connection with Dayton, even though it's just about 20 minutes away, and many of them have little contact with kids who don't look like them. Funk music could be a window that gives them a connection to the city of Dayton's history and culture, which would be a good step toward broadening their idea of "community."
- Showing success from Dayton natives and the rich history available here can help students build confidence in their own community.

- This will instill a sense of pride & confidence in students to learn about Dayton's contributions to funk music .
- Strengthen pride in their communities and expand what they think is possible in themselves and their peers
- Students should realize that people just like them can make positive changes and contributions.
- Learning about funk can make a huge impact on how our students see themselves in the future. They can see Dayton history and see if they can make their dreams come true, they can also.
- Students today don't know much about Funk and that its origins take root right here in our hometown. Learning about our Funk heritage can give our students something to learn about our own community that influences popular music today.
- Its empowering to know that the youth really can have tremendous influence and power.
- It can give them an appreciation for the city they are from. They can find role models who can inspire them to pursue their musical talents.
- Learning about Dayton's contributions to funk music ought to help build confidence and a sense of pride in our Dayton students.
- It can provide them clear examples of people from their hometown that kept working at their dreams, and didn't stop until they were reached! Also, that any community is capable of making change happen!
- It can give them pride in their hometown and give them an impetus to try something equally great and groundbreaking.
- Pride is what comes to mind and how students can feel a sense of it when learning about how instrumental funk has been when contributing to the world! From my hometown to yours... 🍷
- I'm still searching for a clear connection to this.
- The students can relate
- It could give them a sense of ownership. So many Dayton students think there is nothing here or have a sense of shame with being from Dayton. These contributions could be eye opening for many.
- Funk gives students in our area more to be proud of and enriches all of our respect for Dayton and its past and current residents.

[Return to Learning About Community Summary](#)

Appendix E: Role of Personal Narrative

How does sharing personal narratives help a community to shape/understand its past and its future?

- It helps to make connections between the past and present. Sometimes we aren't aware of the recent past history of areas we've lived in. And sadder yet, we often aren't aware of the personal narratives of our neighbors. Knowing both helps to build stronger communities.
- As a non-native Daytonian, I was not thrilled to move here 30-some years ago. But over the years, as I learned the stories of ridiculous number of noteworthy Daytonians—Bing Davis, Erma Bombeck, Paul Laurence Dunbar, Marie Aull, John H. Patterson, Martin Sheen, Jeraldyn Blunden, to name a few—I started to feel a little differently toward the

community. Throw in the history of funk music, and this New Orleans girl starts to feel almost at home—and no longer determined to get the heck out of here. I think the narratives of these and many more Daytonians could potentially have the same effect on young people. And these young people might be inspired to stick around and help shape a better community going forward.

- A community is built by the experiences of its people. By learning from our ancestors and building towards the future, we can shape the narrative of Dayton.
- Sharing personal narratives helps a community to build a sense of belonging and pride and to come together to achieve common goals.
- Personal narratives help people connect with the past and understand how things can change in positive (and sometimes negative) ways. The future is made by us.
- Sharing personal narratives can make students understand the importance of their story and journey.
- Sharing personal narratives in a safe space fosters diversity in our communities and allows us to share and understand our own pasts.
- It is so important to listen and understand where people are coming from, to find common ground and establish empathy.
- Individual stories provide unique insights into historical events (Like finding out how Zapp got their name), you get to hear a more inclusive understanding of their history which can help for a shared vision of the future.
- Bonding plus the collaboration of working together helps.
- It allows for people to truly connect to experiences people have lived.
- It creates relationships and community between generations, and people of varied backgrounds. We find commonality and our shared humanity.
- I'm still searching for a clear connection to this.
- Learning about history in a personal way
- It's storytelling, and by its very nature the stories of others shape who we are and what beliefs we hold about ourselves and others.
- Stories help us all process the past, present, and future. We see what joys, fears, struggles, and successes we all have. These all help establish understanding, empathy, and shared commonalities.

[Return to Role of Personal Narrative Summary](#)

Appendix F: Learning History of Funk

How can the history of funk music in Dayton be used to help students think differently about belonging and exclusion?

- It can help by showing that artists who revolutionized music advocated for exclusion in their work.
- I think my answers to questions 19 & 20 address this idea?
- Showing students how something that was not mainstream became a mainstream music, how value was created from basement parties and garage bands, and how the community has helped shape the music scene at large can help them find their own community of belonging and how to conquer exclusion.

- Learning about the history of funk music in Dayton can be used to help students understand belonging and inclusion, pride and coming together to build community.
- Funk is inclusive.
- Dayton Funk music can help students embrace their differences and encourage each other to accomplish their goals.
- It can give our students something to be proud of within our own community. So often our students are not proud of belonging to the Dayton community. History of Funk will allow them to learn about something created within our own community that continues to impact the music industry today.
- The idea that, given an opportunity, young people can have great, lasting impact is an encouraging message to share.
- The resilience of the artists in the face of adversity can be a powerful example of overcoming exclusion. Students can draw inspiration from these artists and learn how people from different backgrounds can work together to produce something amazing.
- The history of funk music in Dayton is positive. This makes learning fun, giving students something to look forward to.
- Funk music was something new. You don't have to conform to what has always been done. They didn't stop just because they weren't sure how the world would take FUNK music.
- Funk created its own space and that took courage- to march to a different drum. Yes, students love to feel as if they belong, but I'd love to empower their resilience in the face of exclusion; MAKE YOUR OWN GROUP and bring others, like you, into your groove. Build community but don't forget how it feels to be excluded so the cycle doesn't continue.
- I'm still searching for a clear connection to this.
- This music is right at their doorstep. Students can relate and find a relative or friend who was directly affected by Funk
- It can show them what once was and what could be again.
- Funk music and its history showcases how music and its creation can be inclusive and exciting. Also, there are so many elements in funk music that need talented people in multiple areas to make projects, like a funk album, successful. This can be used to show how everyone can support a project or assignment just by sharing their talents.

[Return to Learning History of Funk Summary](#)

Appendix G: Using Institute Learning in the Classroom

Please describe ways that you envision using knowledge gained in the institute in your classroom.

- I plan to use institute activities in my classroom lesson planning. In particular, analyzing/creating of album covers/playlists.
- I am going to allow my band classes to create unique names for their class. We are also going to explore funk music and hopefully be able to play in a concert. I really want to bring the Funk mobile here to the MS!
- I would like to do a soul train line as an icebreaker or brain break.
- For one thing, I'll add more funk music to the soundtrack of my classroom—as the kids enter, during free time, etc. I have three students who are very interested in music, and who spent a good amount of independent time last year working on some challenging percussion

pieces. This year I hope to engage them in some funk-related learning/practice. I'm not sure what that will look like; I'll chat with them at the beginning of the school year to see what they already know, if anything, and to figure out what they might do going forward. I'll further address this question in my response to the following question.

- I envision being more comfortable with "leaving room for the funk" - I need to let go a little to give students space for creativity.
- Our school (Butler Tech School of the Arts) is planning to bring the projects to our students during the first week of school to build community.
- Referencing how you d people can make a difference with their talent and skills when they put effort and soul into their work
- I imagine using beats and grooves to help students build a sense of community and allow themselves to try new things.
- Use restorative practices, music therapy, and embracing students story
- I will support the BT teachers with implementation, particularly during the launch week, starting tomorrow.
- I will introduce my students to funk music and how it originated in Dayton. We will listen and learn about funk music in my ELA classroom.
- more collaborative and small group activities where students are creating
- Building norms and culture in our school.
- Collaboration, storytelling, pride in community are aspects that I plan to incorporate in my classroom.
- Perhaps having the four groups. Perhaps having students create an album cover for a character?
- History, Writing Hooks
- The poetry/story circle activity for sure. The music itself for feeling joy. The creation of learning vocab or concepts to a funky beat. The funk fundamentals. The album concept as an icebreaker/community building activity. selecting music to set a story theme to. And my lesson plan that will focus on expression of identity with funk song lyrics.
- I love the idea of using funk elements all year to spice up or enliven existing lessons.

Please briefly explain the lesson(s) or unit(s) you are drafting or enhancing.

- I will create a lesson plan that will either analyze, create album covers, or create playlists for a historical figure.
- I'm going to introduce rhythm reading through funk music fundamentals.
- Since I Was only at the institute on Monday, I am not sure I gathered enough information for creating an effective lesson, however, since I am teaching a communications class, I can incorporate how we communicate through music, including Funk!
- At this point, I haven't settled on anything, but these are some ideas I'm tossing around: 1. For several years, my 8th-grade classes have done a lot of writing, and a lot of introspection—inspired largely by the Muse Machine/Ping Chong summer institute of 2016(?). We usually begin with "I am from" poems, and some of the kids use BandLab to record their poems, accompanied by simple beats. I'm thinking about following this year with a unit on funk music, in which the kids adapt ideas from there I am from poems into a simple funk song. Then compare/contrast; talk about mood, tone, etc., in different media. 2. Quite a few years ago, I taught a unit on Dayton history. As part of the unit, each student

completed a research project about a famous Daytonian of their choice. At the end of the unit, we visited Woodland Cemetery, including the graves of some of the people about whom kids had done their projects. I may revive this unit but make an effort to incorporate the history of funk music and include some funk musicians among the students' choices for independent projects. Both of these ideas are still fuzzy at this point, and they may or may not become a reality. I'll know more in the coming weeks, as I try to figure out and firm up my schedule for the semester!

- I plan to have students create their album covers on the front of their writing journals to create ownership and pride of their work; I am hoping to use a funky beat to practice vocabulary call/response
- My specific lesson is the Album Cover.
- Electoral college meets battle of the bands and civic engagement projects with art
- Restorative circle on listening to a song and having students describe how they feel.
- Using framing about grass roots movement eliciting change and bringing about new ideas in any number of areas. Creating social conscience and community empowerment through the ideas of young people.
- I am creating a lesson for a novel that we read at the beginning of the year in which we will use the song lyrics/poetry writing from Mama O.
- One Social Studies lesson plan I'm working on focuses on History. Modeling your small group interactions, I can instruct four (4) groups of students to work on researching DCDC, Zapp & Roger, Lakeside or another Dayton artist. I plan to work with families which I will ask to research with my students, then bring their findings to our classroom, and share!
- We are creating bands for our school. These bands will consist of people from all different programs and grades. This will allow for growth
- I work with a Gen Ed teacher and collaborate on lessons with her. I'm hoping we can incorporate Funk as an extension of our study of the Harlem Renaissance, and draw some comparisons between the two movements, such as the long-lasting impact the movements had on the culture of our country.
- Social Studies—History of Funk and universal connections ELA—Poetry, Research, Story writing
- Still working on it.
- Relating funk artists to other popular artists, doing a Soul Train line, writing hooks that relate to life experiences
- In addition to responses in 24, I am looking for ways to add the sense of belonging to a community into a multi genre unit that I want to change up to be community based on Dayton aspects. I plan to use funk as a model for that.
- I want to use rhythm and the online beat tools to help students write poetry.

[Return to Using Institute Learning in the Classroom Summary](#)

Appendix H: Focus Group Responses

Muse Machine Focus Group, November 19, 2024

Participants = 5

1. How confident do you feel in applying your learning from the 2024 Summer Institute in your classroom and why?

- I would say I feel really confident being able to apply my learning from the Summer Institute in my classrooms. I really value the ability to sit and spend time developing what I want to try to use in my classrooms, right when we're learning it or right when we're using it. Because that really makes it a very relative and productive note-taking session. I actually still have my notes on my desk. I haven't been able to use them in my class yet because where I want to fit it in hasn't happened yet, but I still have all the notes. I was rereading them when I got the questions from Emily and my notes from the summer just jogged my memory. I was able to go back and kind of already reestablish what I wanted to do and be able to use it when that topic arises. So, I do feel very confident because I have the notes, because we're given the time, and because the information is laid out on my notes so that I can follow them again.
- Yeah, I definitely agree. I think having the work time and the time to work with peers and get feedback is really powerful. And I think that sometimes I'm even taking away or reaching out later to people about what they've been doing. And so that's helpful.
- I'm confident because my kids are confident. They love being engaged with creative ideas. It's one way we can actually add some creativity to the standards.

2. In what ways could your experience with this learning be deepened?

- Can you find us more time? We need time.
- We've done some experimenting with working with people in our different disciplines. So, all of like the English teachers will get together, all the science teachers will get together. And that's been helpful in the past.
- I was kind of curious if possibly in the future, depending on the different artists that are coming, if they have maybe something that's specifically designed for ELA, or they have something specifically designed for math, or they have something specifically designed for science, regardless of grade band. But maybe something more specific to kind of start with then that might instigate a little bit more conversation and collaboration between the teachers, since when we get together and we share our ideas, it's really awesome. And we've done that multiple times and it is super productive and super exciting. But I was thinking like if a group came in and they had this specific kind of—hey, we're all going to use like vocabulary as a way of incorporating our lesson or one of the lessons we're doing for this week, how could each grade band then kind of tackle that? And then that might give us a way of—not cross-curricularly but like through the grade bands—be able to say, oh, well, if I do this in the ninth grade, I could actually even share some of this with my seventh and eighth grade teachers, which would then kind of spread out our Muse Machine across our schools. As well as transported around different schools themselves, as well. I just thought that might be a way of incorporating more of our

own teachers in our building with some of them using machine lessons if they're not able to join us at the Institute.

- I think when we were given access to the names of resources or the sites, the websites, the books, the article links, and it's already there, we can use it readily and then also share that information with our colleagues. That's already kind of been mentioned. How do we get other people on board? How do we not only deepen our understanding but their knowledge of what we're doing and how it's linked to the classroom and things of that nature. So, I know, I feel like Muse does a good job with that for the Summer Institute and also with the in-school performances where we can go online and find the connections and basically show evidence curricularly that we're not just having fun, even though I'm all for that. But it's evidence that what we're doing matters to test scores, to test it material subjects, that we have materials to support the classroom teacher—which we all are, but some of us have an easier way if we're like in a theater or drama or language arts arena. When we're in other areas, we're also showing the cross-curricular connections of how it relates to everything.

3. In what ways could Muse strengthen the connection between Institute content and your curricula?

- I've appreciated the binders digitally and in paper form of different hyperlinks to resources, the listing of books, units, articles. In particular, when we've even partnered up and had people from the Dayton Metro Library with the books on hand. I've taken some of those back to my classrooms and checked them out immediately. I can't remember what the theme was on this particular institute but one that was curated, I feel, around the suffragette movement. I took a whole bunch of those books and that was a nice little tie into history. I know we're heavy in the arts and language arts. But I was like, oh, yes, yes, yes. This is me. This is calling my name. This is my curriculum. So, anything that is already a pre-curated list of resources is a big, big star for me.
- Yeah, I think, one of the things that we have found powerful is when there are local artists that are connections that we can reach out to. Deron came and helped us kind of launch what we did off of this summer. And so that's where we're working with artists that we can have ongoing relationships with. I think that that's really powerful because sometimes the kind of initial investment and then to be able to you know touch base again or have them involved in something else or do another show. You know, something another touch point has been really, really powerful for us.
- I'll add a little bit. I just wanted to second everything that I heard already. And I agree that having more resources provided to us is good, but also, I know, I can't remember if it was this specific institute or because it's been a couple times now. Where they give us a lot of the things and like all these extra articles and stuff, but then they didn't refer to them in the binder. So, I think that there needs to be a little

bit more of a balance. And if we could be provided, like use those resources in what we're doing or have them directly connected or referred to during the learning would be good. I have a math background and so anything that would be like Robin was mentioning with historical, but also if it could have data in it would be really helpful for me. When we did there were a couple ones like that this year, that was really helpful.

- And I've had those in years past. But as we were kind of saying, the more that we can provide, you guys can provide as far as on the topic for the Institute is helpful because then we can try to connect our standards and our content to that, where we don't have to necessarily go and find a new resource. And so, I think that that would just be helpful as well. And like Liz was saying then, when we were trying to do the scope and sequence between the grade bands and that can be really helpful too, especially I've had a couple times where I've been fortunate enough with summer institute to take one lesson and incorporate it into both of my content areas in different math classes. And so that's helpful for that too.
- One more suggestion on this particular question is to also have obvious connections to the literature and arts curriculum areas. Those are the ones that are the hardest to make the connection at times. I know that you can't make everything about science, math. And although history is a little bit easier, I'm going to acknowledge that. But if we could make an outward effort to connect those less obvious curricular connections, I think that would help people like Corinne and myself greatly.

4. Are you noticing any evidence of student learning? Do you have any documentation of that learning that you could share with us?

- I would say I don't necessarily have full evidence of student learning, as in test scores or things like that, because I haven't really done the lesson I wrote, but the collaborative atmosphere that we have at summer institute, especially last summer, I have tried to incorporate from day one in my classroom where we get out of our chairs more. We're trying to walk around the room more. We're trying to use more music and different areas like that, just trying to create a more interactive atmosphere because I've enjoyed that so much. And I realized that I wasn't necessarily homing in on that for my students. And I've noticed that their confidence is higher. I've noticed my attendance is a bit better. Students have even mentioned that my classes are going fast, which I like. That's a great compliment because it means we're staying busy, and they're interested in what we're doing.
- I feel like that those are real positives in my classroom. It's like I said, it's not a test score, but it's definitely a different vibe in the room. And it's really awesome.
- Observing. Observing everybody. We did the breakouts that gave me more confidence to address my students, to break out on their own, and then I would keep my mouth shut and observe and just support when they needed a little push. I don't really have the scores; however, the engagement is 300% I didn't have a specific funk-themed lesson, but I do utilize educational songs of all genres.

Schoolhouse Rock made that kind of easy for me, but there are other modern new songs that explain historical concepts and government civics concepts. And then Hamilton just made it even easier, which is literally my part of the timeline. So, I have an assignment where I give maybe two or three different songs that deal with whatever historical concept we're talking about, and the students have to explain what the lyric means. And then add a picture to it.

- It's all digital. When I started doing this years ago, they'd have to mean me, draw something like a stick figure, but, I feel like with the music. Plus a visual because it's a video that aids in the learning. So, you're seeing it, you're hearing it, and you're typing it, writing it. So, I don't know that I can prove that this increases quiz and test scores. But I feel like based on a formative understanding that they understand the historical content that's in the song lyrics. So, I do love using music. I also use that. I guess this can lead into the next question.

5. How have you applied learnings from the Institute to foster belonging in your classroom/school/community?

- As my warm up bell-ringer almost type activity, I do something called a shout out where, right now we're talking about people in the Rock and Roll Hall of Fame. And I pull up their biography, either from that type of website or biography.com or history.com or wherever it is. show them what people have said about them, show them artifacts. Show them a performance clip And then we go into the rest of our day;. [it] takes five, six minutes, but you should have seen those kids singing. When I shouted out Dolly Parton the other day and then by the time we get to the end of the day, can you play nine to five? Oh, yes, we can. Oh, yes, we can. And then another kid. Is that her hair? What's she doing? I said, well, this is what she looked like when she was a girl in the 70s. That was how people did stuff. This is what she looks like today. I showed her 2022 performance at a Dallas Cowboys game. And they're like, oh, how old is she again? I said she was 76 when she was rocking this cheerleader outfit. Two years ago. So, acceptance, you know, just enjoyment kids of all stripes.
- We did Ozzy Osbourne as well. He was in the 2024 inductee class, and they are just delighted beyond belief. There's something for everybody in music. I know Ms. [teacher's name] at Butler Tech has something to share about community because I was watching the videos at the last club advisor meeting and what they did at their school, school wide, is to be congratulated, praised. So, I think you need to go next, sis.
- Yeah, I'm happy to do that. Of course, we're fortunate that six of our teachers were able to attend. and that has kind of been my dream all along to have that happen. And so, it just was really powerful and then to be able to have them just decide to apply their learning and change the way we launch school for all of our students, we have just over 200 students, and they literally got together and designed around our learnings through the institute with funk to change the way we do our community

building, change the way we onboard students because we get 100 new students every year. So, juniors come in. And so, we just intentionally can part our principle was open to us changing things at the last moment, which we are super appreciative of his support and We have seen, so Emily has the survey results. There's a really extensive survey. The kids were very thoughtful in their responses and then I used chat to summarize because we had 200 responses for like 40 questions, so It gave us the trends and the recommendations that it pulled from the kids. One of the things that I think probably I experienced at an earlier institute when we worked with opera way out of my comfort zone, like way out of my comfort zone and that being way out of your comfort zone is actually, you know, the place where you grow probably the most. And so that was my opportunity to connect and really appreciate the other educators there. And that's what happened with the way we launched school this year is we mixed Because we have kids coming from 13 different high schools the juniors generally don't know anyone or very few people. And so, we mix junior seniors, we mixed all the pathways. In the past, there's been a lot of divisiveness between the pathways. between vocals and instrumentals like they fight over what music gets performed, even though they have to perform together. They want to control that, and they don't communicate very well and the visual artists tend to be much more introverted, and I think they felt very separate. Because of the launch, students, teachers, administrators, guests from central office in the district see a difference in the school community. We feel it, the kids speak to it. You go in the lunch area, and they are sitting in their bands because they've continued to, that's their feedback group. for their showcases, it's their feedback group for they're working on portfolios. So they go back to that band that we formed at the beginning of the year and I just heard Monday, a visual art kid tell an instrumental kid. Let me help you with the way your portfolio looks. I can help you zhuzh it was what she said. And she's a really shy young lady and the fact that she offered this and the instrumental they're just not kids you'd ever see together very rocker long hair, and the other girls like very emo and introverted. And so, it is just Been a game changer for us, and our intention is next year we won't use funk. We'll alternate funk with something else, we've talked about using world music and giving each band a country. And then they research the music, the movement the art of that country, and then they represent that.

- I think it's changed the way we do school. And it's really exciting and it was super cool to have our superintendent in the building and turn to me and go. What's going on? Like this is a different space. He said, it's just, I just walked in this morning And the kids were all around the piano in the entry and they were practicing Christmas carols. And we just had a dance show and There were some vocal performances and one of the vocal performances was a visual arts kid. who we found out could sing because of the launch of school and these bands like He'd never sung before. And he's like, being the lead singer in some of these songs because kids discovered this in him and encouraged him and allowed him to take that risk. So that's a lot, but I just really am super grateful for a really profound experience for my teachers.

- Oh, and I think it's influenced test scores, which you will see in the survey. I mean, not the test scores in the survey, but kids speaking to like their comfort level. So the social studies teacher did a whole piece on the Electoral college And that we use that frame for the voting on the different aspects of the bands.
- So like their band name was, like, "Maryland." And so, as the voting went for those, they got the electoral votes from that state. for the overall win. So, they were all related to that. So, they're learning around that piece and that's not the only one there were writing pieces.
- Like the other thing as a coach when I went in the classrooms four days after school started. And I saw kids diving into the work. And I have not seen that. Like that, and I work in two buildings, and I didn't see that in the other building like it made these kids ready. The pressure that they felt with the time constraint, and we felt that right as we were building and trying to get our performances ready and figure out our date, like we felt that pressure. And I think that helped the kids dive into the work. They're like, we're ready Because they had experienced that together And so I saw us getting into the curriculum deeper and faster.
- I was just going to say I would love to get that word out more to more districts and everything. I think that we have some similar things in place already in our school, but they've been the same every year. The kids like know about them and they aren't changed very much. And so just to do some of that community building in a different way and tap into this creative side can be, so obviously we can see that it's amazing through Heather's example. And also, in a career of tech building, like that is so cool. And with upperclassmen like That is really powerful coming from a standard high school Where it's so drill and kill and everything. Personally, unfortunately, I just haven't made the time for all of this like that. that I want to. But I think that just getting out where that word and especially to more traditional districts like you can see that and we have that physical evidence, and we have that proof. So, I would just love for Muse Machine to help us help our districts with that too and I think it's powerful coming from them and coming from other districts too, not just from the
- I was going to say that this past summer institute was an easy way to talk about building community with the subject of the funk. We had some—I mean the community building began with us working in our groups and creating our performance pieces, which we do each institute. But ust hearing from and I think it's already been said. our local people who were, you know, Dayton area local, not all but you know. it just gave it a little extra flavor this time around to hear people give us historical lessons about the changing of the city itself and its surrounding suburbs. And what life was like going to school there back in the day and the evolution of these groups that are famous the world around and how they are like from here This was a little bit different. In the past, we've talked about artists who have connections to New York City. And this, that, and the other but that it was our particular musical creation to the world, funk.

- I take great pride in that I have connections to Detroit and Motown. That's where my family is from. And then when we moved here and I'm like, oh, this music by Roger and Zapp is from, they're from here?
- So, the fact that we have people who are like the next generation, we were talking about what Deron Bell and him partnering with Butler Tech. Those resources are just so huge. The fact that they would partner with us and still offer to partner with us to do the same thing at our buildings. I just didn't think of it. So, kudos again. I just love it. The funk is one of my favorite genres, so that's my bias there. But we took, at least I did, an extra degree of pride in talking about something that was homegrown.
- I really value the fact that I get to share this with colleagues when they're able to come. I mean, at the most, I think I've had two teachers in my building join me on the institutes, but it's something we look forward to. Jackie and I look forward to coming every year. Not only do we look at coming together to get The experience of going to the Institute, but it also just gives our teachers, like it gives us the chance to travel and talk to each other because we normally don't get to see each other during the day, even at a small school, we just don't get the chance to socialize and to socialize and learn together creates friendships, it creates long lasting relationships that you need. And as teachers, no matter the grade band, no matter what subject you teach, it's just really, really important, I think, to have a group of teachers that you can always talk to just about anything and everything and learn and take risks together because it just makes us better humans.
- Well, I think just to kind of follow up with what Liz said and what I shared. I think there's extreme value in getting more teachers from the same school in the space so they can be inspired together and collaborate together and you know, if there's a way to do that a way to incentivize it a way to incentivize it No. ahead of time like we were asking about somebody mentioned framing of connections like there's great math connections that are already built or resources here or because then maybe we could recruit teachers to join, you know, like Corinne from a traditional school, you know, if she had something that she could go to admins, go to her staff meeting and say, "Listen, I have this opportunity. I love it. I'd love to share it with you. This is what the subject matter is going to be. There are specific connections to these curriculums I would love to have you join me." Any kind of tool like that I think is powerful and super helpful. And so, you know, just you know, I have no idea what's coming this summer. So, you know, but just in my head, another organization that I have been deeply involved with as an educator as a Center for Holocaust and Humanity Education.
- And I have had instances where I have been able to go to teachers and say, you know, there is—they have a summer institute too and this this one is leaning around art in the Holocaust, and I was able to get several teachers to join and go and attend and it was career changing To be able to do that and to, you know, it's great to connect with new people But it can be incredibly impactful and powerful and powerful and powerful and powerful and powerful to do it with people that you can work with to build experiences for students together, because

sometimes You're all by yourself. A lot of these muse advisors are on an island in the middle of a school and it's a lot of work to do the stuff. And so, I think it would be just anything we can do to support creating a school community around Muse for these teachers would be awesome.

- Also, too, I don't know if it would be helpful, but teachers that have done summer institutes, could they be tapped as resources to possibly do some of this helpful pre-planning to kind of help ease some of the other types of things if they wanted to add more things, could they tap us as resources to either do more of these types of meetings or meet before summer institutes to kind of help in any way that we can, because we've done the summer institutes before? I would be happy to help out in any way they would need if that would help in any sort of you know fashion to be able to either do recruiting or to do planning on subject matters or try to like help the artist generate ideas about how they could target different things to kind of help the teachers have those kind of specific areas to look at during summer institute.
- Just to add on to that, I agree with that and with the standards and everything. I mean, we know our standards so they can look them up and they've done that before. But sometimes they'll look up like the national standards instead of Ohio standards, which are mostly the same, but they're not and then we like we're like, okay, we appreciate that you tried that, but we have to do it again. So if they tapped some of us. I think that's been solved, but I just know that that was a problem in the past.
- Well, Corinne did mention Ohio standards, and that is different than Arizona and everybody else, but also the OCALI [Ohio Center for Autism and Low Incidence], the social-emotional learning, the behavior. This has been so beneficial to my building. The other day, Deron Bell walked in. Even the teachers stopped, but they were doing like, hi, Mr. Bell. Deron Bell's in the building. It was like, It was just refreshing. So never forget the social emotional learning. And some of the ones that ran up to him were behavior kids. And it gets them engaged too. And then they're like, I'll do whatever he's involved with. I'm like, really? So now I've got two new piano students that I meet with after school that were on the behavior list.
- I just wanted to add I—you know, I create a lot of PDs. I give a lot of PDs. Travel around the country doing it for educators. And I've experienced a lot, and Muse has been by far consistently the highest quality, the most thoughtful the most useful connecting us to the right people all you know all of the pieces are there and even with the you know doing the lessons in follow-up and the share out there's additional learning that comes after because we're learning from our peers. And I just feel like I set you guys up as the high bar. Just super appreciative to be a part of it.
- [Several participants raises their hands.]
- We were just, I was just applauding.
- That was my applause.

[Much nodding of heads]

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Appendix I: Documentation

2024 Summer Institute for Educators

Get in the Groove! Foundations for a Funky Classroom

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Scaffolding

A process of support for ensuring the efficacy of learning. In the 2024 Institute, scaffolding took place before, during, and after the four days of workshops.

“In education, **scaffolding** refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process.”

—The Glossary of Education Reform



Before the Institute

Muse employs a continuous series of communications to help participants prepare for their learning. These include detailed summer institute announcements (following pages).

Institute Marketing


Invitation Postcard

Muse Machine
126 N Main St, Suite 310
Dayton OH 45402

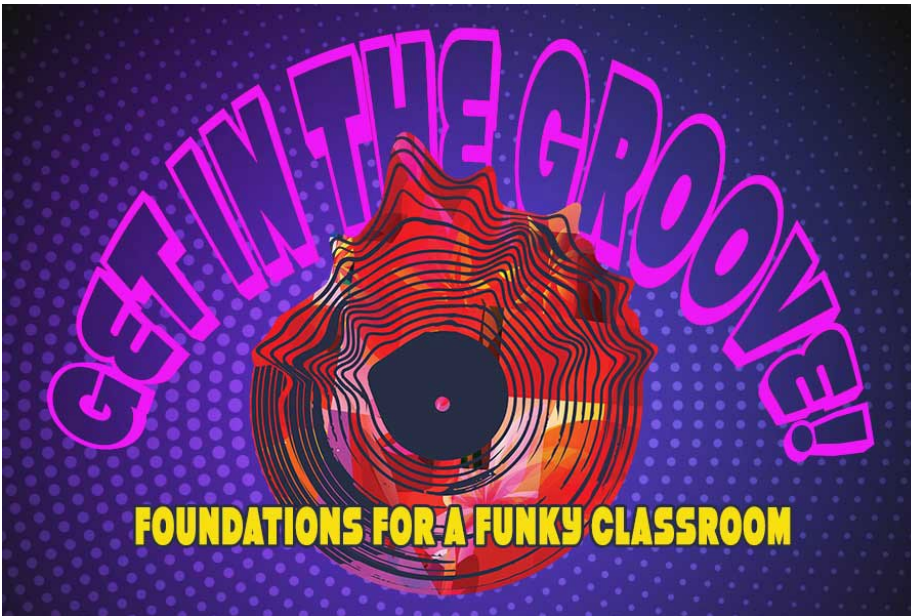
Muse Machine Summer Institute for Educators
**GET IN THE GROOVE!
FOUNDATIONS FOR A FUNKY CLASSROOM**
Monday, July 15 – Thursday, July 18, 2024, 9:00am-4:30pm
Metropolitan Arts Center (126 N Main St, Dayton, Ohio)
Free to all teachers and administrators (preK-12)

Dayton is the land of funk - and the musical and technological innovations of young Black musicians from Dayton's west side live on today. Join us for a "fantastic voyage" into funk's legacy and future while discovering music's capacity for creative self-expression and community-building in any classroom. Teacher attendees can earn 28 seat hours and/or three graduate credits.

For details and **free** registration, visit musemachine.com/institute



Support for Muse Machine's Summer Institute for Educators is provided by:
Ohio Arts Council • Martha Holden Jennings Foundation •
Matt Moore & Janet Graul • Charles S. Allyn, Jr. Foundation •
The Lockwood Family Foundation • Transformative Justice Initiative

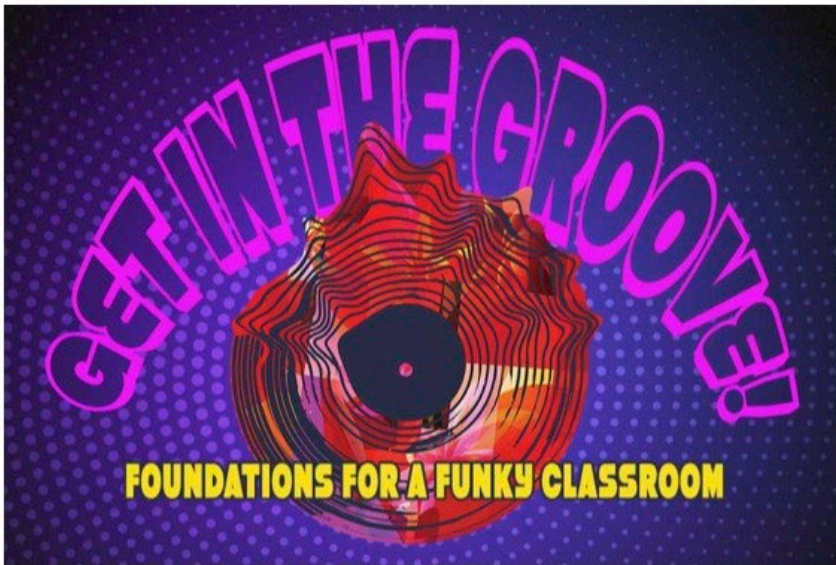
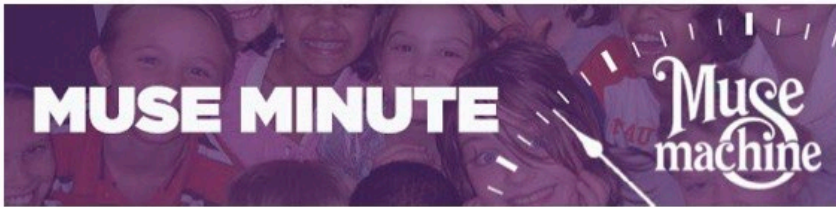


Additional follow-up reminders continued in the weeks leading up to the institute. See examples below and on the following pages.

April 2024 Muse Minute: Summer Institute 2024 Preview Workshop Invitation

A brief message from Muse Machine!

[View this email in your browser](#)



Muse Machine Summer Institute for Educators 2024

Get in the Groove!

Foundations for a Funky Classroom

July 15-18, 2024

Metropolitan Arts Center

126 N. Main St., Dayton, OH

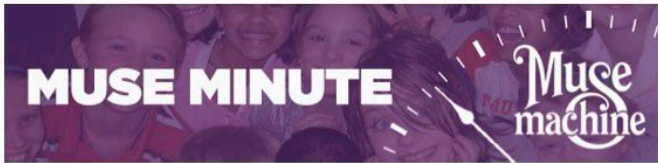
Dayton is the land of funk – and the musical and technological innovations of young Black musicians from Dayton’s west side live on today. Join us for a “fantastic voyage” into funk’s legacy and future while discovering this music’s capacity for creative self-expression and community-building in any classroom. Teacher attendees can earn 28 seat hours and/or three graduate credits.

[Click here for more info and free registration!](#)

May 2024 Muse Minute: Summer Institute 2024 Preview Workshop Reminder #1

A brief message from Muse Machine!

[View this email in your browser](#)



Next Week! Summer Institute Preview



Institute Preview Workshop

Tuesday, May 14, 2024

4:00-6:00 p.m.

Muse Studio

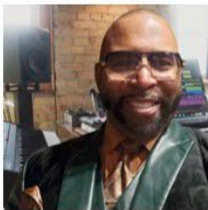
126 N. Main St., Dayton

Teaching artists LaFrae Sci and Deron Bell kick off our adventure into the Land of Funk with a hands-on, music-filled introduction to the institute. Bring a teacher friend and join us for this interactive workshop to find your summer groove! No registration required. Plus, four lucky people will win some Muse-ified "summer fun" door prizes!

About the Artists




LaFrae Sci is an internationally acclaimed multi-instrumentalist, educator, composer and electro-acoustic adventurer originally from Dayton, Ohio. Bedrock to her artistry is the roots and the fruits of the blues from spirituals to afro-diasporic futuristic soundscapes that explore time travel, prayer, meditation and the African American ecstatic tradition. LaFrae is the Executive Director/Director of Artistic Programming at Willie Mae Future Sounds in New York City.



Deron Bell is a music director, recording artist, co-leader of the Dayton Funk All-Stars Band, music/vocal technology clinician and restorative circle practices-licensed practitioner. Deron has shared the stage with over 30 nationally-known recording artists such as Kirk Whalum, Zapp with Shirley Murdock, and Bootsy Collins. He is the music director for Dayton Contemporary Dance Company. Deron uses music and music technology as tools in the classroom to build positive classroom cultures creatively.


June 2024: Summer Institute 2024 Registration Reminder

A brief message from Muse Machine! [View this email in your browser](#)



Permission to Experience Joy

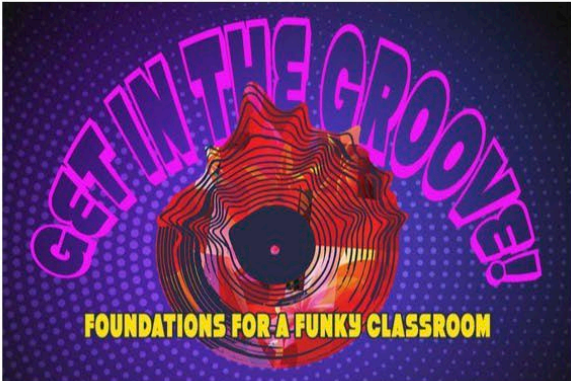
Our Summer Institute for Educators infuses dynamic arts into daily classroom experiences, weaving threads from creative arts into whatever you might be teaching. Starting from a musical vantage point is always a blast and with a focus on funk, you already know this is going to be fun!



Here's a little hello from one of our summer artists, Mariah Johnson:

"Movement and songwriting is a powerful, soulful and often times heart-centered type of creating that allows authentic expression. When we allow ourselves to move, dance and/or sing, we are giving ourselves and others permission to experience joy. I hope we all have so much fun together while learning new ways to engage and connect with young people!"

Use the link below for complete info, artist bios and details about how attendance can earn discounts for next season's Muse in-school performances and earn seat hours or credit hours.



October 2024 Muse for Educators: Club Advisor Meeting Invitation



The Funk Goes On This Fall!



Club Advisor Meeting & Summer Institute Workshop

Thursday, October 17, 2024
Dayton Metro Library ([215 E. Third St.](#))
New room: 2nd Floor Community Room
4:00-6:00 p.m.

Learn how your fellow Muse advisors implemented lessons inspired by their experiences at [Summer Institute 2024: Get in the Groove – Foundations for a Funky Classroom](#). Teaching artists LaFrae Sci and Deron Bell return to lead the workshop. You'll also hear from Learn to Earn director Erica Fields about the City of Dayton's teen outreach initiative *My Voice. My City. My Future*.

Parking is free in the library's underground garage (accessed from St. Clair Street).



Preparing for the Institute

Muse supported extensive ongoing planning with institute presenters, including continual online meetings from October through July.

Planning Document

2024 Summer Institute for Educators

Get in the Groove! Foundations for a Funky Classroom

Basic Info

Primary audience: Middle and high school educators teaching a variety of subjects, but mostly humanities and arts

Secondary audience: Elementary educators

Tertiary audience: Teaching artists and other guests

Format: In-person over 4 days in Dayton, OH at the Metropolitan Arts Center and off site at Central State University (840 Germantown St.)

Possible dates: 3rd week of July 2024 (July 15-18, 2024)

Meeting Notes

11/10/23 LaFrae, Emily, Ruth

Notes incorporated under big ideas, including a rough draft of the week's schedule.

11/21/23 LaFrae, Emily

Talkbox effect can be recreated/simulated with a vocoder and mic, or maybe an app? Funk Museum artifacts displayed.

Future/extension thoughts: in-school funk assembly with Deron, designed with LaFrae's input
Youth "funk lab" jam session experience during the institute?

A capella vocal arrangement of Lakeside's Fantastic Voyage (by LaFrae)

February 12-16: Funk Box Experience? Maybe we visit (LaFrae wants to see)

Overarching theme of youth empowerment

|

12-18-2023 Omope, LaFrae, Emily

Omope, as we were coming online: Funk dancing doesn't require partners. Liberated women! You didn't have to wait to be noticed and chosen to dance. Living in Appalachia, the only place to listen to Black music was the roller rink. (PBS documentary?)

Pre-Institute Preparation

Participants were asked to read an introductory essay that establishes a preliminary understanding of funk music and some of the animating themes that drive the summer institute.

They were also asked to listen to a curated list of Dayton funk songs and reflect on their initial personal and aesthetic responses. This playlist became the soundtrack for the week.

(WYSO) [Boogie Nights: A History of Funk in Dayton](#)

Boogie Nights: A History Of Funk In Dayton

Basim Blunt

During the 1970's, a new genre of music called funk was making its way into the American mainstream and Dayton, Ohio was at the epicenter. Community Voices Producer Basim Blunt says that more funk bands came from Dayton, than any other place in the world. This story is about the world famous funk bands that hailed from the city's West Side, and one community's attempt to honor their legacy before the music fades.

"I used to watch the Ohio Players practice when I was a kid in a garage," says Daytonian Harold Remblert, Jr. "I'm a funketeer; I'll be a funketeer for life. 'Cause it was part of me and I'm a part of that era... I love funk."

Remblert is a true funketeer. Me, I'm not from Dayton. I'm from Jersey City; a subway stop from the Big Apple and music nirvana. Growing up in the '70's, Dayton, Ohio was nowhere on my radar. But funk music sure was. It was the soundtrack of afro sheen commercials and brown skin honeys doing the bump on Soul Train. On the weekends, me and my crew stood in line for hours to see groups like Slave, Heatwave, the Ohio Players and Lakeside set New York on fire. Those were the days.

Fast forward 30 years and I find myself with a wife, house and kids and living where else? In Dayton, Ohio. How could I have known that one day I would be meeting many of my music idols at the local Wal-Mart? What's more amazing is that there's no trace of Dayton's music history within the city. So the now I'm like, what the funk is going on?

The Ohio Players were the first band to set it off in a big way. The 1974 record "Skin Tight" went gold and held number one on the charts for seven weeks. The Players were Dayton's first music superstars. The Bassist, Marshall Jones is one of the original Ohio Players. He is bass Buddha; the Tony Soprano of bass cleft.

"I'm the one who made that famous song," Marshall says, "And I get emails from all over the world of bass players telling me about how they was impressed that they grew up on my music and so forth. 'Cause I wasn't that crazy about Skin Tight. I wanted to change some parts in it and they said naw, man that's the groove."

The Players were on fire, they followed up "Skin Tight" with a streak of four #1 hits, two Grammy nominations and a European tour. Marshall says that staying in Dayton allowed the Players to mentor to the next generation of musicians who were hungry for a taste of fame.

"Dayton kept us grounded. We were stars to the world, but Dayton was our home. We were a true show band. With all the musicians even if they were in school and learning, they had a world class show band as a model," Marshall says, "That's why so many groups came up out of Dayton."

One of those groups, Slave, was formed when Ohio Players trumpeter Pee Wee Middlebrooks brought his talented young nephew Stevie Washington to Dayton.

"Steve Washington lived in Jersey and he was in his senior year of high school so we did a performance in Newark, New Jersey. And Steve came to the show. And he begged his momma, I wanna go back with my uncle PeeWee. So Steve, lil Stevie came to Dayton and he started Slave in PeeWee's basement and next thing you know they're making hit records. Hits. I mean Hits. And we weren't taking them serious cause they were teenagers," Marshall says.

Slave's first single, "Slide," was an instant funk classic. It featured a groove driven by Marc Adams' signature slap bass sound.

(YouTube) [LaFrae's Funky Mixtape](#)

Funk Mixtape
by Muse Summer Institute 2024
Playlist • 12 videos • 446 views

▶ Play all

- 1 Ohio Players - Fopp
Ron Baker • 80K views • 10 years ago
3:55
- 2 Soundgarden - Fopp
Sub Pop • 111K views • 7 years ago
3:46
- 3 Stone Jam
Slave - Topic • 167K views • 7 years ago
6:47
- 4 Your Love Is On The One - Lakeside (1980)
1mistaGROOVE • 2.4M views • 13 years ago
6:19
- 5 Heatwave - Groove Line
AuntieSoul34 • 2.5M views • 12 years ago
7:30

During the Institute

A variety of tools provided support and scaffolding for learning.

The Institute Binder


The binder served as a complete guide to the four days of workshops.

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2024 Summer Institute for Educators

Get in the Groove!

Foundations for a Funky Classroom



“God stuck his toe in the Five Rivers and made the music funky”
—Marshall Jones, The Ohio Players

Essential Questions

1. What is funk and why is Dayton the home of funk?
2. What is Dayton funk’s artistic and aesthetic legacy?
3. What is “the groove” and how can it improve our capacity as learners?
4. What can funk music and the story of Dayton funk teach us about the personal agency of young people?
5. What qualities/social factors are necessary for a community to nurture creative self-expression among young people?
6. How does sharing personal narratives help a community to shape/understand its past and its future?

Additional primary and secondary sources became part of the creative process, including personal testimonials from funk artists, media articles, vintage funk albums, essays on the Soul Train, Dayton’s funk history, music integration, social action, and Afrofuturism.

Learning Standards Documents

An Ohio Learning Standards map was prepared for participants to help ensure alignment of lessons with the Standards.

Four Funky Fundamentals

1. **Groove:** *Cadence, flow, action, collaboration*
2. **Imagination:** *Creativity, problem solving, agency*
3. **Identity:** *Sound and vision, self expression, social emotional skills, geography*
4. **Futurism:** *Development and application of skills*

We assert that the funky fundamentals are integral to the following anchor Ohio Learning Standards in ELA, Social Studies, Fine Arts, and Social Emotional Learning. Teachers will be able to identify grade-specific and additional subject area standards.

Ohio Learning Standards Map, Summer Institute 2024

English Language Arts Learning Standards – K-12

College and Career Readiness Anchor Standards: Reading

- **Anchor Standard 1.** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **Anchor Standard 2.** Determine central ideas or themes of a text and analyze their development; provide a summary or thorough analysis of the text, including the appropriate components.
- **Anchor Standard 4.** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific language choices shape meaning, mood, or tone of the text.
- **Anchor Standard 6.** Assess how point of view, perspective, or purpose shapes the content and style of a text.
- **Anchor Standard 7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

College and Career Readiness Anchor Standards: Writing

- **Anchor Standard 4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **Anchor Standard 5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **Anchor Standard 6.** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Understanding by Design Primer

Understanding by Design (UbD), a model developed by Grant Wiggins and Jay McTighe, anchors lessons in enduring understandings and essential questions and emphasizes authentic assessment techniques. Muse uses UbD for all lesson planning in the summer institute.

Bowen, R. S. (2017). Understanding by Design. Vanderbilt University Center for Teaching. Retrieved Sep. 11, 2022, from <https://cft.vanderbilt.edu/understanding-by-design/>.

Understanding by Design – For Muse Machine Summer Institute for Educators Graduate Workshop

Understanding by Design is a book written by Grant Wiggins and Jay McTighe that offers a framework for designing courses and content units called “Backward Design.” Instructors typically approach course design in a “forward design” manner, meaning they consider the learning activities (how to teach the content), develop assessments around their learning activities, then attempt to draw connections to the learning goals of the course. In contrast, the backward design approach has instructors consider the learning goals of the course first. These learning goals embody the knowledge and skills instructors want their students to have learned when they leave the course. Once the learning goals have been established, the second stage involves consideration of assessment. The backward design framework suggests that instructors should consider these overarching learning goals and how students will be assessed prior to consideration of how to teach the content. For this reason, backward design is considered a much more intentional approach to course design than traditional methods of design.

This teaching guide will explain the benefits of incorporating backward design. Then it will elaborate on the three stages that backward design encompasses. Finally, an overview of a backward design template is provided with links to blank template pages for convenience.

The Benefits of Using Backward Design


“Our lessons, units, and courses should be logically inferred from the results sought, not derived from the methods, books, and activities with which we are most comfortable. Curriculum should lay out the most effective ways of achieving specific results... in short, the best designs derive backward from the learnings sought.”

In *Understanding by Design*, Wiggins and McTighe argue that backward design is focused primarily on student learning and understanding. When teachers are designing lessons, units, or courses, they often focus on the activities and instruction rather than the outputs of the instruction. Therefore, it can be stated that teachers often focus more on teaching rather than learning. This perspective can lead to the misconception that learning is the activity when, in fact, learning is derived from a careful consideration of the meaning of the activity.

As previously stated, backward design is beneficial to instructors because it innately encourages intentionality during the design process. It continually encourages the instructor to establish the purpose of doing something before implementing it into the curriculum. Therefore, backward design is an effective way of providing guidance for instruction and designing lessons, units, and courses. Once the learning goals, or desired results, have been identified, instructors will have an easier time developing assessments and instruction around grounded learning outcomes.

The incorporation of backward design also lends itself to transparent and explicit instruction. If the teacher has explicitly defined the learning goals of the course, then they have a better idea of


Teaching Artist Workshop Plans



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Summer Institute 2024

Workshop Title: The Funky Story Circle Presented by Omope Carter Daboiku
Brief Description: Using the story circle format in activity 1, students will identify the elements associated with putting emotion on paper – then through activity 2, build individual phrases combined with lyrics from the Dayton Funk anthem “Fantastic Voyage” to create a collaborative poem that can recall the past and project the future!
Total Length of Workshop: 75 minutes
Takeaways: <ul style="list-style-type: none"> • Poems may rhyme or not, but they must have “flow,” a rhythm that captures the listener or reader. • Funk is born from African oral literature of the <i>jali/griot/babalawo</i>, and has formal structure – verse, chorus, refrain, call and response, and “the hook” – which is where transformation from individual to group consciousness can exist. • Individual phrases can be captured and structured to create a community poem – a collective memoir or projection of past or future aspiration.
Warm Up (10 minutes) Using students’ prior knowledge of poetry, elicit connections between the funky fundamentals and their poetry/story analogues. Funky Story Circle Elements: Groove: Poems may rhyme or not, but they must have “flow” – a rhythm that captures the listener or reader Imagination: Individual phrases can be captured and structured. Identity (sound & vision) - juicy descriptive words Futurism - projection of a future aspiration or narrative.
Main Activity (40 minutes)

Muse Machine’s Lesson Plan Template



Muse Machine
Lesson Plan Template
Muse Machine
Lesson Plan Template – Summer Institute 2024

Teacher Name:	School:	Date:
Inspiration:		
Title:		
Subject Area & Grade Level:		
I. OVERVIEW OF THE LESSON Summary: Standards: Objectives/Outcomes: Teaching Approach(es): Assessment Tool(s):		
II. LESSON PREPARATION Teacher Needs <ul style="list-style-type: none"> ◆ Teacher Context & Research: ◆ Helpful Hints: Student Needs <ul style="list-style-type: none"> ◆ Prior Knowledge: ◆ Student Voice: ◆ Vocabulary: 		
III. EVIDENCE OF OUTCOMES		

The Muse Machine Experiential Learning Guide

Experiential Learning

Muse Machine SUMMER 2024

“Education is not preparation for life; education is life itself.” – John Dewey

Why Muse Pedagogy Matters: *Our work with schools, teachers and students is grounded in theory, research, best practice and joyful learning. At the center of this work is a pedagogy that is arts-based and experiential and allows for the application of learning in a wide range of subject areas. This pedagogy also positions art-making as a core function of learning and life. Through our work we honor every learner’s prior knowledge and experience as foundational in the pursuit of new knowledge that naturally builds over time with practice and reflection. As a result, learners naturally reflect on their learning process and understand its meaning in their cognitive development and their lives.*

Introduction

During its 2016 Summer Institute for Educators, Muse Machine honed its approach to professional development, which employed experiential teaching and learning. Results of subsequent institute evaluations and many comments of participants and teaching artists suggest that the approach was effective and appreciated. The 2023 Summer Institute will build on this success, again employing experiential learning throughout its four days. This resource guide provides an overview of this technique.

What is Experiential Learning?

Experiential Learning is learning through experience. More precisely, it involves having a learning experience and then *reflecting on it*. Reflection is a key part of the process, as it:

- deepens the learning experience;
- helps to foster meaning; and
- promotes greater retention and transfer.

Experiential learning is an intentional process, designed purposefully by a teacher or artist, and may take place in either formal or informal situations and in a variety of contexts, including classrooms or community settings. Teachers and artists can be taught how to use experiential learning through professional development that often includes modeling experiential learning — for example, during the summer institute.

Philosophy, Purpose, and History

Experiential learning has a long history, going back to the time of Aristotle. It gained prominence in the last century with the work of American philosopher William James (ca. 1910). Early thinkers included John Dewey and Maxine Greene. Contemporary theorists include David Kolb.

Afternoon Reflections Sessions

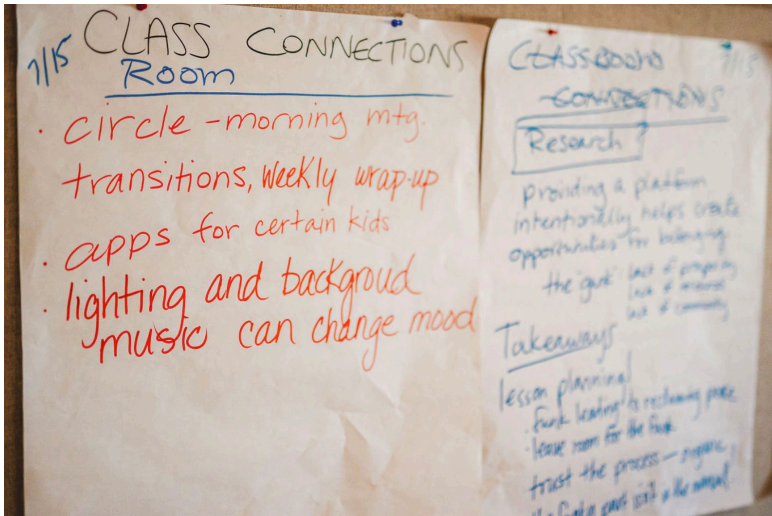
Daily reflections sessions invited participants to share ideas on their learning in progress. The sessions were audio recorded and transcribed.



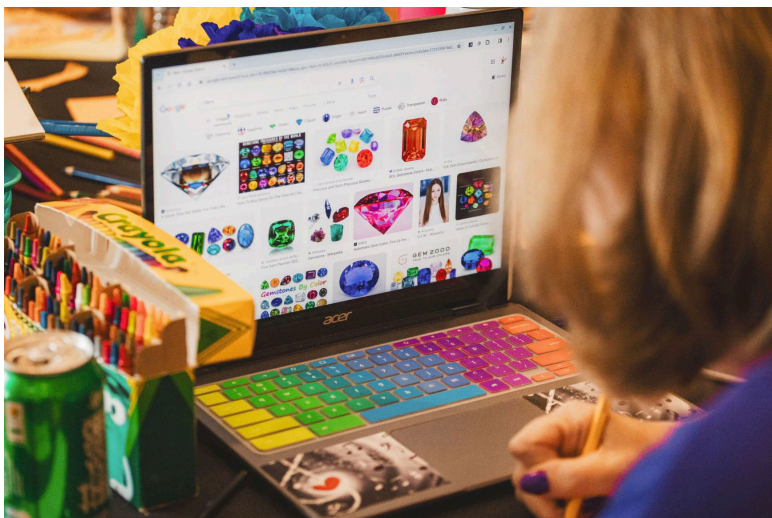
The core of the Institute was a suite of well-crafted, meaningful learning experiences led by world-class arts educators.



Interactive sessions carefully modeled targeted learning objectives and engaged learners.



These sessions tapped multiple learning modalities...



...and involved participants in meaningful work, both individually and in groups.



Participants assimilated new knowledge and skills, including higher-level thinking and essential understandings that they could transfer to their classrooms.



Evaluating the Institute

Evaluation of the institute was guided by a comprehensive plan (the Evaluation Matrix), and implemented via several tools, including the Documentation Guide, the Daily Check-in, the Post-Institute Survey, and a focus group of participants.

The Daily Check-In, a formative evaluation tool

Muse machine

Summer Institute for Educators 2024
Daily Check-In

Name (optional): _____

How is your institute experience today?
(Please circle where you are on each spectrum below)

Content: what we're learning

←—————●—————→
Overwhelmed / Off the mark On target / Ready for more

Process: how we're learning

←—————●—————→
Not engaging Highly engaging

Best things, Most helpful, etc. +	Challenges, Concerns, etc. -
<ul style="list-style-type: none">engagement of EVERYONENon-challenging Moderators (are)Facilitation is excellent.	<ul style="list-style-type: none">Keeping up with notesConnecting with science curriculum.

Suggestions, comments, questions:
This is a great experience. Thank you!

Overall rating of today's institute sessions (circle one)

1 2 3 4 5 6 7 8 9 10

Summer Institute Documentation Guide



Summer Institute Documentation Guide

Documentation is an essential component of engaged, learner-centered professional development. Not only does it provide useful, authentic assessment data; it can also get learners excited about what they are doing. Most people today find the process of using a smartphone or other media device comfortable and natural; moreover, most modern cameras have a video recording function. To get started, all you will need are one or more smartphones, digital cameras, or other recording devices and a computer for downloading and storing files.

Before you begin, brainstorm about what you will be looking for—evidence of learning, standards being met, participant engagement, creativity, etc. Discuss how this might be documented. Consider how the process can involve learners in understanding their own learning and create process portfolios of their work.

- **Plan to document early.** Don't wait until the project is completed or even substantially underway, but document as soon as you have activities, even during the planning **the** phase.
- **Use video, audio, and photography as appropriate.** Still photography can be useful in documenting the range of a learner's visual work. Video and audio can be more appropriate for performance but can also be used to capture work process and participant interviews.
- **Focus primarily on learners, not facilitators or teaching artists.** Try to capture participant learning, engagement, interest, group work, conversations, questions.
- **Document the entire process of learning,** from idea generation to the final culminating experience. Each part of a lesson or project is important, even in-process work that you might otherwise discard.



Get in the Groove! Foundations for a Funky Classroom Evaluation Matrix

Component	Key Questions/Outcomes	Data Sources	Personnel/Timeline
Formative Evaluation	<ul style="list-style-type: none"> • Is the program implemented substantially as planned? • Are participants satisfied with their experiences? 	<ul style="list-style-type: none"> • Observation, video documentation • Review of session plans, records, logs • Survey 	<ul style="list-style-type: none"> • Evaluator observes SI and monitors implementation based on data from Muse • Evaluator designs survey; Muse administers
Short-Term Outcomes	<ul style="list-style-type: none"> • Summer Institute participants will understand the musical building blocks of funk, i.e., an emphasis on rhythm, narrative and the groove. • Participants will understand the social, political and economic variables that led to the Dayton funk scene of the 1960s and 1970s. • Participants will come away with the concept of funk as a “future forward” art form that can inspire young people to envision their own futures. • Participants will be able to draw inspiration from the Dayton funk canon as a songwriting and poetry writing tool. • Participants will understand how Dayton funk artists’ technological innovations created new sounds that inspire musicians today. • Participants will learn how to use simple music sampling and beat making tools to create music in their own classrooms. 	<ul style="list-style-type: none"> • Observation • Video documentation • Participant reflections and journals • Analysis of curricula and lesson plans 	<ul style="list-style-type: none"> • Evaluator designs instruments for data collection • Muse staff and artists collect data, including lesson plans • Evaluator analyzes
Intermediate Outcomes	<ul style="list-style-type: none"> • Children, youth and/or adults demonstrate skills and deepen their knowledge and/or understanding of the arts • State and local entities, along with the broader community, demonstrate a commitment to increasing access to arts learning for children, youth or adults • The nature of teaching and learning in the arts is better understood through credible research and scholarship • Teachers infuse SI content into their lessons and teaching. • Students meet relevant Ohio Department of Education (ODE) and Common Core Standards in English Language Arts (ELA), literacy, history, social and cultural studies and music. 	<ul style="list-style-type: none"> • Analysis of curricula and lesson plans • Participant reflections and journals • Student assessment data 	<ul style="list-style-type: none"> • Evaluator designs instruments for data collection • Muse staff collect data/ lesson plans • Evaluator analyzes

Post-Institute Survey



Summer Institute 2024: Get in the Groove! Foundations for a Funky Classroom

PART ONE: GENERAL IMPRESSIONS

Thank you for taking our summer institute survey! Your feedback is invaluable and helps us support you during the upcoming school year. It also helps us imagine and create future institutes. Please refer to your institute agenda and binder, as needed.

This information is vitally important to our funders who invest in and support Muse Machine's teacher professional development activities. The survey should only take 20 minutes to complete. We look forward to hearing your thoughts.

* 1. Days Attended the Institute

Please check all that apply, assuming at least a half day of participation.

- Monday
- Tuesday
- Wednesday
- Thursday

2. Communication and Logistics

Please rate your agreement with each of these statements using a scale of 1 to 6 (1=strongly disagree, 6=strongly agree).

	strongly disagree	disagree	somewhat disagree	somewhat agree	agree	strongly agree
Before the institute, Muse provided the information I needed to feel prepared.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During the institute, Muse staff members and artists were willing to answer my questions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The sessions were about the right length (e.g., neither too brief nor too long).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt welcomed into the institute.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Following the Institute

Muse staff and artists provide onsite, in-classroom support for learning. This support includes:

- Conducting observations of classroom sessions.
- Providing ongoing support to teachers in lesson planning and implementation and collecting student work samples that provide powerful evidence of student learning.

Documentation & Assessment Workshop: Sept. 9, 2024

Curriculum consultant Becky Davis led a workshop for the eight institute participants who registered to earn graduate credit for implementing an institute-inspired lesson plan. The workshop covered Understanding by Design principles and the importance of embedding documentation into the lesson.

Curriculum Workshop: October 17, 2024

Teaching artists were invited back to Dayton to facilitate the presentation and feedback on three lesson plans that institute participants elected to share with their peers.



As in the preceding year, lesson plans were presented by participants at the October curriculum workshop (see examples, below). They received structured feedback from the teaching artists as well as their educator peers (see the Wow and Wonder Protocol, next page).

Two individual lessons and one school-wide project involving five teachers were presented by participants at the October curriculum workshop.

Curriculum Workshop Presentations: Sample Images

PROJECT COMPONENTS

- Band Name
- Band Origin Story (English)
- Album Name
- Album Cover (Visual Arts)
- Concert Analysis (Math)
- Song Lyrics
- Choreography (Dance)
- Costumes
- Performance



ESSENTIAL QUESTION

How can creating a cover for their writing album help students understand their own identity as a writer?



TEACHING INQUIRY QUESTION

How can creating a cover for their writing album help students understand their own identity as a writer?

Lesson Delivery
Collaboration and Communication

Fill in the box under the corresponding Gradual Release component(s) that will be the focus for each day's lesson. Describe the lesson details/delivery below the applicable component(s).

	Focus for Learning (Standard 2-Content: Standard 4; Instruction)	I Do (Direct Instruction)	We Do (Guided Practice)	You Do Together (Independent Practice)	You Do Alone (Independent Practice)
M					
T					
W	11/6 Think like a Scientist	Share the Garden Club project thought process	Discuss what we know about Dance	Come up with a list of what we want to know	
TH	11/7 Think like a Scientist		Continue	Continue	
F	11/8 Think like a Scientist		Sharing new ideas with small group		

Differentiation -- Discuss your students with 504 plans and IEPs, as well as EL, gifted, accelerated learners in your classroom. How will you meet their accommodation and individual needs during the planning of this event, and actual performance of this event?
HOMEWORK: Ask families to share Dance, Music history of Dayton.

Wow and Wonder Protocol

The Wow and Wonder protocol fosters thoughtful, intentional conversations about music or any shared creative experience. It shifts dialogue away from simple judgments like “good” or “bad” and encourages deeper connections through reflective sharing.

WOW!

Guiding Question: *Explain what wowed you about...?*

Encourage students/group to connect to what wowed them through one of the appreciation aesthetics below.

Emotional Impact

- Joy
- Sadness
- Tenderness
- Nostalgia

Dynamic or Energetic Qualities

- Power
- Tension
- Amazement

Spiritual or Reflective States

- Transcendence
- Peace

The 9 musical appreciation aesthetics

Amazement
Transcendence
Tenderness
Nostalgia
Peace
Power
Joy
Tension
Sadness

WONDER?

Step 1. Ask the creator, “Are you open to feedback?”

Guiding Question: *I wonder what it would sound like if you?*

Lesson Plans

As recommended in previous evaluations, Muse has continued working with participants to increase the number and variety of lesson plans in 2024. This effort includes an enhanced focus on developing effective assessment tools aligned with institute content and Ohio Content Standards. Eight lessons were implemented and observed by curriculum consultant Becky Davis for graduate credit earned through the University of Dayton.

Additionally, three lessons were judged to be exemplary and were published on Muse Machine’s website.

- **Electoral College Meets Battle of the Bands** by Valerie Folz, Butler Tech SOA
- **Funky Album Covers: Exploring Identity in *Starfish*** by Cherie Frantz, Northmont Middle School
- **Writing Journal Album Covers** by Brittany Spitnale, David H. Ponitz CTC

Student Artifact Excerpts

Muse Machine Lesson Plan – Summer Institute 2024

Assessment Tool(s):

- Observations
- Warm-up question(s)
- Concert plan

Student Artifacts:

82 INCH PISCATARIANS 08.19.2024

TICKET PRICE ~\$20

Profit goal=\$7,400

Giving 10% of ticket sales to our charity
SEA LIFE TRUST in UK

LIGHT UP BRACELETS INCLUDED IN EXPERIENCE!!! It cost us \$790.98 for 600 bracelets

Purchase a poster of our first album cover for only \$1. It cost us \$882.00 to make 600

Our venue for this date: The Southgate House Revival-Sanctuary (cost us \$250)

Ticket Price (\$20) x Capacity of venue (600) = \$12000
 - Price for venue (\$250) = \$11,750
 After 10% of total price to charity = \$10,578
 After taking away profit goal deducted from amount = \$3,175
 For 600 Light up bracelets it is \$1.25 each so 600x\$1.25=\$790.98
 For 600 Posters of Album cover it is \$1.47 each so 600x\$1.47=\$882.00
 After all costs and profit goal taken away we are left with \$1502.02
 Split with band members so \$1502.02 divided by 11
 Final amount given to each band member = \$136.55

MCFETUS CONCERT PLAN

Name: McFetus and the Funk Sauce
Group: 38

Total Profit: **\$9800**

Charity: 10% to the Ronald McDonald Foundation
\$1000 For Lori's Roadhouse Fees

Procedure:
\$9800/2000=400 (minimum expensive)

250 seats x \$30 = 7500

750 x \$15 = 11250

\$11250 + \$7500 = \$18750

Extra Expenses:
\$4990 For Grimace Shakes
\$1875 for Ronald McDonald Foundation

Total Profit:
18750-7865 = \$115875

Group: A1

Concert Plan Ticket \$=15\$

the South Gate House Revival
 Capacity 1/3 250
 → bracelet \$0.98 → cost (profit)
 → album production cost = 882.00
 → Clam Shell 150 bracelets = \$750

Charity:
 \$1000
 ↳ 1,000 = keep Ohio beautiful
 ↳ 1,000 = Ohio foundation for music education

MATH
 \$ 12000 → Ticket Sales
 - 2,500 → Profit
 \$ 4990 → Merch Cost
 - 250 → Venue Cost
 - 366.8 → Merch Cost
 + 750 → Merch Profit
 - 2,000.0 → Charity
 ↳ left over
 Total Profit = \$2,133.2
 \$ 3,500 + 2,133.2

Muse Machine Lesson Plan – Summer Institute 2024

Student work:

Student Artifact # 1

Backstory of Lee Eats Martian

The story of our band begins with eight young Applebee workers, who are approached by a deranged man claiming that he had been abducted, and are introduced into the world of funk. The band draws its name from the experience of the lead singer Lee, who, in fact, consumed a martian—and enjoyed it too. He wanted to share this newfound joy with the world and did so by finding a group of artists who could feel the funk like he did. He shared delicious martian with them, and they discovered they wanted to share it with the world as well.

They have toured the Milky Way, the Andromeda galaxy, and planet Earth as well, chasing after the chance to taste delicious Martian again, and, in the meantime, showing the universe the funky music of Earth and Mars.

With Lee on bass, Leon on the drums, Landen on guitar, Josh on the piano, Lilian as the lead singer, as well as the Saturnian Flaxxon Horn, Libby playing the Sarzax Accordion, Preston on the Zippy Zaap Machine, Tioanna on the Wibble Dap Mrat, and Atticus on the Bongle Dongle Doo, there is no funk they can't play!

Their dance and musical acts are inspired by those of Earth funk musicians, as well as the many musicians and dancers of Saturn, Jupiter, and beyond.

Student Artifact #2

The Topangas

The year is 1976. A group of 10 high schoolers all meet for the first time in detention. Some of them are guilty, a clique of delinquents who are no stranger to detention and being there is like second nature. Some of them however, are not, they're either guilty by association, or falsely accused. They all have their different backstories, full of lore that explains who they are and why they are that way. They all believe that none of them have anything in common whatsoever, how could they?

Rather than just sticking them in a room to sit and "think about what they did," the principal decides to take a different route. A way to get them all to bond, and realize they're much similar than what they think. The "punishment" and learning opportunity is a group project. If uncompleted, they all face the threat of immediate expulsion. They all must combine their