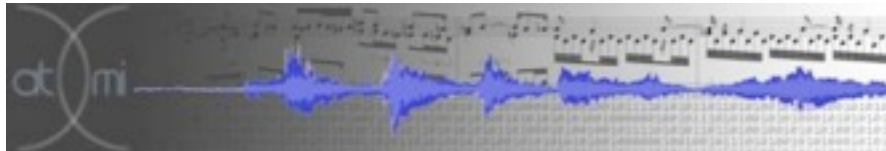


# **Home Schooling Music Technology Overview: A Cumulative Case Study**

**For:**

**Fifty-Seventh National CMS/ATMI/NACWPI/PKL Conference  
October 30-November 1, 2014, St. Louis, Missouri**



**Presenter, Dr. Fred Kersten**

**Thursday, 11:00 AM Ampitheater**

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## ABSTRACT

What music technology instruction, resources, and shared participation exist for students in the home school community? A survey/summary of students utilizing music technology and utilized resources, in home school education situations, was developed and the data will be considered and illustrated during this presentation.

### Research Question:

What music technology, instruction, resources, and shared participation exist for students in the home school community?

### Method of Inquiry

Over 100 contacts were established through:

- \*State-wide home educators networks.
- \*State department home schooling offices.
- \*State education prescribed curriculum review administrators.
- \*Local home school organization networks.
- \*Homeschool music students.

### Research Limitation and Barrier

With so many diverse situations encountered, developing an overview and specific definition of what is the “norm” for music technology in home schools was very difficult!!! Research Overload Data Distribution Frustration Syndrome!

### Topic Impetus Stimulation

David Williams, and Rick Dammers mention reaching non-traditional music students, through technology. They focus on "the other 80 percent in our schools who do not participate in the traditional performing ensembles and music classes." (source--Music Creativity Through Technology <[www.musicCreativity.org](http://www.musicCreativity.org)> An excellent site developed by Rick Dammers and David Brian Williams.)

My question based on their exploratory research of this topic: What about the non-traditional 2,000,000 home school students who do not attend our schools? What is their experience with music technology?

### Value for College Professors

For college music professors it is important to note prior training, and LACK OF TRAINING as many of their best incoming students are from home school situations.

## SUMMARY AND IMPLICATIONS

A. Technology Breeds Technology--New opportunities for home schooling Wide range of diversity of music technology for home schooling from simple notation to digital audio, sequencing and highly complex audio editing.

B. Increase of sophistication of music technology involvement increasingly over the last two years with access to more specific music offerings through online organizations dedicated to home school opportunities.

C. Forecast for more complexity and increasing higher quality of opportunities and level of musicianship as greater focus is made for availability.

D. Increase for MORE student transfer over from public school situations to home school situations and a greater increase of student clientele at all levels with emphasis of utilization of music technology for curriculum core development.

E. Increasing availability of technology supported music opportunities online and through coop organizations for music courses involving technology activities.

F. Little utilization of high end software for notation, sequencing, digital audio editing, and composition.

### **Why Parents Home School?**

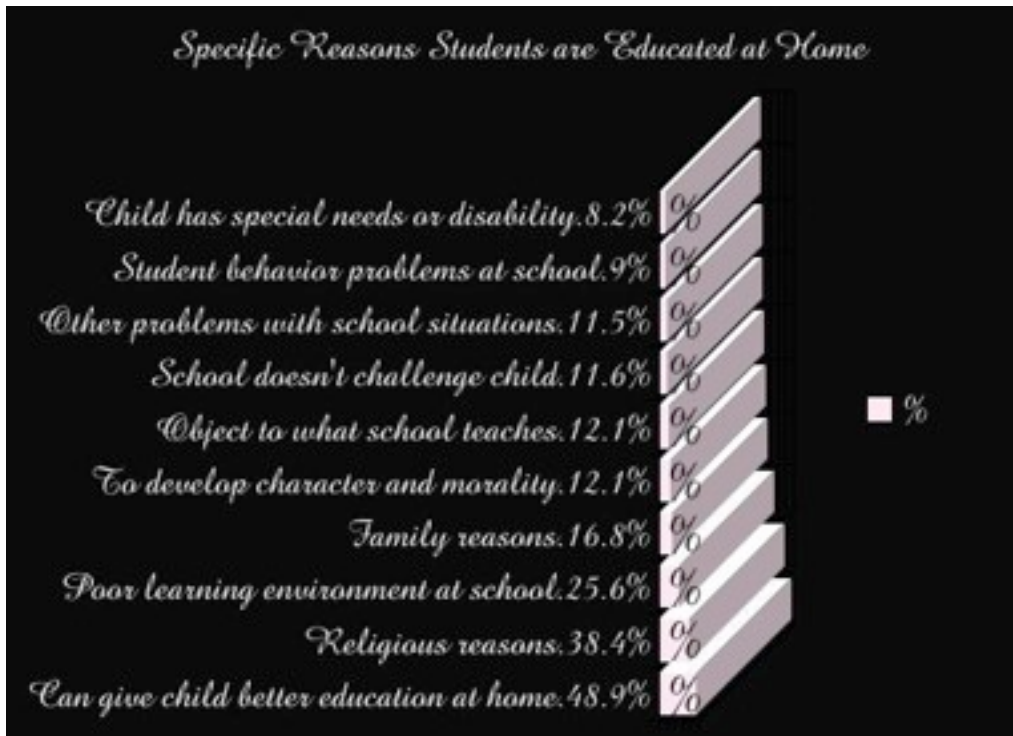
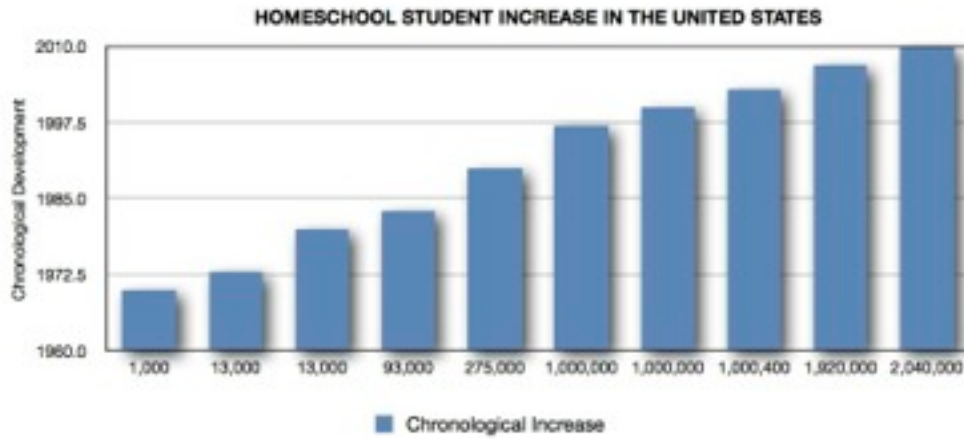
**\*49% -- ability to give their child a better education.**

**\*38% -- religious reasons.**

**\*26 % -- avoid a poor learning environment at school.**

**Bielick, S., Chandler, K., and Broughman, S.P. (2001). *Homeschooling in the United States: 1999* (NCES 2001-013). Washington, DC: National Center for Education Statistics. ([Bielick, Chandler, & Broughman 2001](#)).**

## Supportive Information Collected Through This Research



Music Standards and Performance Indicators (abbreviated) Check-Off Chart					
	TASK 1 Performance/ Improvisation/ Composition	TASK 2 Repertoire Lists	TASK 3 Research/Essay	TASK 4 Reflection	TASK 5 Local (Option)
<b>Standard 1: Creating, Performing, and Participating</b>					
a. Compose simple pieces for at least two mediums					
b. Sing and/or play recreational instruments					
c. Use common symbols (notation) to perform music					
d. Identify and describe the roles, processes, and actions needed to produce professional concerts/productions					
e. Explain commercial music roles					
<b>Standard 2: Materials and Resources</b>					
a. Use traditional, electronic, and nontraditional media					
b. Describe and compare the various services provided by community organizations					
c. Use print and electronic media, to gather and report information					
d. Identify and discuss the contributions of local experts					
e. Participate as a discriminating member of an audience					
f. Understand a broad range of career opportunities					

### Selected Resources and References

\*“Music Education in Homeschooling: Jamie’s Story” in Margaret S. Barrett and Sandra L. Stauffer, *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education* (2012), pp. 115-128. Good overview on problems faced by music students contemplating home school music education

<http://gaitner.wordpress.com/2012/06/25/music-education-and-homeschooling/>

\*”Tim Tebow homeschool law’ gains momentum in Virginia.” [http://www.washingtonpost.com/blogs/answer-sheet/post/tim-tebow-homeschool-law-gains-momentum-in-virginia/2012/01/23/gIQAFYpOO\\_blog.html](http://www.washingtonpost.com/blogs/answer-sheet/post/tim-tebow-homeschool-law-gains-momentum-in-virginia/2012/01/23/gIQAFYpOO_blog.html) Consideration of the Tebow law which allows students to be a part of public school activities (sports, president other activities including music ensembles).

\*New York State Education Department Curriculum and Instruction. *Music Education Standards*. <http://www.p12.nysed.gov/ciai/arts/pub/artsampmusic.pdf> Guideline information on what is provided for possible evaluation of music taught in home situations. (It is the responsibility of each local school district to develop curricula based on these NYS Learning Standards, select textbooks and instructional materials, develop pacing charts for learning (scope and sequence).

Selected Resources and References  
(Continued)

- \* Student Support Services: The official NYSED source for current documents on Home Schooling come from <http://www.p12.nysed.gov/sss/lawsregs/#HomeSchooling>.
  - \*Music@Home materials online. <http://www.jeanstauffer.com> DVDs available for Notation, Staff/Keyboard for many ages.
  - \*Homeschooling Sees Dramatic Rise in Popularity. Statistical support for the increase of the number of American families homeschooling children. by Lindsey Burke. <http://www.heritage.org/research/reports/2009/01/homeschooling-sees-dramatic-rise-in-popularity>
  - \*Home Schooling in the United States:Trends and Characteristics by Kurt J. Bauman. <http://www.census.gov/population/www/documentation/twps0053/twps0053.html> Working Paper Series No. 53, August 2001 of the last census. Characteristics page at: <http://www.census.gov/population/www/documentation/twps0053/twps0053.html#char>
  - \*National Center for Education Statistics: Homeschooling in the United States: 2003 Statistical Analysis Report. Great breakdown of statistical ethnographic backgrounds of homeschooled students. <http://nces.ed.gov/pubs2006/homeschool/characteristics.asp>
  - \*The Lancaster Academy for the Performing Arts. <http://www.lancasteracademy.org> A good independent organization providing classes for Grades 1-12 participating in the arts.
  - \*Music Creativity Through Technology ([www.musiccreativity.org](http://www.musiccreativity.org)) An excellent site developed by Rick Dammers and David Brian Williams regarding “the other 80% of students (NTMs--Non-Traditional Music Students) involved in secondary grades who many not be involved in the traditional music program and opportunities to reach these students through technology.
- Bielick, S., Chandler, K., and Broughman, S.P. (2001). Homeschooling in the United States: 1999 (NCES 2001–013). Washington, DC: National Center for Education Statistics. ([Bielick, Chandler, & Broughman 2001](#)).

## About Dr. Fred Kersten

Dr. Fred Kersten is currently an Online Graduate Facilitator for Boston University. He works with graduate music education majors around the world who are completing their masters and doctorate degrees in music education.

Fred holds five degrees in music, music education, and administration. He received the B.S. and M Mus degrees from Crane School of Music in Potsdam, New York. His M.S. in Elementary Education and Certificate of Advanced Study (six-year diploma) in School Administration are from SUNY, New Paltz in New York. The Doctorate (D Ed) in music education/administration was awarded by The Pennsylvania State University.

A veteran of public school music teaching in Choral, General and Instrumental areas, Fred has taught music from Nursery, and Kindergarten through Graduate Levels. His doctoral dissertation focused on Music for the Visually Impaired and was developed from his many years of teaching music to students with exceptionalities.

Interest in the recorder as a performing instrument led to study at Indiana University and he authored a book on Teaching Recorder that has been published by NAFME. His performance repertoire includes Bach, Handel, Telemann, and the vast repertoire of classical recorder literature.

His current interests are focused on music technology, and recorder performance. He presents nationally for CMS, ATMI, TI:ME, NAMM, and NAFME.

