



Santa Rosa City Schools Course Proposal: Ethnic Studies: Mariachi Ensemble

Proposal Submitted By: Erik Ohlson

Needs Statement: Discuss how this course fits into your Site and/or the District's goals. Attach minutes of meetings where this course was approved at site or district leadership meetings.

Many students and families within our community listen to and enjoy mariachi music and students at Elsie Allen High School have expressed interest in starting a Mariachi Ensemble, as one does not exist in our course catalog. In the past, students have had access to Mariachi through clubs that only last until the students running it graduate. Creating a class built around this which aligns with the new CA Visual and Performing Arts Standards as well as the Ethnic Studies standards will allow our VAPA class offerings to better reflect the experiences and funds of knowledge found within our students and families.

Previous board reports include the plan to increase course offerings in order to provide a clear path to meet the ETHS graduation requirement in a way that best supports our students' personal and academic interests. Creating this class aligns with LCAP Goal 1: Provide a coherent, rigorous and relevant teaching and learning program to graduate college and career ready students.

Graduation Requirements: Specify which requirement is met.(High School only)

This course satisfies 10 Visual and Performing Arts. This course concurrently meets the Santa Rosa City Schools' district requirement for Ethnic Studies.

UC a-g Requirements: Specify which requirement is met. (High School only)

f - Visual and Performing Arts

Explain the rationale for course addition or modification. How does this fit in with district/site goals. If this course is replacing a current course, which course is it replacing and why? Will this course require new sections? Be explicit.

As a 2nd year music option, this course provides a space for intermediate students who may not be served by beginning or advanced courses. Also, this course could help students wanting to fulfill their Ethnic Studies requirement within a VAPA elective. This could replace a Band, Chorus, Guitar, Piano, or other music section. It could also become a new course and a new section if there is funding available, but that would not be required.

Explain the measurable learning outcomes

Students will gain further skills in singing and playing instrumental music, and will spend time writing, responding to, and performing music all while connecting the music to their lives and their experiences. They will take time to study the history of Mariachi music in regions of Mexico, humanizing the people who pioneered this music and honoring the cultural wealth they brought. Throughout the school year students will analyze Mariachi within the categories of race, ethnicity, gender, sexuality, class, and nation. Finally, this course will use a bilingual textbook in English and Spanish, allowing easier access to music curricula for English Learners in an effort to reach LCAP Goal 1: Identify, create and focus support for all students, paying special attention to predominate subgroups of students including English Learners, students with learning disabilities, students with social and emotional needs, and students who need support to meet academic standards.

Course Description (To be used in the course catalog)

Students will gain further skills in singing and in instrumental music as they learn the history and culture of Mariachi while exploring their own experiences in relation to them. Students will spend time writing, responding to, and performing music while connecting the music to their lives and their experiences to the music. They will take time to study the history of Mariachi music in regions of Mexico, humanizing the people who pioneered this music and honoring the cultural wealth they brought. Throughout the school year students will analyze Mariachi within the categories of race, ethnicity, gender, sexuality, class, and nation.

Detailed Course Design

(Course design should include the objectives, activities, assessments, and standards to be addressed in this course.)

The course is designed as a set of 4 long form projects which overlap throughout the school year, taking 1-3 quarters depending on the needs of the students. After an introductory unit to learn about the tenets of Ethnic Studies, students will explore Mariachi through these projects which move through all of the process components found in the 4 Anchor Standards of the CA Visual and Performing Standards of Creating, Performing, Responding, and Connecting:

Creating 1: Generate and conceptualize artistic ideas and work.

Creating 2: Organize and develop artistic ideas and work.

Creating 3: Refine and complete artistic work.

Performing 4: Select, analyze, and interpret artistic work for presentation.

Performing 5: Develop and refine artistic techniques and work for presentation.

Performing 6: Convey meaning through the presentation of artistic work.

Responding 7: Perceive and analyze artistic work

Responding 8: Interpret intent and meaning in artistic work

Responding 9: Apply criteria to evaluate artistic work

Connecting 10: Synthesize and relate knowledge and personal experiences to make art.

Connecting 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Project Layout (summarized):

While there is a suggested order of the projects below, they can be done in any order. The projects are set up to build knowledge and experience in one area that is transferable to another, culminating in a concert in the 2nd semester of the school year.

The suggested order of projects:

- INTRODUCTION: An overview of Ethnic Studies and introduction to Mariachi Music through class playing (from experienced students) and responding (from all students)
- Answering first set of essential questions while learning about the cultural wealth model, reading and playing music in class and at home (based on what is best for the makeup of the class)
- Students choose 1-3 songs representing themselves to share with the class, connecting to the first project
- MARIACHI IDENTITY: Students will utilize their understanding of cultural wealth to choose a song that connects with them and they intend to perform in the class (together or solo) and research more deeply on the history of the song, its performances, the songwriter(s), their lives, and any other information that can help them create new context for the performance of the music
- This research will help the student grow knowledge around the ideas of race, identity, intersectionality, empathy, and culture in the context of the song they are researching
- It will also help them to better understand their own relationship with Mariachi in other time period(s) and current day
- CORRIDO RESEARCH AND CREATION: Students will utilize their growing research skills and new understanding of identity and Mariachi to discover Corridos, analyze their musical elements/aspects, and write their own
- Students will learn to break down the elements/aspects of music through the songs chosen in the Introduction, developing a system for doing this more efficiently and collaboratively
- Students will finally apply this system to Corridos they find, deciding as a class the musical elements commonly found in Corridos as well as the lyrical content
- Finally, students will take this information and utilize it to write their own Corridos to the level that best suits their musical abilities (lyrics, melody, harmony, or even a full song with orchestration)
- Based on the amount of time available, students may also perform their Corridos (or work with other students to perform for them) in class, during school, in public, or via an audio or video recording, live or produced.
- IN DEPTH ANALYSIS: Students will utilize the analysis tools developed in the first part of the Corrido to gain further understanding of the Mariachi music chosen in the MARIACHI IDENTITY project
- Students will apply this system to the Mariachi song(s) they have chosen in the first project to help better understand the Mariachi music they connect with and possibly why those connections exist
- Students will utilize this analysis and research to become the “expert” of the song for the class, leading the rehearsals and performance choices for that song as they prepare it for public performance
- STUDENT-CREATED CONCERT: Students will research the public performance of Mariachi through the lens of ETHS to better understand how it relates to tenets of ETHS such as: Counter-narrative, Systems of power, Social justice, Social action, Healing, and Transformation
- Specifically, students will research rubrics from Mariachi festivals and analyze the narrative, systems of power, and social justice and action taking place (or being held)

back) in the use of these rubrics to shape performances of Mariachi by other HS music groups

- Students will take these rubrics, their analyzation tools, and knowledge gained from their collected research to develop their own rubric based on their own sets of values, which they can then utilize to evaluate their musical performances as they prepare for the artistic aspects of the concert
- Students will also review the many logistical aspects of concert creation, reviewing their individual strengths and how they can be utilized to create a concert that emphasizes their hard work and promotes their values
- The concert will build off the knowledge gained in previous projects to allow the students to create new context for the performance beyond it being a “class requirement” while also allowing them to decide how it could be used as action, healing, and transformation.

Key Assignments (by Standard)

CREATING:

- Students will develop a rubric for the performance of music based on the specific skills required for playing their instrument in Mariachi
- Students will practice the improvisation of melodies in different keys, based on the songs they are studying (tempo, time signature, style)
- Students will practice the improvisation of rhythmic accompanying figures/patterns, based on the songs they are studying (tempo, time signature, style)
- Other assignments as they arise throughout the year

PERFORMING:

- Students will review musical exercises around current song being studied
- Students will develop a rubric for the performance of exercises and songs based on the specific skills required for playing their instrument in Mariachi
- Students will share and utilize rubrics for their instruments, as well as develop rubrics for group performances
- Students will perform parts of the song in small groups for each other, to be scored against the rubrics they developed
- Students will listen to and provide feedback for each others performances, to be scored against the rubrics they developed
- Students will record their group performances, then listen to and provide feedback to the group on areas of strength and growth within the context of this recording
- Other assignments as they arise throughout the year

RESPONDING

- Students will develop a rubric to recognize the musical elements within a song
- Students will develop a rubric to differentiate between musical elements that are specific to songs within Mariachi and Mexican Culture
- Students will listen to music within each class period (provided by the teacher, or themselves) and utilize their rubrics to guide their own listening
- Students will share and discuss their findings after listening to recordings, as well as live performances of their classmates and other musicians
- Students will apply their rubrics to performances and recordings of music they experience outside of class time
- Other assignments as they arise throughout the year

CONNECTING

- Students will learn about the cultural wealth model and analyze the historical context of the writers, performers, musicians, artists, and people connected to the music they are performing from within the cultural wealth lens
- Students will examine Mariachi within the categories of race, ethnicity, gender, sexuality, class, and nation
- Students will be asked to analyze their own experiences, and those of their families, in relation to Mariachi, as well as within the categories of race, ethnicity, gender, sexuality, class, and nation
- Students will learn about Mariachi as a celebration of cultural heritage--a way to express the joys, struggles, accomplishments and growth as a people
- Students will be asked to connect and trace the influence of traditional Mexican and Latin American music to modern music, looking at connections related to purely musical aspects (melodies, choro structures, instrumentation, et cetera) as well as how music was and is being used for recurring actions for social justice, counter-narratives, community solidarity, et cetera.

Projects:

Understanding Ethnic Studies through performing arts. What is Ethnic Studies? (First 4 weeks)

During the first 4 weeks of the class, while students are often shifting classes and getting settled into new procedures, students will work through common logistics of checking out instruments, reviewing classroom procedures, reviewing warm-ups and music, and learning the history, purpose, and tenets of Ethnic Studies by exploring key ideas of identity and its social construction, as well as race, ethnicity, and national origin. Students will learn Tara Yosso's Cultural Wealth Model so that they can better understand themselves, others, and--within mariachi-- role music has played in our history. Students will explore the role of performing arts as an expression of self, the power of telling their own stories and sharing them through performance. Students will become accustomed to playing together and presenting to each other and the class in a low-stakes, supportive environment.

Essential Questions (underlined) and assignments (within VAPA Standards):

- What is identity? How do we define ourselves? What makes up your identity?
- What is the difference between race, ethnicity, national origin?
- What is the cultural wealth model?
- Why is music a powerful and important medium within U.S. culture?

Pe4.1: How do performers select repertoire? (4-5 times a week, 3 weeks)

- Students will review all of the songs they have music available to learn
- Students will listen to, play through, and roughly analyze the music available to them
- Students will take note of songs they find connections with for later projects

Core Assignments:

- Students will investigate cultural perspectives, community ideas, and personal beliefs. (Cn10)
- Students will study the basic components of performing Mariachi. (Pe4.1)

- Students will choose a set of 1-3 songs which represents their identity. They will present these in small groups or to the whole class during this and the next project, Mariachi Identity. (Cn11)

MARIACHI IDENTITY (½-1 Quarter):

To study the stages of Mariachi History, as well as find their own identity in relation to Mariachi, students will explore elements of their identity in relation to music, their school, their community, and mariachi. Armed with this knowledge they will find examples of various musical selections of a given time period/style/area of Mariachi music that connect to this identity and explore them at greater depths, linking them to any political or cultural developments of the time (in Mexican, Californian, or American Culture) and relating them to similar modern day event(s). Ideally, part of the research will involve seeking perspective from a local Mariachi musician, historian, or culture-bearer. Students will present their findings in class to show the depth of cultural and musical influences available locally, providing greater exposure to the History of Mariachi and our world.

Essential Questions (underlined) and assignments (within VAPA Standards):

Cn10: How do musicians make meaningful connections to creating, performing, and responding? (2-3 times a week, 3-4 weeks)

- To better understand themselves through an ETHS lens, students will review and explore these questions:
 - How has race been socially constructed in music?
 - How does music impact how a person identifies themselves?
 - Why do people write, perform, and listen to music? How and why has music been an important vehicle for sharing stories and histories?
- **OUTCOME:** Students will have a clearer idea of their musical identity, be better able to articulate musical elements that interest them

Cn11: How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding? (1-2 times a week, 4-6 weeks)

- Students will move beyond the “searchable” information of a style/period/area of Mariachi Music by comparing the musical elements and lyrical content to historical events, viewing the song(s) through applicable ETHS tenets such as:
 - Identity
 - Intersectionality
 - Empathy
 - Community solidarity
 - Culture
 - Counter-narrative
 - Systems of power
 - Social justice
 - Social action
 - Healing
 - Transformation
- **OUTCOME:** Students will have a deeper understanding of a style/period/area of Mariachi Music and how it relates to their identity

CORRIDO RESEARCH AND CREATION (1-2 Semesters):

Students will research the creation and use of Corridos within Mexican/Latin American culture, provide an example of a Corrido, and develop their own corrido which they will perform (live or recorded) for the class. The development of their Corrido will involve a personally developed criteria on musical and subject aspects to alter/reconsider as they refine the song and performance. This will culminate in a final performance/recording presented by the end of the school year.

Key ETHS aspects: Exploration of narrative and counter-narratives of Mariachi Music through Corridos

Essential Questions (underlined) and assignments (within VAPA Standards):

- What are the core elements of a Corrido? How does a songwriter communicate their vision?
- What are the elements for a good story, and are those the same as a good song?
- How do we create lyrics that, however creative, remain truthful to our culture?
- How do we create lyrics/stories that resonate with our culture(s) without contributing to stereotypes?
- How can Corridos reflect cultural differences, challenge systems of oppression, and advocate for social change?

Re7: How do individuals choose music to experience? (3-5 times a week, 3-4 weeks)

- Students will research the form of Corridos Tumbados (Urbanos) and answer the questions: What parts of the lyrics makes this a Corrido?
- Students will find examples of Corridos to share in class alongside their answers to the above question
- Students will provide 3 examples of songs/artists of any type they are currently listening to and share out with each other in class over the first 8 weeks of classes
- Students will evaluate their own musical choices, as well as their peers, through the lens of ETHS by asking: How does social positionality and intersectionality inform one's choices about music to experience?
- OUTCOMES: Students will have these evaluations, so each student can refer back to them when composing their own Corrido, as well as exposure to a wider variety of music.

Re8: How do we discern the musical creators' and performers' expressive intent? (2-3 times a week, 3-4 weeks)

- Students will create an analysis tool to help recognize and classify the aspects/elements of music in a given song (Such as Melody, Rhythm, Timbre, Harmony, or these from IB Music: Melody, Harmony, Rhythm, Form, Texture, Medium, Context)
- Students will apply this analysis to find examples of Corridos, discovering the shared qualities across the songs they find and share together
- Students will then focus on the Content and Context of the music/lyrics of Corridos through the lens of ETHS by asking: How do musicians use their art form as a means to express their experiences and the world around them?
- OUTCOMES: Students will be able to analyze musical elements of songs and define the musical AND contextual elements of a chosen Corrido and their lyrics

Cr1: How do musicians generate creative ideas? (starting from week 1, 1-2 times a week, 6-10 weeks)

- Students will choose a musical element they most easily identify and can work with (i.e. melody, rhythm, harmony) and free write/record ideas based in that element
- Students will then explore the generating of these first ideas through the lens of ETHS by asking: To what degree does cultural identity and sense of self as a cultural being inspire the creative ideas generated by a musician?
- Finally, Students will choose moments from history and/or their own lives and freely write lyrics or a song element (melody, rhythm, harmony structure) relating to it.
- Students may also return to previous ideas and revise, redo, or expand upon them.
- OUTCOMES: Students will have a large set of various musical ideas to pull from, as well as some insight on their own cultural identity and how it influences their generation of musical ideas.

Cr2: How do musicians make creative decisions? (2-3 times a week, 3-4 weeks)

- Students will take their creative ideas and add new elements to accompany them
- Students will explore, through the lens of ETHS, how their creative choices are influenced by their expertise, context, and expressive intent, by asking: What aspects of my own identity, cultures, and the intersectionality of these influence the melodies, rhythms, timbres, and harmonies I fit together in my musical choices?
- Students will take these explorations and use them to guide the expansion of their first musical ideas, as well as the expansion of these accompaniments
- OUTCOMES: Students will have a greater understanding of their own identity, as well as accompanying idea(s) to their initial musical ideas

Cr3.1: How do musicians improve the quality of their creative work? (2-3 times a week, continually throughout the remainder of the semester/school year)

- Students will develop and apply criteria to critique, improve, and refine their more developed musical ideas
- Students will share their criteria together, exploring how their criteria could influence and change their outcomes as well as the previous question: What aspects of my own identity, cultures, and the intersectionality of these influences how I critique my musical choices?
- OUTCOME: Students will have a method to critique, improve, and refine their more developed musical ideas, which they will continue to do throughout the process

Cr3.2: When is creative work ready to share? (1 times a week, continually throughout the remainder of the semester/school year)

- Students will share final versions of their corridos, either complete or as melodies and chordal accompaniments for those melodies with lyrics, demonstrating an understanding of how to develop and organize personal musical ideas.
- Students will take critiques and continue to revise as needed/desired until the end of the school year.
- OUTCOME: Students will explore empathy while providing critiques of their peers works when compared to example corridos

Re9: How do we judge the quality of musical work(s) and performance(s)?

- Students will look at the Corridos found and created through the lens of ETHS by asking: How do cultural norms influence how we judge the quality of musical work and performance?
- Students will finalize their own values in a final version of their criteria as a counter-narrative to other found rubrics and critiques of music found in schools,

festivals, and other media, analyzing how the systems of power in schools, the music industry, or elsewhere shape the performance of Corridos

IN DEPTH ANALYSIS (1 Quarter):

Students will analyze a Mariachi musical selection of their choice and determine which musical elements of that specific style of Mariachi are evident, demonstrate how those elements make this music unique to Mariachi and duplicate those elements via performing a short selection of their own. In this way, students explore various styles of Mariachi, produce a document or presentation demonstrating their depth of understanding (fund of knowledge) on the techniques on their specific instrument needed to create specific styles, as well as how to apply these ideas in a performance.

Key ETHS aspects: students will consider mariachi as a vehicle for self-expression (narrative, counter-narrative), and as a means of showing solidarity and exploring intersectionality.

Essential Questions (underlined) and assignments (within VAPA Standards):

Pe4.1: How do performers select repertoire? (1-2 times a week, 2-3 weeks)

- Students will review all of the songs they have music available to learn, as well as discover lists of songs from judged Mariachi festivals and their families and/or local communities
- Students will compare these lists through the lens of ETHS by asking: To what degree can performers select repertoires to inspire a sense of cultural pride, challenge social norms, or specifically demand social change?
- OUTCOMES Students will have multiple lists of repertoire they can choose from, visit the realities of learning music by ear instead of via sheet music, and understand as a group which values they share and wish to promote through their choice of music for public performance

Pe4.2: How does understanding the structure and context of musical works inform performance? (1-2 times a week, 2-3 weeks per song)

- Students will utilize the analysis tools created in the first part of the Corrido project to analyze the music they are learning to perform
- Students will research the lyrics, authors, and past performances of the song to create context around their performance
- Students will guide their research through the lens of ETHS by asking: How does the time and setting of a musical work's performance(s) inform performance?
- OUTCOME: Students will have a deeper understanding of the context of the music they are performing to guide their own performance

Pe4.3: How do performers interpret musical works? (1-2 times a week, 2-3 weeks per song)

- Students will utilize the research and recordings of past performances (or of guest artists) to inform their analysis of the musical aspects of their chosen songs, focusing on details such as how rhythmic alterations can adjust the "style" of the music beyond what is available on written sheet music
- Students will make adjustments to their own performances while looking through the lens of ETHS by asking: What aspects of performance are informed by an artist's cultural wealth?

- **OUTCOME:** students will have a deeper understanding of the intricacies of performance while also developing (or discovering) their own cultural wealth within themselves and their community

STUDENT-CREATED CONCERT (1-2 Semesters)

Students will discuss, plan, and execute all of the aspects of a Mariachi concert in a collaborative effort with other student groups on campus, or by themselves. Students will develop a method for evaluating what makes a highly enjoyable, authentic, and successful concert that is well attended, which they will use to guide their work and assign logistics to members of the class based on their strengths. They will also create and apply a rubric to monitor growth and success as an ensemble as well on their own parts, utilizing assessment via video recordings of themselves (individual and group) in process and at the performance. Their performance goal at the concert is to perform selections of their choosing at or above the “Intermediate” level for Music Standard MU:E.Pr6.

Key ETHS aspect: Action. Students will utilize Community solidarity around their own Cultures and Identities, showcased through music and performance. By creating their own rubrics and measures of evaluation they will also analyze Systems of Power that measure “performance quality” of Mariachi performances, such as festival rubrics, and decide how their own evaluations are similar and different. Questioning why those differences exist and what values are at the root of them, students can then choose to utilize their concert as collective action or a counter-narrative against other school performance models.

Essential Questions (underlined) and VAPA Standards:

- How do we combine our work to create a comprehensive concert?
- How do we use technology (lights, sound, video, etc.) to enhance our concert?
- How do we create costumes, makeup, props and furnishings for our concert?
- How do we finance our concert?
- How do we market our concert in a way that can engage the community?
- How do we access the cultural wealth of our community to support our concert
- How is our concert an example of a counter-narrative?

Pe4.2: How does understanding the structure and context of musical works inform performance? (1-2 times a week, 2-3 weeks)

- Utilizing the work from their in-depth analysis, each student will provide structural and stylistic elements of a song the group has chosen to perform
- Students will decide on which pieces to program and how to perform them (“authentically,” or through their own interpretation) through the lens of ETHS by asking: How can mariachi be used in direct response as a counter to the dominant narrative?
- **OUTCOME:** Students will have “Experts” in class to guide each other through aspects of a song as they work through their interpretation of the music based in their values as a musical group, as well as the narrative they are hoping to create around their performances

Pe4.3: How do performers interpret musical works?

- Students will research (through collection of video/audio performances) how Mariachi performances are presented and review these performances from a lens of dominant narratives and counter-narratives by answering the questions
 - Who are these performances for?

- Where did the styles of dress come from?
- How are we “expected” to look? Who created these expectations?
- Who do we represent in our performance?
- Students will decide on the stylistic details of their group performance(s) while looking through the lens of ETHS by asking: What are aspects of “authentic” performance(s) that are essential to preserving the original intent(s) of a musical work, and what can be added, removed, or altered to match the identities of the members of the group as well as the group itself.
- OUTCOMES: Students will decide together on their dress, repertoire, and performance details around the concert

Pe5: How do musicians improve the quality of their performance? (2-3 times a week, 3-4 weeks per song, but variable based on difficulty for group)

- Students will find rubric(s) of performance of Mariachi Music from a local/state/national festival to review
- Students will look at the found rubric(s) through the lens of ETHS by asking: How do cultural norms influence how we judge the quality of musical work and performance? Who creates the rubrics that measure “performance quality” for Mariachi?
- OUTCOME: Students will develop their own rubric for this concert which matches their own context and values, and will utilize it regularly as they rehearse songs for their performance(s).

Pe6: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? (2-3 times a week, 3-4 weeks per song, but variable based on difficulty for group)

- Students will take all of the information and tools developed over the previous standards and judge recordings of their performances together
- Students will look at their judging and the idea of their performance through the lens of ETHS by asking: What are audiences for school performance and how do their expectations change the context and manner of their performance(s)? What are the responses of audiences and the cultures and systems of power that shape those responses in different performance settings?
- OUTCOME: Students will decide what they will promote through their performance and how the setting will create anxiety or comfort with their intended audience.

Budget- budget figures must be included even if they are an estimate.

Projected Costs	Start-up	Ongoing
Personnel (Not to include classroom instructor unless a new section is needed)	None, unless a new section is needed at a site	None, unless a new section is needed at a site
Instructional Material Supplies per student (textbooks, software, etc.)	\$1000, but Books can be borrowed from other sites, or be purchased for the school	\$50/yr for replacing books as they are needed. Costs can be reduced through duplicating student copies
Instructional Material Supplies per student (textbooks, software, etc.)	\$0 - Most Instruments can be taken from current inventory,	\$100/yr for consumables

	repaired within current budget allotments, or moved from other sites to accommodate new program	(strings, valve oil/grease, cleaning)
Instructional Material Supplies per student (textbooks, software, etc.)	\$1500 for Specialized instruments for Mariachi (H. JIMENEZ LGTN2 EL TRONIDO GUITARRON, H. JIMENEZ LV2 QUETZAL VIHUELA)	Part of the consumables listed above
Services (training, equipment maintenance, contracts, etc.)	\$500 Mariachi training from the Luther Burbank Center	Should be done again for teachers attempting to add this to their course offerings
Capital Outlay (remodeling, technology, etc.)	None	None
Total Projected Costs	\$3000	\$150/yr

Instructional Materials- must include estimate for new materials even if none have been selected. Place in chart above.

Type	Publisher	Title	ISBN	Author	Copyright	# Have/Need
Text	Kjos	Mariachi Mastery - Score	0849734 649	Jeff Nevin	2006	0/1 \$39.95
Text	Kjos	Mariachi Mastery - Violin	0849734 576	Jeff Nevin	2006	0/10 \$16.95 \$169.50
Text	Kjos	Mariachi Mastery - Viola	0849734 584	Jeff Nevin	2006	0/2 \$16.95 \$33.90
Text	Kjos	Mariachi Mastery - Cello	0849734 630	Jeff Nevin	2006	0/2 \$16.95 \$33.90
Text	Kjos	Mariachi Mastery - Bb Trumpet	0849734 592	Jeff Nevin	2006	0/8 \$16.95 \$135.60
Text	Kjos	Mariachi Mastery - Harp	0849734 606	Jeff Nevin	2006	0/1 \$16.95
Text	Kjos	Mariachi Mastery - Armonia	0849734 614	Jeff Nevin	2006	0/8 \$16.95 \$135.60
Text	Kjos	Mariachi Mastery - Guitarron	0849734 622	Jeff Nevin	2006	0/2 \$16.95 \$33.90
Text	Kjos	Mariachi Mastery Songbook - Guitarron	978-0-8 497-354 8-6	Jeff Nevin	2017	0/4 \$9.99 \$39.96
Text	Kjos	Mariachi	978-0-8	Jeff Nevin	2017	0/1 \$24.99

		Mastery Songbook - Score	497-354 9-3			
Text	Kjos	Mariachi Mastery Songbook - Armonia	978-0-8 497-354 7-9	Jeff Nevin	2017	0/8 \$9.99 \$79.92
Text	Kjos	Mariachi Mastery Songbook - Harp	978-0-8 497-354 6-2	Jeff Nevin	2017	0/1 \$9.99
Text	Kjos	Mariachi Mastery Songbook - Violin	978-0-8 497-354 3-1	Jeff Nevin	2017	0/10 \$9.99 99.90
Text	Kjos	Mariachi Mastery Songbook - Viola	978-0-8 497-354 4-8	Jeff Nevin	2017	0/2 \$9.99 18.98
Text	Kjos	Mariachi Mastery Songbook - Bb Trumpets	978-0-8 497-354 5-5	Jeff Nevin	2017	0/8 \$9.99 79.92

Funding Source(s) for Costs and Instructional Materials

Grants (indicate specific grant and grant timeline)	Annual Elsie Allen Foundation Grants for support in purchase of instruments, should there be lack of departmental funds
Categorical Funds (include related programs)	SPSA Funds from LCAP Goal 1: \$1000 for bilingual textbooks to support english learners SPSA Funds from LCAP Goal 3: \$500 for Professional Development in Mariachi Conferences
Career Technical Education (must be for an approved CTE course)	N/A
Department Funds	\$1500 for specific Mariachi instruments: 1-2 Vihuelas and 1-2 Guitarrons
Other (be specific)	John Jordan Foundation, Music for Schools (for instrument borrowing), School's Plus for categorical/exceptional funding happening annually

Appendix of Additional Documents

*** Required additional documents include meeting minutes where the course was discussed and approved**

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VAPA - Mariachi

District Principal Review and Approvals:

Principals' Signatures	Site	Approved / Not Approved
	Elsie Allen High School	Approved
	Maria Carrillo High School	Approved
	Montgomery High School	Approved
	Piner High School	Approved
	Ridgway High School	Approved
	Santa Rosa High School	Approved

District Department Chair Review and Approvals:

Department Chair Signatures	Site	Approved / Not Approved
	Elsie Allen High School	Approved
	Maria Carrillo High School	approved
	Montgomery High School	approved
	Piner High School	approved
	Ridgway High School	APPROVED
	Santa Rosa High School	APPROVED
Heather Garcia-Ross	Educational Services	Approved