Unit 1: Who are we teaching? How are the musical? How do we promote a positive learning environment?

**Students & Context:** Music learning is person and context driven. (Eunice Boardman, 2002; Catherine Fosnot, 1996)

**Students:** Students learn best when their needs, backgrounds, perspectives and interests are reflected in the learning program. (John Dewey, 1938)

**Students & Teachers:** Effective teaching involves acquiring relevant knowledge about students and using that knowledge to inform curriculum work, classroom teaching, and assessment. (Gloria Ladson-Billings, 1995; Evan Tobias, 2013; Mark Campbell, Linda Thompson and Janet Barrett, 2010)

**Music as Knowledge and Social Function:** Music has many functions in human society. Comprehensive music curriculums address multiple functions of music and develop students' understanding of how self and society use music. (Martin Clayton, 2008; Alan Merriam, 1964)

**Nature of Knowledge:** See Constructivism: A theory of learning for music teaching.

**Musical Intelligence and Social Roles:** Musical intelligence is *role driven and depth driven.* (Bennett Reimer, 2003)

**Teacher Thinking and Action:** It is what teachers think, what teachers do, and what teachers are at the level of the classroom that ultimately shapes the kind of learning that young people get. (Andy Hargreaves and Michael Fullan, 1992)

**Positive Learning Environments.** To create positive and inclusive environments for learning, effective teaching mindsets involve empathy and an understanding of the components of intrinsic motivation, student self-worth and self-efficacy and the need for student self-determination and autonomy. (Robert Brooks, 2007)

**Cultural Relevant Pedagogy:** Students and Musical Learning: To make learning relevant, teachers create bridges between students’ home and school lives. Teachers use cultural referents, frames of reference and performance styles to construct knowledge, skills, and attitudes (Geneva Gay, 2000; Gloria Ladson-Billings, 1994).

Unit 2: What are we teaching? How do we engage students in learning? How do we deepen learning through instruction?

**Music, Culture, & Society:** Music and its role in society is context and culturally dependent. (Gregory, 2007)

**Music, Culture, & Society:** How people use, perform, compose, listen and think in about music is a matter of culture. (Netl, 1980, Patricia Sheehan Campbell, 2002)

Across most cultures, music functions
- to express emotion
- for aesthetic enjoyment
- for entertainment
- communication
• physical response
• enforcement of conformity to social norms
• validation of religious ritual
• for continuity and stability of culture
• as integration of society
  (Alan P. Merriam, 1964)

Subject Matter Competencies: To develop competency in a subject matter, students must:
• have a deep foundational knowledge
• understand facts concepts, and skills in the context of a conceptual framework
• organize knowledge in ways that facilitate retrieval and application.
  (Bransford & National Research Council, 2000)

Subject Matter Content: We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development. (Jerome Bruner, *Toward a theory of instruction*, 1966)

Thinking in a Subject Matter: To instruct someone… is not a matter of getting him to commit results to mind. Rather, it is to teach him to participate in the process that makes possible the establishment of knowledge. We teach a subject not to produce little living libraries on that subject, but rather to get a student to think mathematically for himself, to consider matters as an historian does, to take part in the process of knowledge-getting. Knowing is a process not a product.
  (Jerome Bruner, *Toward a theory of instruction*, 1966)

Thinking in a Subject Matter: Individuals make connections between pieces of knowledge and organize it into sensible and meaningful ways. To develop understanding of musical structure and context, students need help in constructing perceptual skills, practicing them, reflecting on their use, and placing them a context. (Eunice Boardman, 2002, Jackie Wiggins, 2015)

Thinking in a Subject Matter: To lay a foundation for conceptual understanding as a basis for abstract thinking, student needs experiences in:

Comparing/Contrasting
Describing & Summarizing
Representing nonlinguistically
Cooperative decision making
Predicting
Responding to questions within frameworks
  (Bransford & National Research Council, 2000)

Artistic Literacy: Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Artistic literacy emerges out of mindful engagement that involves imagination, investigation, construction, and reflection. (National Coalition for Core Arts Standards, 2014)

Artistic Processes. Artistic processes define and organize the link between the art and the learner, and include: creating, performing, responding, and connecting (National Coalition for Core Arts Standards, 2014)

Artistic/Creative Practices. A student engaged in creative practices:
• Imagines a mental image or concept.
• Investigates and studies through exploration or examination.
• Constructs a product by combining or arranging a series of elements.
• Reflects and thinks deeply about his or her work (National Coalition for Core Arts Standards, 2014)

Arts Success and Achievement through Creative Practices. Success and achievement in the arts demands engagement in the four fundamental creative practices of imagination, investigation, construction, and reflection in multiple contexts. These meta-cognitive activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration. (National Coalition for Core Arts Standards, 2014)

Conceptual Understanding in Music: We hold in our minds a concept of, or a schema for, music and all that it entails. This how we are able to understand what music is. (Jackie Wiggins, Teaching for music understanding, 2001.)

Conceptual Understanding in Music: Music is sound—not symbols, diagrams, formulae, idiomatic practices or skills. [Manhattanville Music Curriculum Project (MMCP Synthesis; a structure for music education), 1970]

Conceptual Understanding in Music: Notation is only a coding device, a storage and retrieval thing. It’s a system for translating musical ideas for future recall, not for acquiring or developing musical sensitivity or sensibility. [Manhattanville Music Curriculum Project (MMCP Synthesis; a structure for music education), 1970]

Creativity: Musical creativity is a thought process; it is the engagement of the mind in the active, structured process of thinking in sound for the purpose of producing some product that is new for the creator. (Peter Webster, Creative thinking in music, 2002)

Creative Thinking: As a thought process, musical creativity involves: (1) a problem solving context, (2) convergent and divergent thinking skills, (3) stages in the thinking process, (4) some aspect of novelty, and (5) usefulness of the resulting product. (Peter Webster, Creative thinking in music, 2002)

Traditional Principles of Music Teaching

“sound before symbol”
“concrete before abstract”
“musical concepts before ‘common practice’ theory”

Unit 3: How shall we organize teaching? How do we create curricula? How do we engage students in learning? How do we deepen Learning through Instruction?

Subject Matter Integrity: We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development. (Jerome Bruner, Toward a theory of instruction, 1966)

Framing Knowledge/Curriculum: We do not learn from experience...we learn from reflecting on experience. (John Dewey, Experience and education, 1938).

Framing Knowledge/Curriculum: To develop students’ musical understanding, teachers must: (a) design curriculum around deep foundational ideas; (b) create learning experiences within the
context of a conceptual framework; and (c) organize knowledge in ways that facilitates retrieval and application. (Bransford & National Research Council, 2000)

Framing Knowledge/Curriculum: Central to curriculum frameworks are using developmentally appropriate questions that focus on complex reasoning. (Bransford & National Research Council, 2000)

Framing Knowledge/Curriculum: From the perspective of teaching, a curricular framework will more efficiently and effectively support student learning. (Bransford & National Research Council, 2000)

Criteria for Designing Curricular Experiences: We might ask, as a criterion for any subject . . . whether, when fully developed, it is worth an adult's knowing, whether having known it as a child makes a person a better adult. If the answer to both questions is negative or ambiguous, then the material is cluttering the curriculum. (Jerome Bruner, *The process of education*, 1960, p.52)

Criteria for Designing Curricular Experiences. A well-designed curriculum that promotes artistic literacy and lifelong learning is comprehensive, relevant, sequential, and balanced. (Mark Robin Campbell, Linda K. Thompson, and Janet R. Barrett, *Constructing a personal orientation to music teaching*, 2010.)

Criteria for Designing Curricular Experiences: Unless a given experience leads out into a field previously unfamiliar, no problems arise, while problems are the stimulus to thinking . . . . The new facts and new ideas thus obtained become the ground for further experiences in which new problems are presented. The process is a continuous spiral. (John Dewey, *Experience and education*, 1938, pp. 82, 87)

Criteria for Designing and Assessing Quality Music Education Experiences: For assessing the quality of music education experiences we can use the following criteria:

- **Generativity.** The extent to which an experience has the ability to produce or originate new experiences or the ability to propel learners to want to know more, to seek out new knowledge or develop and refine skills.
- **Vibrancy.** The extent to which an experience has the ability to resonate with personal meaning and significance; where there is a “minds on/hands on” quality about the interactions between music and others in a social situation.
- **Residue.** The extent to which an experience has both immediate and long-term impact. (Mark Robin Campbell, Linda K. Thompson, and Janet R. Barrett, *Constructing a personal orientation to music teaching*, 2010.)

Questions: Given a particular subject matter of a particular concept, it is easy to ask trivial questions….It is also easy to ask impossibly difficult questions. The trick is to find the medium questions that can be answered and that take you somewhere. (Jerome Bruner, *The process of education*, 1960).

Questions: Questions are tools that help students generate knowledge and think in complex ways. Questions take different forms and have different purposes. There are questions for critical thinking, controlling outcomes, developing conceptual understanding, and framing knowledge and investigations.

Teachers/Teaching: The new view of teachers is this: *Teachers are "students of teaching" not instructors of students in lessons about somethings.* (Bullough & Gitlin, *Becoming a student of teaching*, 2001)
Transfer of Learning: Students who have learned musical concepts, skills and information in a conceptual framework will most likely approach the task of learning music with questions, ideas, and expectations that help them acquire new information. (adapted from Arts and the creation of mind, Elliot Eisner, 2002)

Teachers/Teaching: The various formal and informal means whereby musical imagination can be fostered—through instruction and osmosis, practice and participation, example and observation, and reflection and sensibility—are practically interrelated even though conceptually independent. (Estelle Jorgensen, The art of music teaching, 2008).

PRINCIPLES USED IN MTL UNIT SYNTHESIS ESSAYS - Spring 2015

UNIT 1 SYNTHESIS ESSAYS-PRINCIPLES

1. **Positive Learning Environments.** To create positive and inclusive environments for learning, effective teaching mindsets involve empathy and an understanding of the components of intrinsic motivation, student self-worth and self-efficacy and the need for student self-determination and autonomy. (Robert Brooks, 2007)

2. **Students & Contexts:** Students learn best when their needs, backgrounds, perspectives and interests are reflected in the learning program. (John Dewey, 1938)

3. **Students & Teachers:** Effective teaching involves acquiring relevant knowledge about students and using that knowledge to inform curriculum work, classroom teaching, and assessment. (Gloria Ladson-Billings, 1995; Evan Tobias, 2013; Mark Campbell, Linda Thompson and Janet Barrett, 2010)

UNIT 2 SYNTHESIS ESSAYS-PRINCIPLES

1. **Artistic Literacy:** Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Artistic literacy emerges out of mindful engagement that involves imagination, investigation, construction, and reflection. (National Coalition for Core Arts Standards, 2014)

2. **Musical Understanding.** To develop understanding of musical structure and context, students need help in constructing perceptual skills, practicing them, reflecting on their use, and placing them in a context. (Bransford & National Research Council, 2000)

3. **Subject Matter Content:** We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development. (Jerome Bruner, Toward a theory of instruction, 1966)

UNIT 3-SYNTHESIS ESSAYS-PRINCIPLES

Criteria for Designing Curricular Experiences: A well-designed curriculum that promotes artistic literacy and lifelong learning is comprehensive, relevant, sequential, and balanced. (Mark Robin Campbell, Linda K. Thompson, and Janet R. Barrett, Constructing a personal orientation to music teaching, 2010.)
Criteria for Designing and Assessing Quality Music Education Experiences: For assessing the quality of music education experiences we can use the following criteria:

- **Generativity.** The extent to which an experience has the ability to produce or originate new experiences or the ability to propel learners to want to know more, to seek out new knowledge or develop and refine skills.

- **Vibrancy.** The extent to which an experience has the ability to resonate with personal meaning and significance; where there is a “minds on/hands on” quality about the interactions between music and others in a social situation.

- **Residue.** The extent to which an experience has both immediate and long-term impact. (Mark Robin Campbell, Linda K. Thompson, and Janet R. Barrett, *Constructing a personal orientation to music teaching*, 2010.)