

Constructing Music Learning and Valuing Creative Thought in Difficult Times: **Optimism**

Peter R. Webster (peterweb@usc.edu)

*Thornton School of Music, University of Southern
California*

ISME, Porto Alegre, Brazil

This is the most exciting time in our history to be a music educator!



Plan

- ✦ *Reasons for Optimism*
- ✦ *Problems: a Little Bit of the Dark Side*
- ✦ *Center Frame: SEVEN BIG IDEAS for music teaching and learning*
- ✦ *Summary and Discussion*



Plan

- ✦ *Reasons for Optimism*
- ✦ *Problems: a Little Bit of the Dark Side*
- ✦ *Center Frame: SEVEN BIG IDEAS for music teaching and learning*
- ✦ *Summary and Discussion*



www.peterrwebster.com

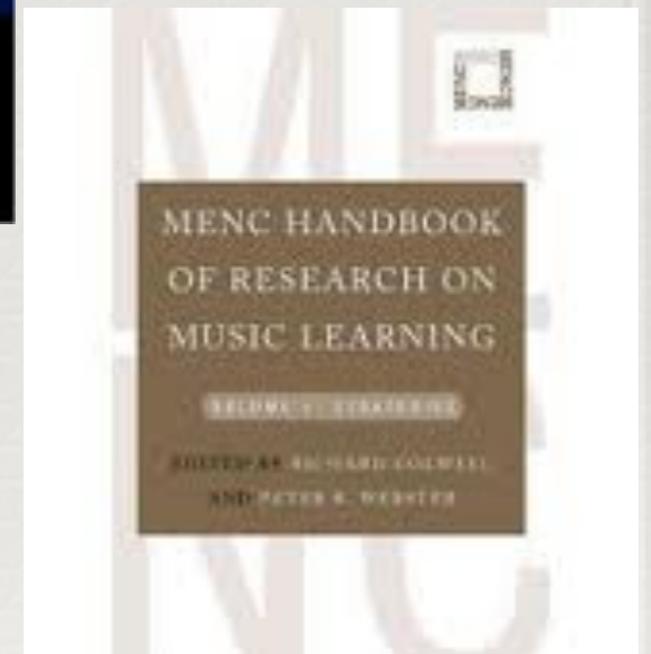
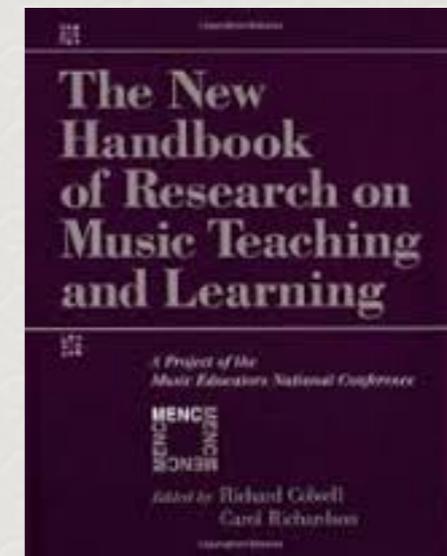
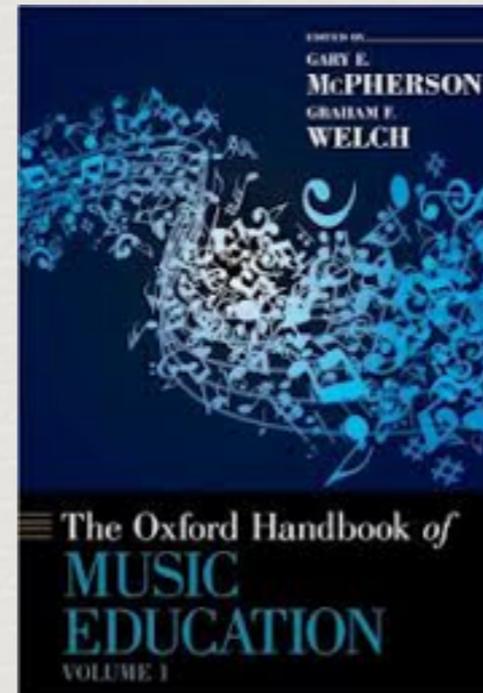


Reasons for Optimism



Knowledge About Music Teaching and Learning

- ✦ *Proliferation of Credible Journals*
- ✦ *Richer Array of Paradigms and Methodologies*
- ✦ *More Handbooks than Our Shelves Can Handle!*
- ✦ *Contributions from Outside Scholarship*
- ✦ *Brain/Mind Research*

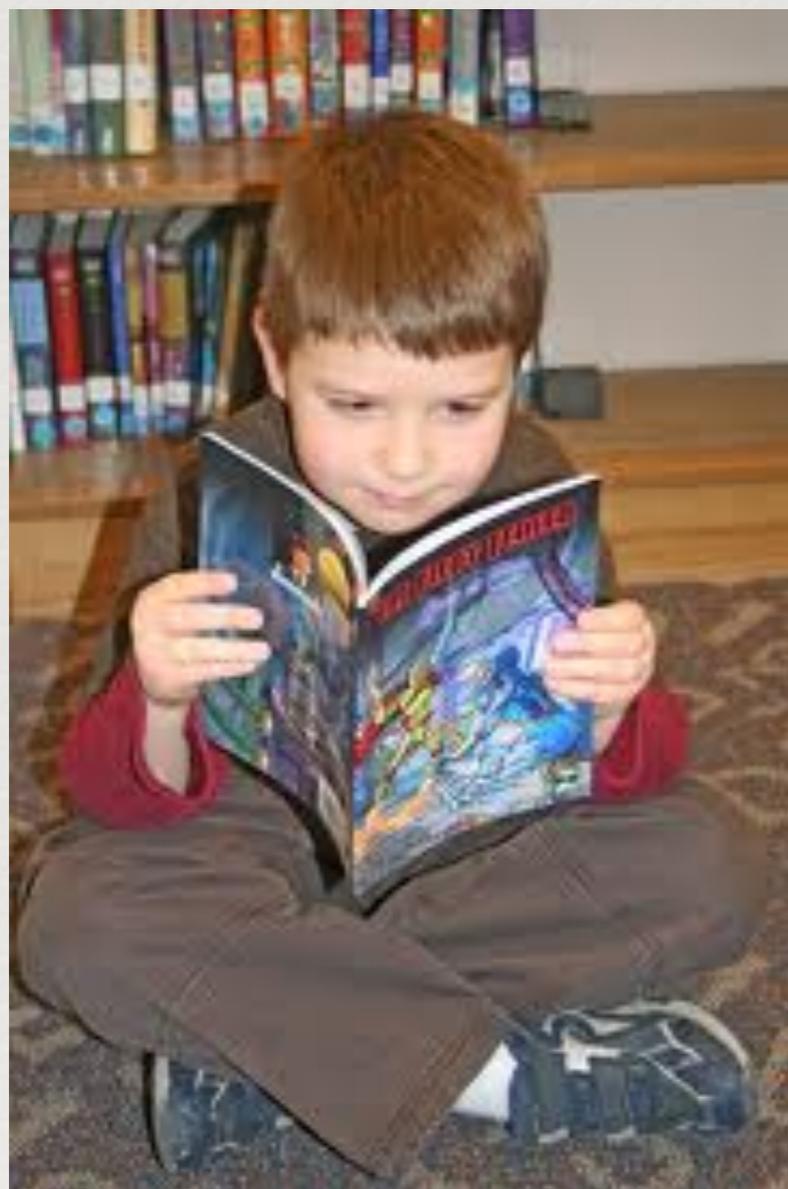


Technology's Enabling of Information Access

- ✦ *Hardware/Software*
- ✦ *Links to Music Experiences Online*
- ✦ *Rise of the Digital Millennials*



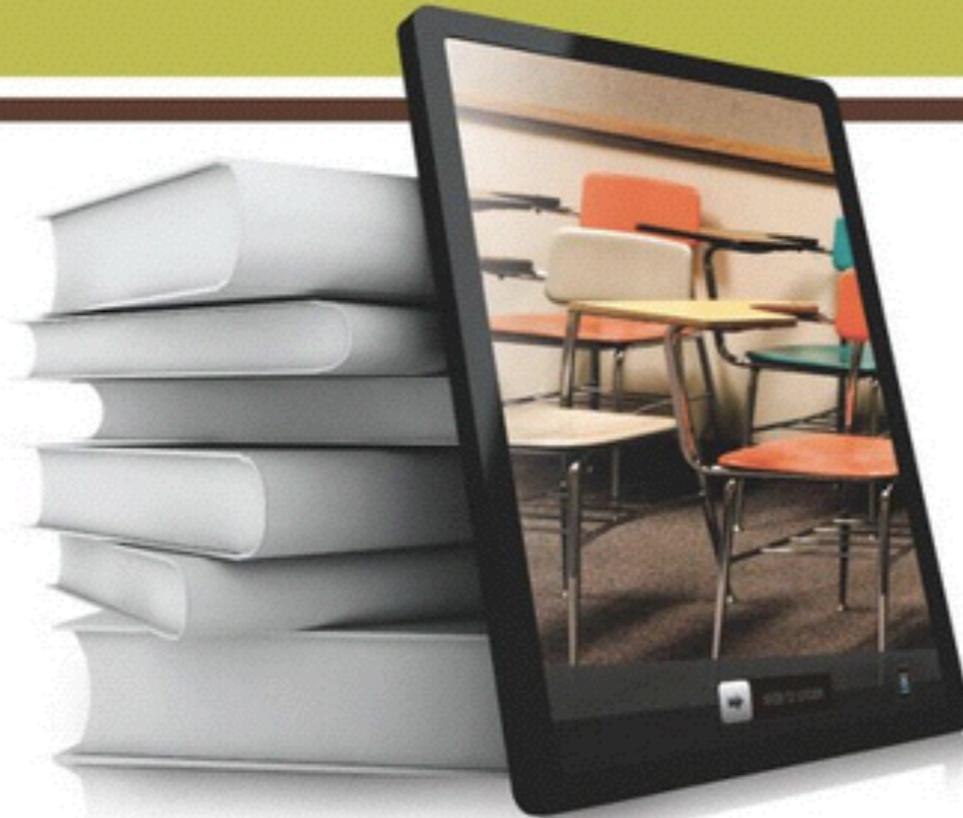






THE NEW How Web 2.0 and Millennials Are
Revolutionizing Higher Education

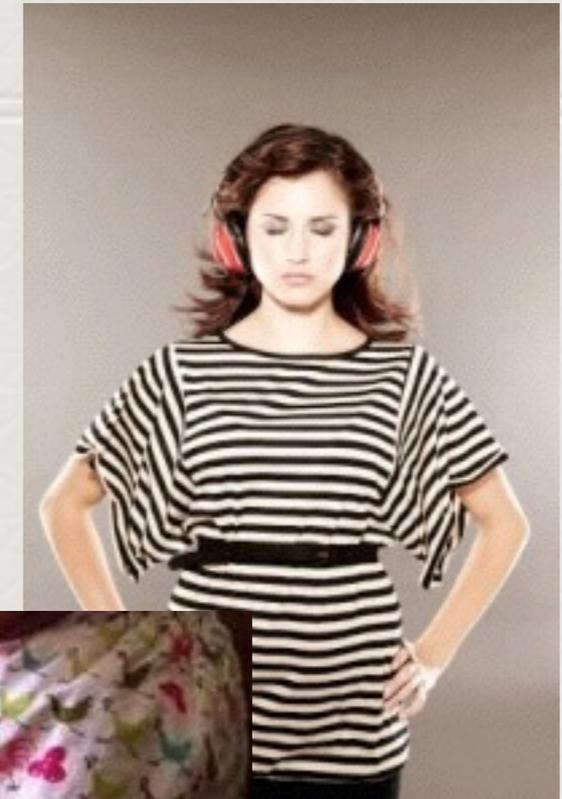
DIGITAL SHORELINE



R O G E R M C H A N E Y

Music in the Lives of the Young

- ◆ *Hours and hours of Music Listening and YouTube Watching*
- ◆ *Important Part of Socialization Process of Youth -- Built in Motivation to Know More*
- ◆ *Great Laboratories for Creative Work in Schools*

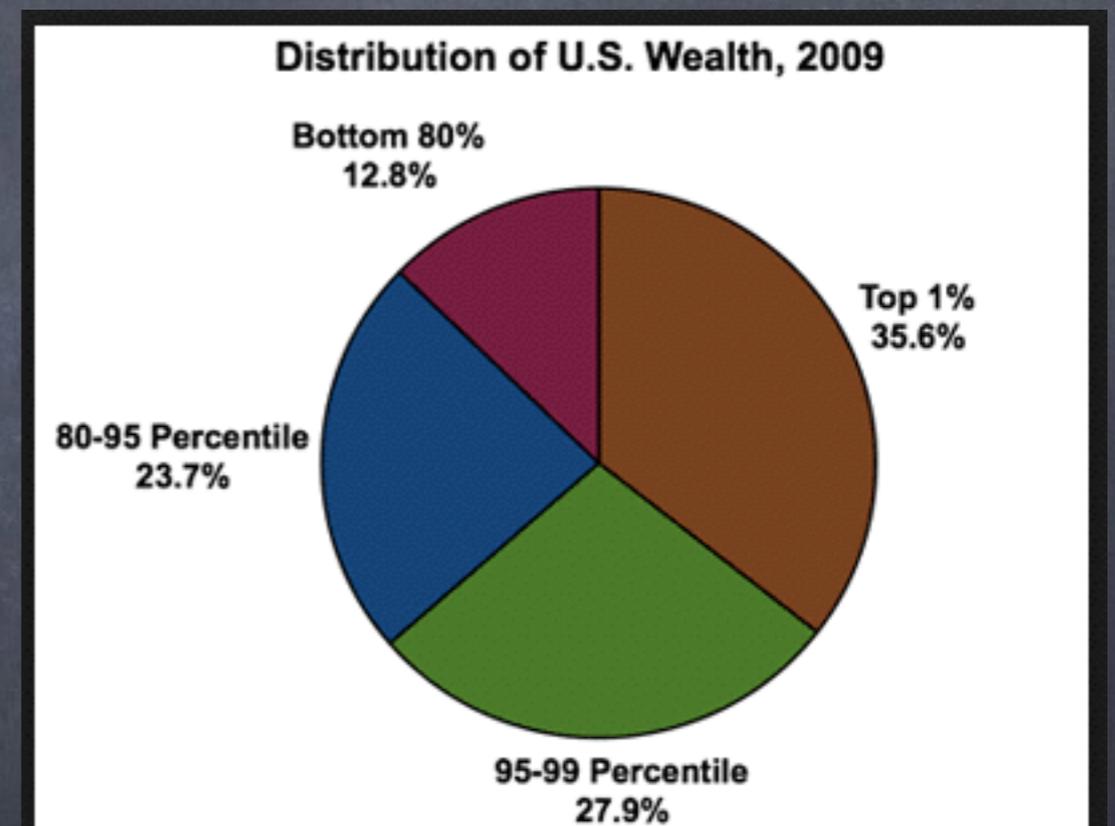




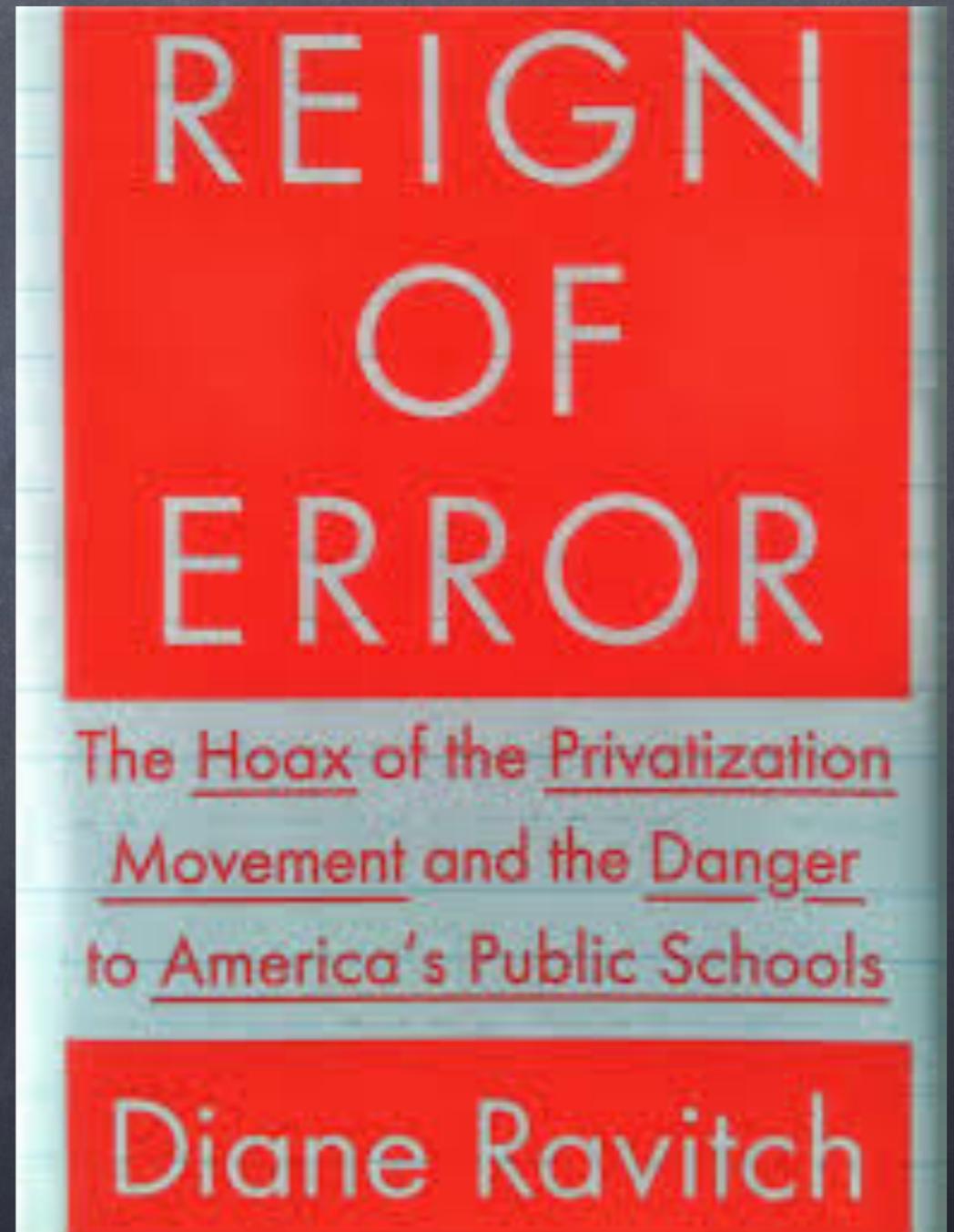
A Trip to a Darker Place

Economy

- Effects on School Funding and Attitudes Toward Curriculum
- Problems with the Distribution of Wealth and Ways Education is Funded



Diane Ravitch



Arts Education in the Core of the Action

- Need to Convince Stakeholders of the Value of Arts
- Zaps Energy of our Teachers
- Problems with Advocacy Positions
- Need to be Seen as Not Part of the "Specials" but as Core and Part of the Whole School



Music Profession as Conservative and Risk Averse

- Tendency for Music Teachers to be Closed Minded About Social and Political Issues
- Avoid Trying New Ideas
- Not Willing to Risk



BIG IDEAS!!

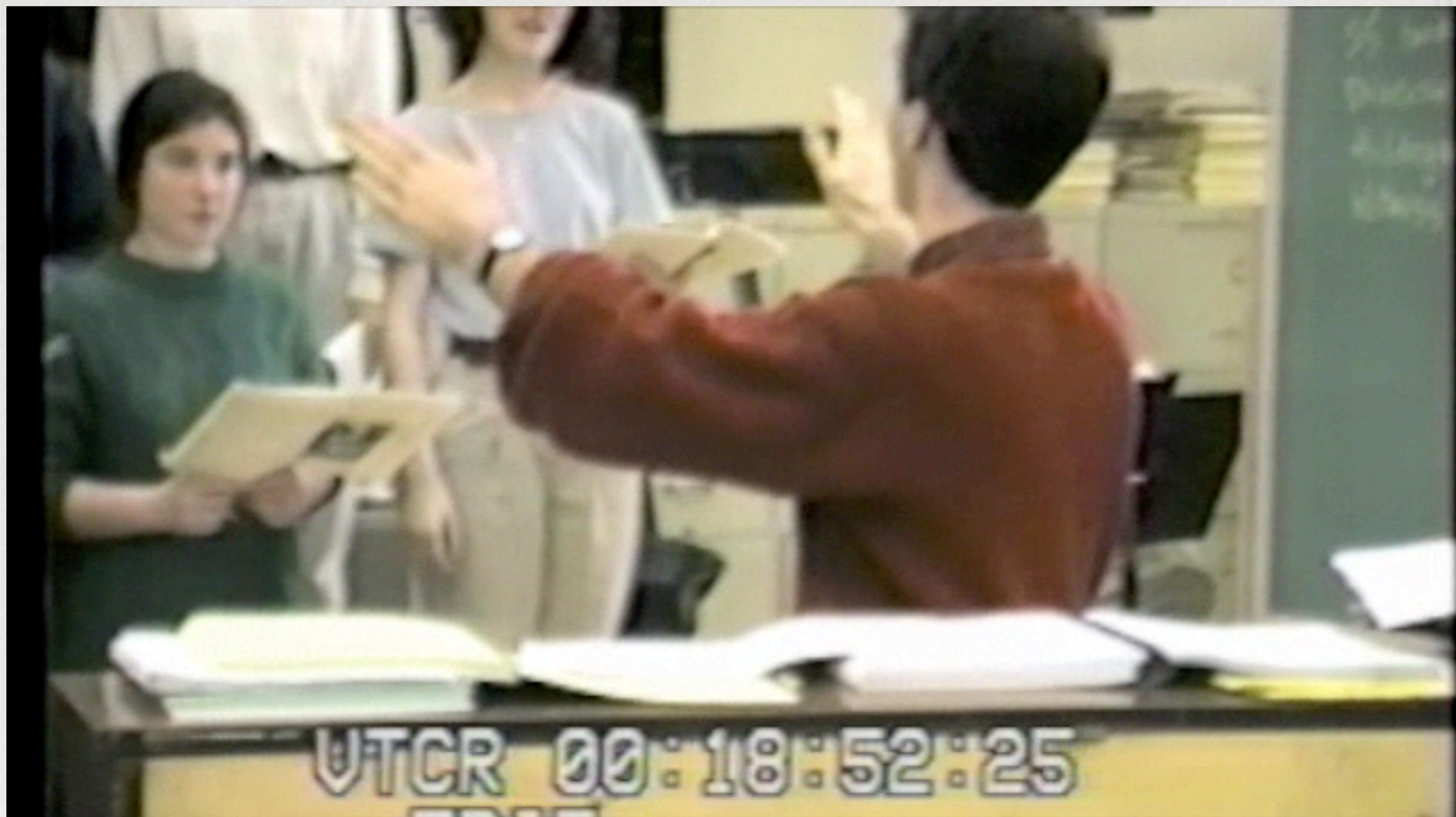




I. Adaptive Constructivism

- ✦ *Individuals Constructed Their Understanding*
- ✦ *Interaction with Ideas, Experiences, and Others in Social Settings*
- ✦ *Individuals Learn by Direct Instruction Too, Combination of Both*
- ✦ *Great Teaching Happens When Both are Used Appropriately*

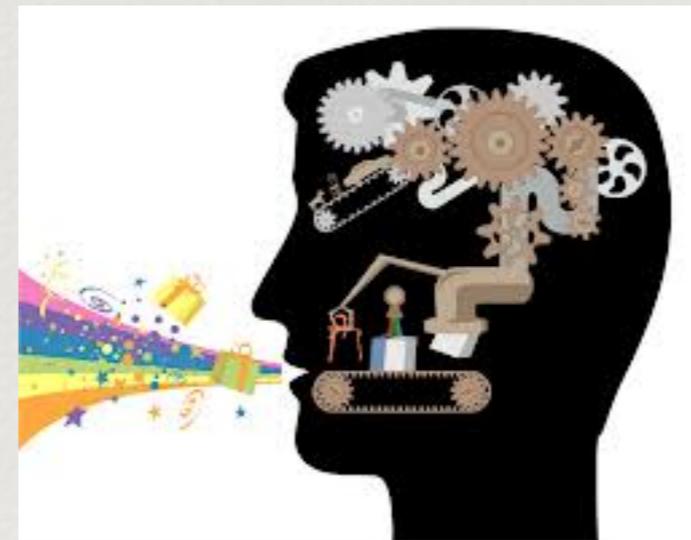
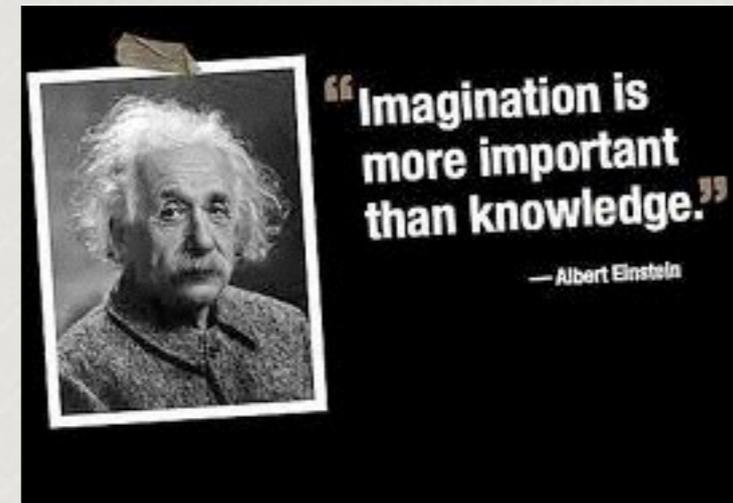


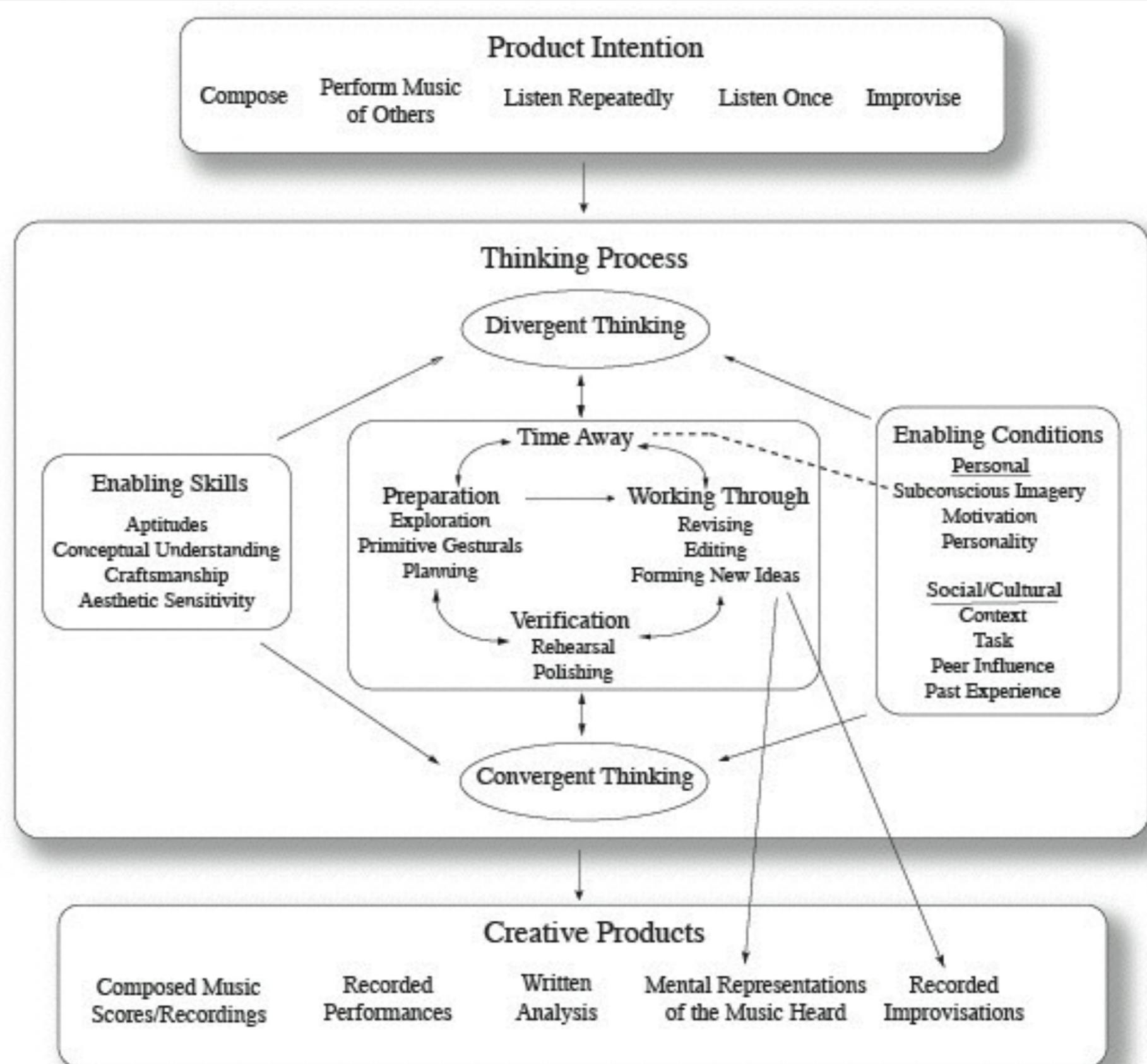


2.

Creative Thinking

- ✦ *Allowing Students to Think “In” Sound and to Create Their Own Music*
- ✦ *Ask Questions About the Music in Ensemble Settings--Experiment with Sound*
- ✦ *Combine Convergent and Divergent Thinking*
- ✦ *Push the Edges a Bit*
- ✦ *Look for Ways to Assess This*
- ✦ *Base Work on a Working Model*





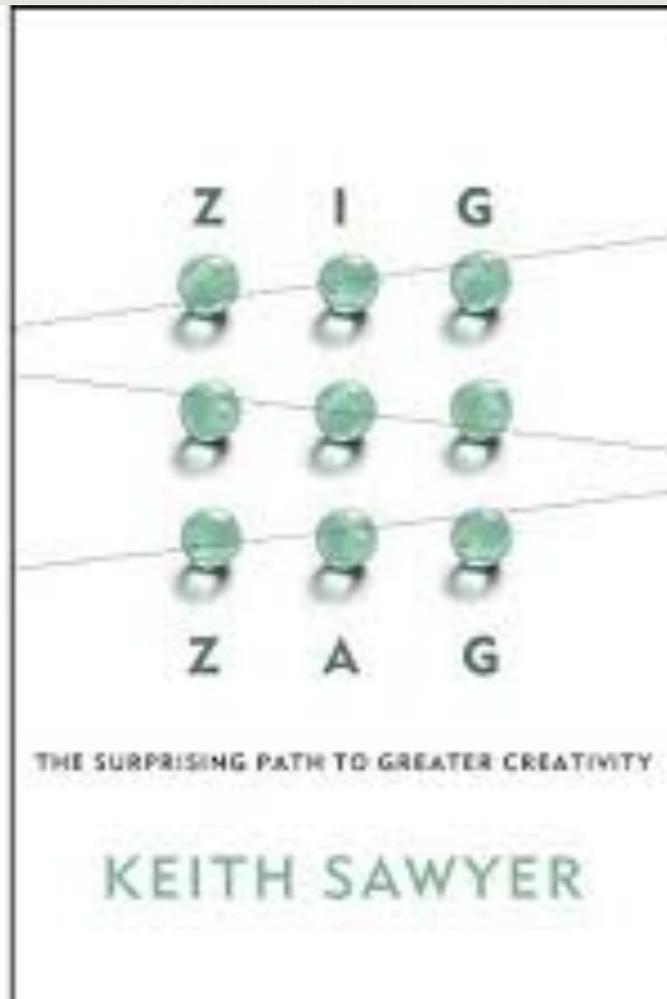
Measure of Creative Thinking in Music

SUMMARY SCORING SHEET

TASK	Musical Extensiveness (ME)	Musical Flexibility (MF)	Musical Originality* (MO)	Musical Syntax* (MS)
1 Rain Bucket		_____		
2 Elevator		_____		
3 Truck		_____		
4 Robot Song	_____	_____	_____	
5 Talking Blocks (Responses)	_____	_____	_____	
6 Talking Blocks (Stimuli)	_____	_____	_____	
7 Frog Music	_____	_____	_____	_____
8 Space Pictures	_____	_____		
9 Space Voyage	_____	_____	_____	_____
10 Free Composition	_____	_____	_____	_____
Raw Totals	_____	_____	_____	_____
Standard Score	_____	_____	_____	_____
Standard Score Average _____				



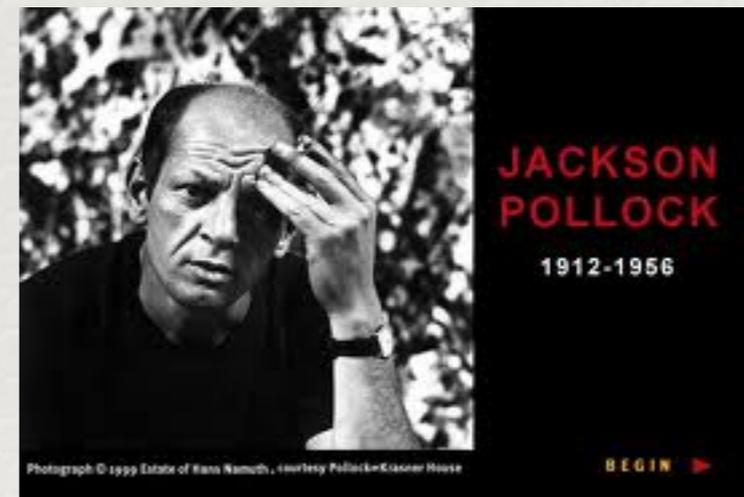




3.

Interdisciplinary Thinking/Curriculum Redo

- ✦ *Connections with Other Art Forms and with Social Context*
- ✦ *Great and Lasting Learning When We Collaborate with Other Teachers*
- ✦ *Rethink our Teacher Education Programs*
- ✦ *Ways to Extend This Idea to Music Content Areas in Music Schools*



Course of Study

❖ 19th C. Conservatory

- ❖ extensive group instruction focusing on a single instrument or voice in the classic tradition
- ❖ extensive conductor-led large ensemble or opera experience with 19th C. repertoire
- ❖ some piano study
- ❖ multiple years of theory emphasizing written notation and solfege
- ❖ historical study of European music literature

❖ 21st C. School of Music

- ❖ extensive private instruction focusing on a single instrument or voice in the classic tradition
- ❖ extensive conductor-led large ensemble or opera experience with primarily 19th C. repertoire
- ❖ some piano study
- ❖ multiple years of theory emphasizing written notation and solfege
- ❖ historical study of primarily European music literature

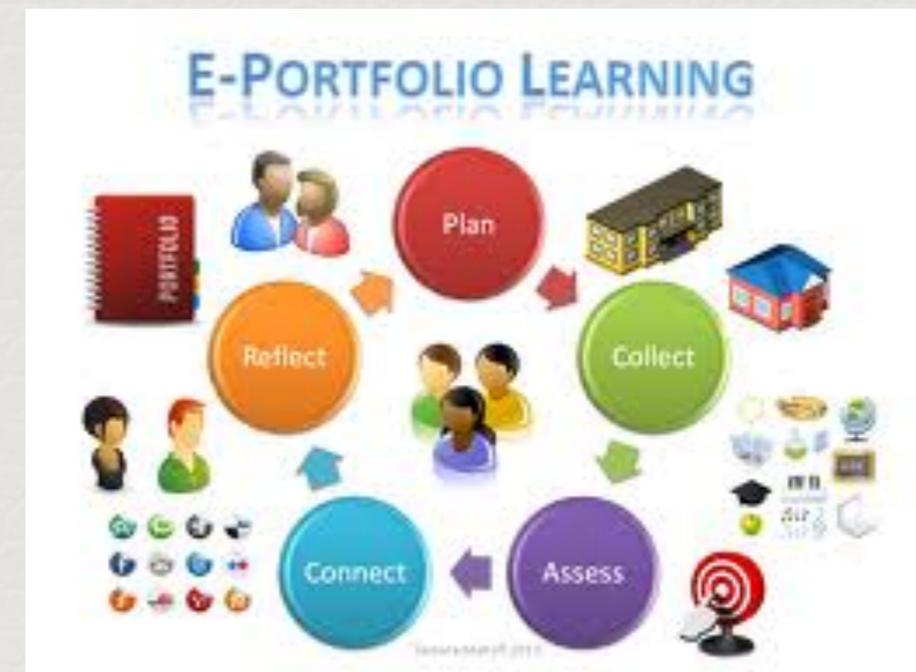
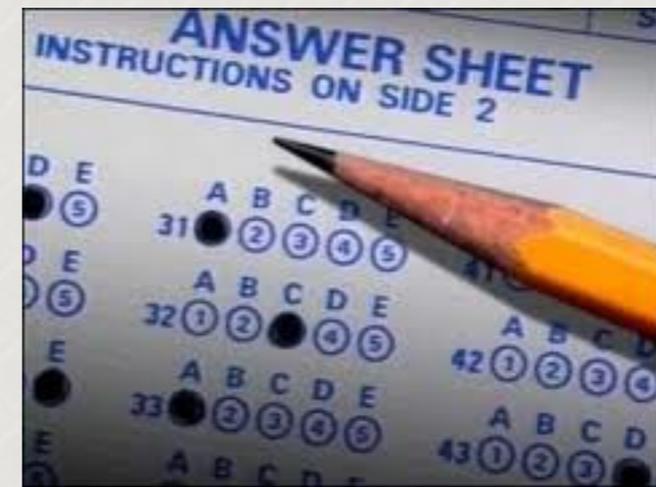
Should the musical training of
21st century music educators be
nearly identical to that of 19th
century performers preparing to
join orchestras and opera
companies?



4.

Embedded/Balanced Assessment

- ✦ *Built into the Fabric of Teaching (Systematized)*
- ✦ *Assessment Based on Lower and Higher Level Thinking*
- ✦ *Paper/Pencil & Standardized Testing Fine, But Blend with Portfolios and Self-Assessment*



Name _____
 Period 1
 Instrument Flute

ENSEMBLE REHEARSAL CRITIQUE

Date 11/15/89
 Piece Santa Claus

3/23/89 version

Write down your critique of the ensemble performance specifying LOCATION (where you performed particularly well or need to improve) and MUSICAL DIMENSIONS (such as rhythm, intonation, tone, balance, articulation, phrasing, interpretation, etc. or any dimension specified by the teacher). Using words such as "because" be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for yourself or the ensemble. Be sure to include the main problem in terms of its dimension and location in the piece you or the ensemble should practice on before or during the next rehearsal.

CRITICAL COMMENTS		REVISIONS OR PRACTICE PLANS	
Location	Dimension	My (Section's) Performance <small>(filled out immediately after performance)</small>	For Myself (My Section)
9 th meas.	rhythm	It didn't connect right when I slurred them didn't sound right.	the tie was not as good together. Here also
1 st 4 meas.	notes	Sound didn't go right because I played B ^b .	I played B ^b instead of F. Nice comment
Location	Dimension	Ensemble's Performance <small>(filled out after listening to recorded performance)</small>	For the Whole Ensemble
2 meas. before C.	rhythm	Notes messed up just a bit and a little off track. TRY TO BE MORE SPECIFIC!	Little slower can be improved. Do you mean PLAY slower FOR practice

ARTS PROPEL assessment form Specifics Suggested Revisions Critical Perspective
 USE OTHER SIDE OF PAGE FOR ADDITIONAL COMMENTS

Figure 2.2 Middle school student's Ensemble Rehearsal Critique with teacher's comments

5. Who We Teach

- ✦ *Engage More than Those that Choose to Play and Sing in Traditional Settings*
- ✦ *Look for Opportunities to Expand What We Teach in High School*
- ✦ *Bring Music Teaching to More Diverse Settings Outside of the School Setting*



6. What Kind of Music

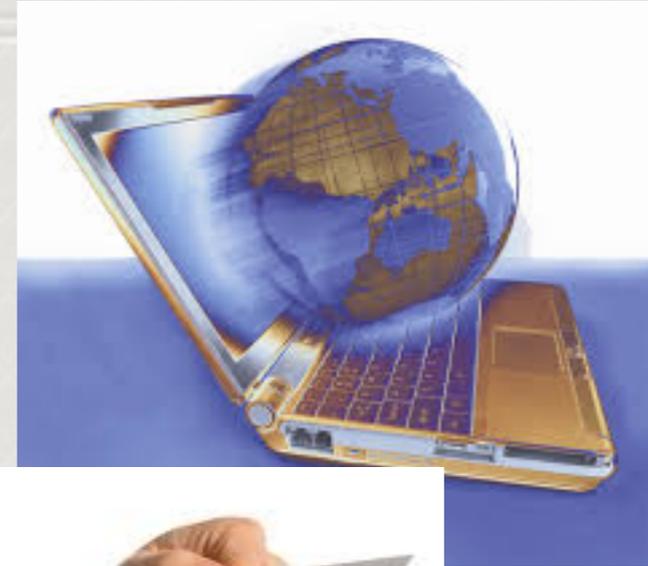
- ✦ *Popular and World Music in Schools*
- ✦ *Little Knowledge of What Students Enjoy from These Styles*
- ✦ *Look for Quality*



7.

Learning in New Venues

- ✦ *Blended Models of Instruction*
- ✦ *Learning Happens Where there is Electricity and Internet Connection*
- ✦ *“Flipped” Classroom and Teaching for Deep Structure*
- ✦ *MOOC in Higher Education*



<http://learn.media.mit.edu/lcl/>

Learning Creative Learning

is a community focused on exploring creative learning as a means to expand the range of how people design, create, and learn. Together we can **reimagine** and **reinvent** education.

It's Better Together!

Want to dive into the community with a group of your peers? **Sign-up** here to join the next cohort of creative learners.

Submit

GET STARTED

Our community lives and breathes in our discussion forum. Below is an overview of some of the content you can explore there, with links to help get you started.



1: Creative Learning

Join the conversation and learn about the foundational elements of creative learning.



2: Projects

Dig into project-based learning, and learn how to create and share your own Scratch project.



3: Passion

Visit a local creative learning space, and read about similar spaces around the world.



4: Peers

Explore the importance of communities in learning and design your own group project.



5: Play

Hear from LEGO and Makey-Makey before playing with old materials in new ways.



6: Reimagine Education

Document your work in the context of creative learning and share it with us!

Big Ideas: New Directions



- *Constructive Philosophy*
- *Creative Imagination in all We Do*
- *Embrace Interdisciplinary Work*
- *Create More Effective Assessment*
- *Include More Non-traditional Students and Adults*
- *Expand the Kinds of Music We Teach*
- *Consider Multiple Venues for Teaching*

