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

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- Center Frame: SEVEN BIG IDEAS for music teaching and learning
- Summary and Discussion

http://www.peterrwebster.com
Landmark: National Standards for Arts Education, 1994

- Contemporary Music Project, 1957
- Yale Seminar, 1963 and Juilliard Project, 1964
- Tanglewood Symposium, 1967
- GO and Music Program Description/Standards, 1974
"Those who cannot remember the past are condemned to repeat it."

George Santayana
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 DIGITAL SHORELINE
How Web 2.0 and Millennials Are Revolutionizing Higher Education

ROGER MCHANEY
This year’s entering college class of 2016 was born into cyberspace and they have therefore measured their output in the fundamental particles of life: bits, bytes, and bauds. They have come to political consciousness during a time of increasing doubts about America’s future, and are entering college bombarded by questions about jobs and the value of a college degree. They have never needed an actual airline “ticket,” a set of bound encyclopedias, or Romper Room. Members of this year’s freshman class, most of them born in 1994, are probably the most tribal generation in history and they despise being separated from contact with friends. They prefer to watch television everywhere except on a television, have seen a woman lead the U.S. State Department for most of their lives, and can carry school books--those that are not on their e-Readers--in backpacks that roll.

- Particles of life are bits, bytes, and bauds
- They have always lived in cyberspace
- A significant percentage will enter college with hearing loss
- Often listen to the radio on laptops
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
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!!
1. 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
- Project-Centered Learning
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

<table>
<thead>
<tr>
<th>TASK</th>
<th>Musical Extensiveness (ME)</th>
<th>Musical Flexibility (MF)</th>
<th>Musical Originality* (MO)</th>
<th>Musical Syntax* (MS)</th>
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<tbody>
<tr>
<td>1 Rain Bucket</td>
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<td>2 Elevator</td>
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<td>3 Truck</td>
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<td>4 Robot Song</td>
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<tr>
<td>5 Talking Blocks (Responses)</td>
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<tr>
<td>6 Talking Blocks (Stimuli)</td>
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<td>7 Frog Music</td>
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<td>8 Space Pictures</td>
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<tr>
<td>9 Space Voyage</td>
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<tr>
<td>10 Free Composition</td>
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**Raw Totals**

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**Standard Score**

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**Standard Score Average**

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Sunday, April 7, 13
3. Interdisciplinary Thinking

- Connections with Other Art Forms and with Social Context
- Great and Lasting Learning When We Collaborate with Other Teachers
- Ways to Extend This Idea to Music Content Areas in Music Schools
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: [Blank]  
Period: Flute  
Instrument: Flute  
DATE: 3/23/89

ENSEMBLE REHEARSAL CRITIQUE
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.

<table>
<thead>
<tr>
<th>Location</th>
<th>My (Section's) Performance</th>
<th>For Myself (My Section)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st meas, rhythm</td>
<td>it didn't connect right when I slurred them</td>
<td>the tie was not as good together</td>
</tr>
<tr>
<td>2nd meas, notes</td>
<td>sound didn't go right because I played Bb</td>
<td>played Bb instead of F</td>
</tr>
<tr>
<td>3rd meas, rhythm</td>
<td>notes messed up just a bit and a little off track</td>
<td>little slower can be improved</td>
</tr>
</tbody>
</table>

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
Before the Music Dies
a film by Andrew Shapter

"An exceptionally important, timely and affective film"
Paste Magazine

"Five Stars! A fantastic piece of filmmaking"
eFilmCritic.com

A work of inspiration, certain to thrill!
Salon.Com

Erykah Badu  Dave Matthews Band
Eric Clapton  Elvis Costello
Doyle Bramhall II
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**
Paul Andersen, Biology Teacher in Montana
The MIT Media Lab & P2PU Present...

Learning Creative Learning
A course for designers, technologists, and educators interested in creative learning

> About this course
> Week by week outline
> FAQ
New Directions

• Constructive Philosophy
• Openness to Comprehensive Approaches
• Embrace Interdisciplinary Work
• Create More Effective Assessment
• Include More Non-traditional Students and Adults
• Expand the Kinds of Music We Teach
• Consider Alternative Venues for Teaching