Rethinking Music Teacher Preparation: Adventures in Curriculum Reform

Arizona State University
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“We are seeing . . . increased interest in JH and HS students in digital music, guitar, piano and the like. I see these taking off . . . .”

Robert Benson, Arts Supervisor, Peoria Unified School District, 9/19/11
“... as a district-level fine arts administrator, I wish I had more candidates who were music educators, rather than micro-specialists. ... someone who would step away from existing structures and labels (band director, choir director, general music teacher, etc.) ... ”

Keith Preston, Paradise Valley School District, 9/19/11
CURRENT SCHOOL MUSIC PROGRAMS

CHANGE
Small group and individual musicianship

Collaborative musicianship

Leadership in the hands of the students

Aural and creative musicianship of students

Hybrid digital - acoustic practices
PUBLIC IMAGINARY → CHANGE
• The instrument sold most frequently throughout the U.S. is the guitar.
• In 2006, sales of fretted string instruments (acoustic and electric guitars, and other fretted strings) exceeded sales of all percussion instruments by 100%.
• Sales of guitars and other fretted strings exceeded sales of all wind instruments combined by nearly 200%.

This trend has remained strong for more than a decade.

Results of 2010 census of arts education in Arizona:

- Student enrollment in visual arts, dance, and theatre increases; music declines elementary to high school

- The percentage of schools offering courses in visual arts, dance, and theatre increases; music declines elementary to high school

Quadrant Arts Education Research. (July, 2010). Engaging Students, Supporting Schools, Accessing Arts Education: Highlights from the Arizona Arts Education Census Project.
Charter Schools Study:

...a growing “public perception of arts programs as both expensive and elitist may work at cross-purposes when charter school committees decide whether to include arts education in the curriculum” (p. 178).

- 56% offered general music, 64% of students enrolled
- 43% offered chorus, 14% of students enrolled
- 34% offered band, 10% of students enrolled
- 18% offered orchestra, 3% of students enrolled

Other classes taught or desired: recorder, guitar, drumming, keyboard, popular music, and digital/technology

MANDATES
Previous BM Curriculum

• Three-track program: instrumental, strings, choral/general

• State certification P-12 music

• Many 1-credit courses
  - 7-8 credits piano, voice, secondary instruments (winds, strings, percussion, guitar)

• One 1-credit course, Introduction to Music Education, in freshman year – no other courses with music education faculty till junior year.
“It wasn't until I got into my junior year practicum class . . . that the light bulb turned on for me. When it did, it made me wonder why it had taken two long years before I got to engage my passion for teaching.”
120 credits
ASU Music BM Music Education

- School of Music, 39%, 47 credits (includes general studies)
- Music Ed, 22%, 26 credits
- Teachers Col., 17%, 21 credits
- General Studies, 22%, 26 credits
Conceptual shifts

Initial certification ≠ Lifetime certification

Competency ≠ Course

Changing public imaginary ≠ Traditional curriculum
ASU Music Education
Core Principles

Flexible musicians

Innovative practitioners

Inquisitive thinkers

Community leaders
Pedagogical Commitments

Synthesis within courses.

Distributed practice across courses.

Inquiry learning in all courses.
Design Goals

• Music educator cohort identity from the first semester (community)

• One unified degree program (community)

• Both a broad view of music and education, and individual focus options (flexibility)

• 120 credits; 4 years; with AZ certificate (marketability)
From Freshman Orientation & Sound & Gesture

↓

Sophomore Labs

↓

Jr-Sr Art of Teaching
Semesters 2 through 7

- Continuous development individualized secondary instrument/voice skills over 5 semesters
- Continuous development of conducting/leadership skills over 6 semesters
- Continuous development of teaching abilities over 6 semesters
- Continuous development of musical, theoretical, and professional knowledge over 6 semesters
# Freshman Year

<table>
<thead>
<tr>
<th>Class</th>
<th>Credits</th>
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<tbody>
<tr>
<td><strong>1st Semester</strong></td>
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<tr>
<td>ASU 194 ASU School of Music Experience</td>
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<tr>
<td>MTC 125 Basic Music Theory</td>
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<tr>
<td>MUP 111 Studio Instruction</td>
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<td>MUP xxx Ensemble</td>
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<tr>
<td>* MHL 140 Music as Culture</td>
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<tr>
<td>* ENG 101 English</td>
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<tr>
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<tr>
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<td>MUP 131 Class Piano/Voice</td>
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<tr>
<td>MUP xxx Ensemble</td>
<td>1</td>
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<tr>
<td>MUE 2xx Sound and Gesture</td>
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<tr>
<td>MUE 110 Orientation to Music Education</td>
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<tr>
<td>* History 109 ***</td>
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<td>* ENG 102</td>
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**Per course** | **Gen Studies** | **Per semester**
--- | --- | ---
1 | 1 | 1
3 | 3 | 14
3 | 3 | 16
Freshman Year

- Developing a personal orientation to music education
- Developing musical leadership through “Sound and Gesture” course
- Building a community of music educators
- Starting a digital portfolio that becomes a cumulative record of accomplishments and individual growth towards core principles throughout the degree
### Sophomore Year

<table>
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<th>3rd Semester</th>
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<tbody>
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<td><strong>MUP xxx Ensemble</strong></td>
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<tr>
<td><strong>MUE 3xx Lab</strong></td>
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<td>2</td>
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<tr>
<td><strong>MUE 3xx Lab</strong></td>
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<tr>
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<tr>
<td>* MAT 142 Math</td>
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<td><strong>MUP 100 Concert Attendance</strong></td>
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<td><strong>MUP 111 Studio Instruction</strong></td>
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<tr>
<td><strong>MUP xxx Ensemble</strong></td>
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<td>* MHL 201 MacLiteracy for Musicians ***</td>
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<td><strong>MUE 3xx Lab</strong></td>
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<td><strong>MUE 3xx Lab</strong></td>
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<td>* SQ Science General Studies Lab</td>
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Sophomore Ed Music Labs

• series of 2-credit lab courses coordinated by music education faculty in consultation with studio faculty

• taught collaboratively by music education faculty, TAs, and studio TAs
Music Education Labs
4 required

Digital & Hybrid

Woodwinds  Guitar  Percussion

Keyboard  Voice/Choral

Strings  Brass  * Mariachi

* Musical Theatre  * Jazz  * Marching Band
Music Education Labs

- Students advised into 4 of 9 labs, based on primary instrument/voice, career goals, and secondary instrument/voice ability and experiences
- 2 labs per semester sophomore year for a total of 4 labs
All labs include:

- Secondary instrument and voice instruction
- Leadership and/or conducting
- Rehearsal techniques
- Literature and repertoire
- Improvisation and composition
- Educational theory and practice
## Junior Year

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<tr>
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<td>MUE 3xx/4xx Art of Music Teaching</td>
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<td>BLE 220 Structured English immersion (AZ law)</td>
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<td>SED 397 Field Experience</td>
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<td>* SB General Studies Social/Behavioral Science</td>
<td>3 3</td>
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<tr>
<td>MUP 100 Concert Attendance</td>
<td>0 17</td>
</tr>
</tbody>
</table>
## Senior Year

### 7th Semester
- MUP 311 Studio Instruction: 2
- MUP xxx Ensemble: 1
- MUE 3xx/4xx Art of Music Teaching: 4
- MUE 161 Intro to Music Therapy: 2
- SED 496 Field Experience: 1
- BLE 407 Structured English Immersion (AZ law): 3
- *TEL 315 Teachers College Ed Psychology: 3
- MUP 495 Recital: 0

### 8th Semester
- SED 478 Student Teaching: 9
Junior - Senior Year

- Three of Art of Teaching courses - one in each semester leading to student teaching
- Field experience coordinated with each Art of Teaching course
- Field experiences also coordinated with College of Education course work
Art of Teaching Courses

• Selected from:
  - Art of Teaching Beginning Instrumentalists (elementary)
  - Art of Teaching Advanced Instrumentalists (secondary)
  - Art of Teaching Choral Musicians (secondary)
  - Art of Teaching Children Music (elementary & general)
  - Art of Teaching Contemporary Musicians (secondary & general)

• 3 required: one elementary
  one secondary
  one general
Art of Teaching

- Development of pedagogical abilities through coached and independent teaching experiences, case readings, and projects
- Practice of musical leadership, including conducting when appropriate
- Continuing development of singing and secondary instrument abilities
- Continued development of aural, improvisation, arranging, and composing abilities
- Curriculum and assessment practices
- Field experience of 75 contact hours
- Ethics
- Educational philosophy and policy
Where are we now?
Where are we going?
Bringing our colleagues along
The music education undergraduate curriculum is impossible to change because:

- We won’t meet NASM requirements.
- We won’t meet state department of education standards.
- The College of Education won’t let you change.
- Graduates won’t have the skills to be excellent high school directors.
- “Everyone knows” what K-12 music educators do and what they need to know.
Core Principles ↔ Educators

Flexible musicians

Innovative practitioners

Inquisitive thinkers

Community leaders
Discussion
Suggestions?
Questions?

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