DEVELOPING CORE TEACHING PRACTICES IN MUSIC EDUCATION

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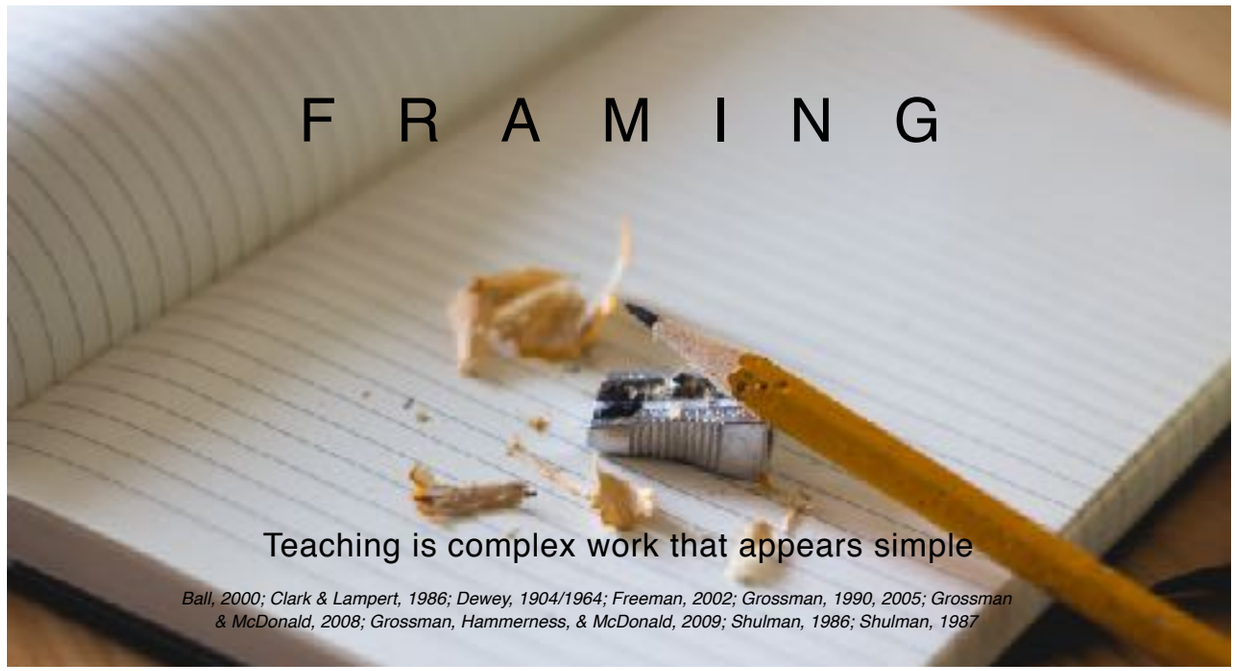


For over a century, educational scholars have examined the work of teaching – through this work, they contend that teaching is complex and challenging work that appears simple. Teachers think, act, anticipate, and respond in the moment. In order to support and facilitate student understanding, teachers call upon their various aspects of their knowledge: specialized content knowledge (music), knowledge of students, and teaching and respond in the moment, to support student understanding.

FRAMEWORKS

Pedagogical Content Knowledge (Shulman, 1986, 1987

Core Practice (Grossman, et al.2009)

Practice-based orientation

What do teachers need to know?
How do they need to know it?

Shulman (1986, 1987) developed a teacher knowledge framework that outlined the relationship between subject matter content, pedagogical and curricular knowledge, and teachers' knowledge of learners and their characteristics. Shulman's landmark work represents research that helped move teacher education more towards a focus the deliberate teacher practices in the classroom with a view of teaching more as an interactive "social exchange among participants" rather than the transmission of content from teachers to students. [CLICK]

Refining and focusing Shulman's work, Grossman and colleagues (2009) advocated for a redefined curricular model of teacher education that is "organized around core practices, in which knowledge, skill, and professional identity are developed in the process of learning to practice"

This practice-based orientation focuses on the demands of classroom teaching, the interactive nature of the work, and how teachers use knowledge, skills, and judgments to carry out the tasks of teaching and learning --- such as, the subject specific questions, concerns, problems of practice that occur frequently in teaching and that represent the intersection of content and pedagogical knowledge (Ball, 2000).

CORE PRACTICES

ARE...

- Grain size
- Student focused
- Novices can master
- Practice-based
- Merger: what and how

ARE NOT...

- A laundry list of teacher actions
- Wedded to a particular philosophy or teaching approach
- Absolute

This focus on core practices was a deliberate attempt to address the “grain size” of these interactive teaching moves: if the focus was too narrow, the list of effective teaching practices that might be called upon in the classroom would be untenably huge for a novice teacher, but if the focus was too broad, preservice teachers may not be able to clearly visualize or enact these practices in their development (Kennedy, 2016, p. 6).

Core Practices are: Known and attainable for novice to learn

ENACT

Purposeful
Systematic
Ambitious teaching

Scholars in mathematics, English, history, and science have examined how to enact a practice-based orientation in their own disciplines and advocate that orienting novice teachers towards practice-based teaching begins with systematic and purposeful approaches.

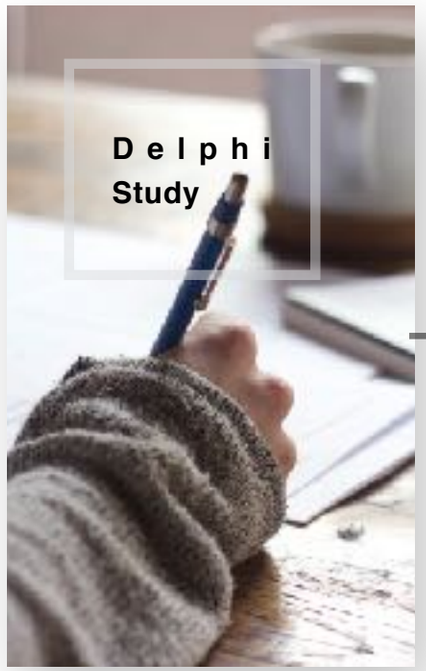
Magdeline Lampert related core practice to ambitious teaching and defined this:
“becoming a successful teacher often involves developing new personal dispositions in conjunction with acquiring a particular kind of professional competence. And because ambitious teaching involves continuously assessing and adapting instruction in order to advance every student’s learning, one must prepare for fruitful interactions not only by developing appropriate skills and knowledge, but also by learning how to use those skills and knowledge to actively adjust teaching to different kinds of student performance”.

RESEARCH STUDIES

Study 1: Delphi
Study 2: National Survey

Application to music teaching and learning

- Delphi
- Survey



PARTICIPANTS

8 PK-12 Teachers
8 University Professors
2 band, orchestra, vocal, elementary in each grouping

PURPOSE

Identify
Define

The purpose of this study was to identify, define, and provide examples of core practices in music teaching and learning.

- Delphi study
  - Panel of experts (anonymous)
  - Multiple rounds
  - Rank or rate items
  - Add or subtract items
  - Feedback to each other (online) in each round
- Delphi panel – replication of two other studies in history and science
  - PK-12 teachers w/ presentation, publication experience
  - University MUED professors w/teaching experience
  - BOVE
- Purpose
  - Begin to identify meaningful core practices

ROUND ONE: PRELIMINARY LIST

- Models musical concepts
- Demonstrates musical concept through conducting
- Uses pedagogical questioning as a teaching tool
- Uses representations or metaphor to communicate musical ideas or skills
- Establishes and uses routines, procedures, and terminology consistently
- Uses pedagogical touch
- Deconstructs musical concepts into manageable chunks
- Sequences instruction logically toward a musical goal

- Our study used three rounds
- Preliminary list
  - Culled from literature
  - Rate importance 1-5

Dropped 4.5 or lower mean importance rating

Items removed from Round One
Demonstrates musical concepts through conducting
Establishes and uses routines
Uses pedagogical touch

ROUND ONE RESULTS

- Models musical concepts
- ~~Demonstrates musical concept through conducting~~
- Uses pedagogical questioning as a teaching tool
- Uses representations or metaphor to communicate musical ideas or skills
- ~~Establishes and uses routines, procedures, and terminology consistently~~
- ~~Uses pedagogical touch~~
- Deconstructs musical concepts into manageable chunks
- Sequences instruction logically toward a musical goal
- Develops knowledge or and relationships with students
- Teaching and feedback cycle/loop
  - Clear mental model of what they want
  - Critical listening skills in the moment
  - Provide specific feedback to correct musical problems

- Items that were below a certain threshold cut (red strikeout)
- Suggested new items (blue items)

Dropped 4.5 or lower mean importance rating
Items removed from Round Two
Models musical concepts
Uses pedagogical questioning as a teaching tool
Uses representations or metaphor to communicate musical ideas or skills
Deconstructs musical concepts into manageable chunks
Sequences instruction logically toward a musical goal
Develops knowledge or and relationships with students

Ratings of Core Teaching Practices Compared by Round

Item	Round One *M*	*SD*	Round Two *M*	*SD*	Round Three *M*	*SD*
Models musical concepts	4.80	0.41	4.93	0.26	4.79	0.40
Deconstructs musical concepts	4.73	0.46	4.80	0.41	4.71	0.49
Uses pedagogical questions	4.67	0.62	4.80	0.41	4.57	0.49
Uses representations or metaphor	4.60	0.63	4.53	0.52	4.36	0.50
Sequences instruction	4.60	0.63	4.80	0.41	4.64	0.93
Develops knowledge of and relationships with students					4.43	0.98

- We repeated this process over two more rounds
- Each time sharing results and comments

This chart the “final” list

Post round three dilemma
Develops knowledge or and relationships with students
Broke into two items
Develops appropriate relationships with students
Understands common student problems

Panelists' Rankings of Core Teaching Practices by Teaching Context

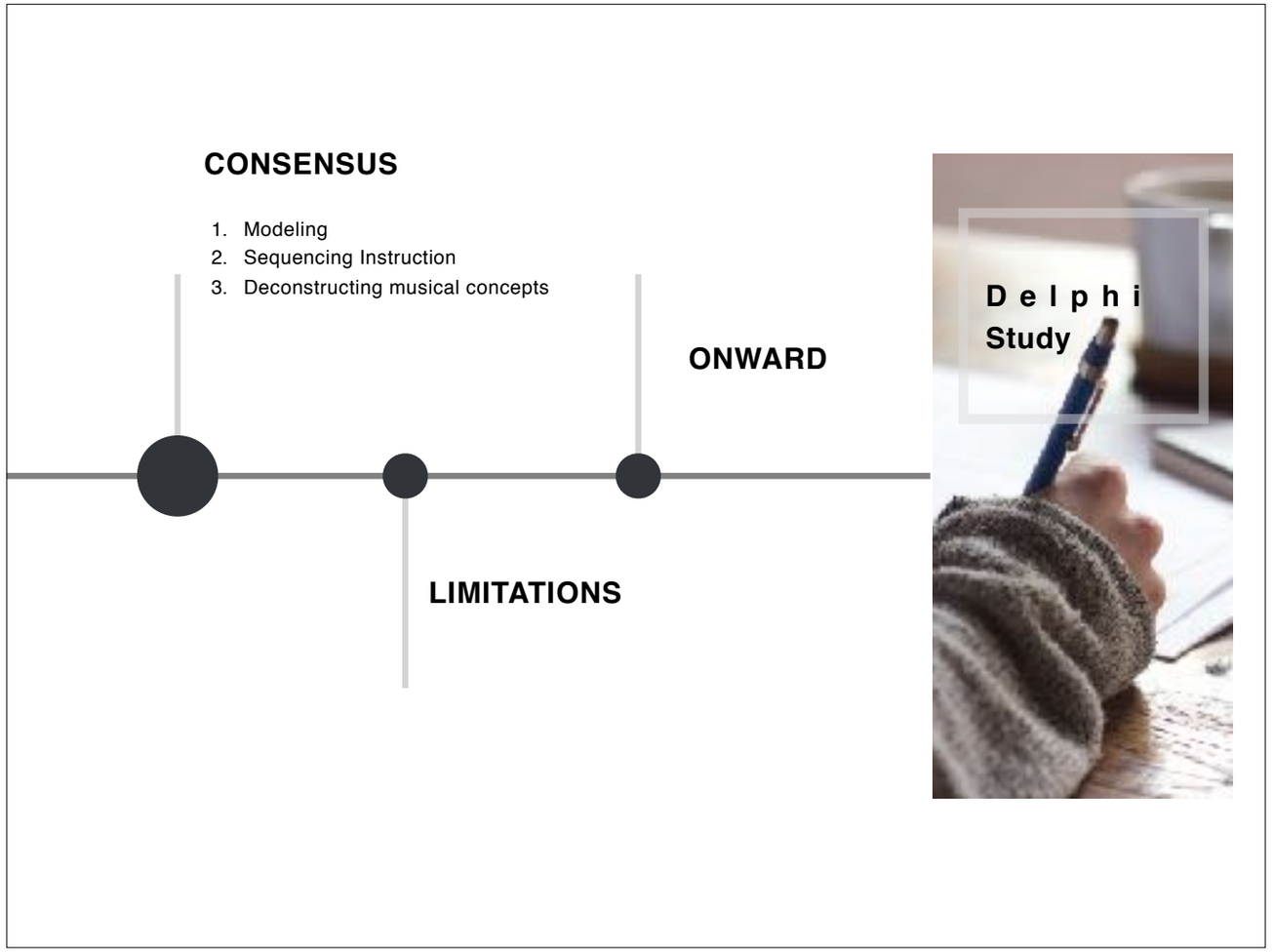
Item	Preservice context *M*	Preservice context 1st-place votes	Preservice context Total votes	In-service context *M*	In-service context 1st-place votes	In-service context Total votes	Overall *M*	Overall 1st-place votes	Overall Total votes
Models musical concepts	1.85	5	13	2.79	3	8	2.07	6	12
Sequences instruction logically toward a musical goal	2.64	2	10	2.93	3	8	2.93	2	7
Deconstructs musical concepts into musical components	2.79	4	8	3.07	2	7	2.86	1	8
Develops knowledge of and relationships with students	3.21	3	4	**2.36**	**6**	**10**	2.57	5	10
Uses pedagogical questions as a teaching tool	3.64	0	4	3.21	0	6	3.64	0	3
Uses representations or metaphor to communicate musical ideas or skills	3.71	0	3	3.64	0	3	3.86	0	2

Note: Participants were asked to rank their top three answers. Lower numbers indicate higher rankings.

- Asked to RANK importance in three contexts (low numbers = higher rank)
  - Preservice teachers
  - In-service teachers
  - Overall
- Also counted the number of "first place" votes
  - Noted difference in preservice vs. in-service (red circles)

♣ Modeling = #1 for preservice

♣ Developing knowledge of and relationships with students = #1 for in-service teachers



- The three the panel all seemed to agree on were
  - Modeling
  - Sequencing
  - Deconstructing
- Problem – Developing knowledge of AND relationships with!

Follow up – survey!

MUSIC TEACHER RANKINGS OF SELECTED CORE TEACHING PRACTICES

PURPOSE

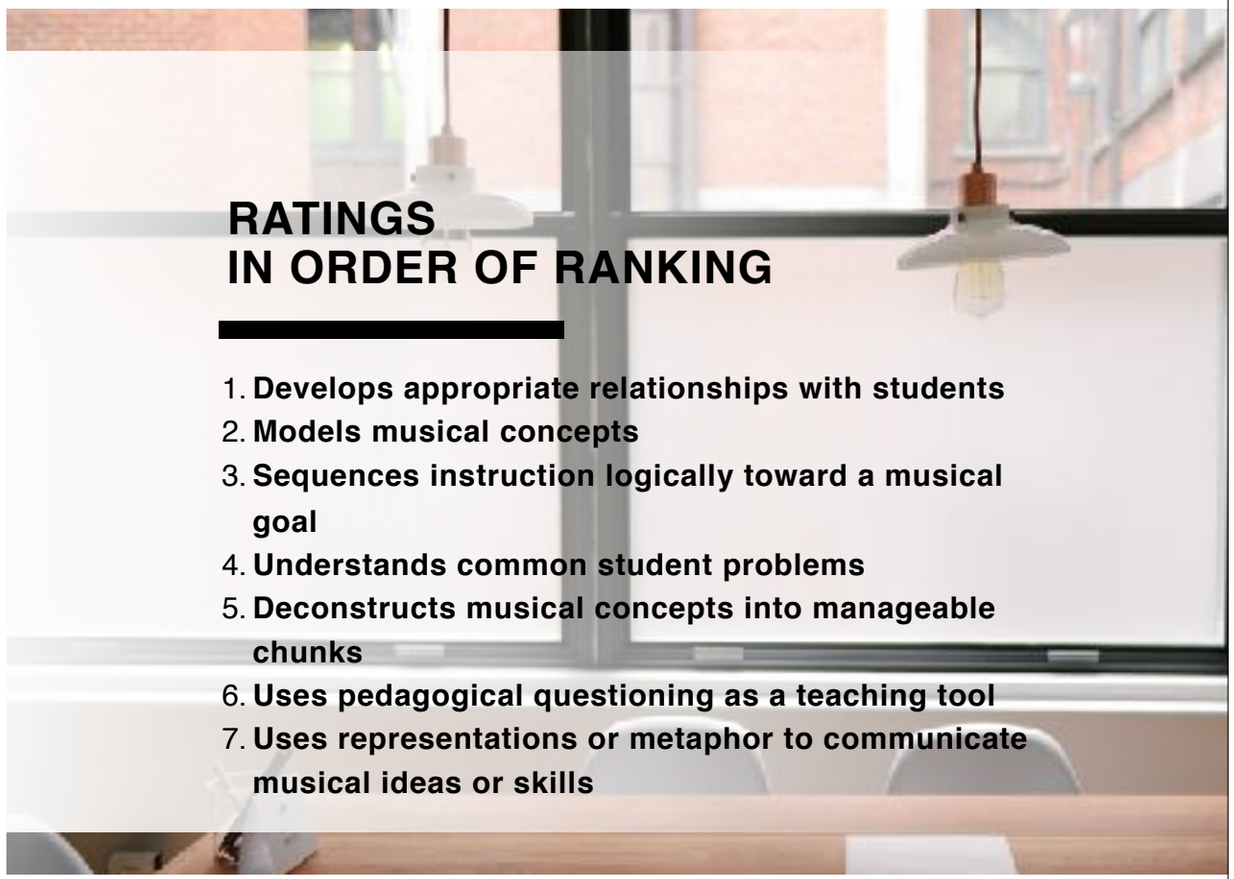
- In-service music educators ratings
- Core music teaching practices for beginning music teachers

SAMPLE

- Random sample
- *N* = 898
- United States
- Band, orchestra, choir, general music teachers (K-12 level)

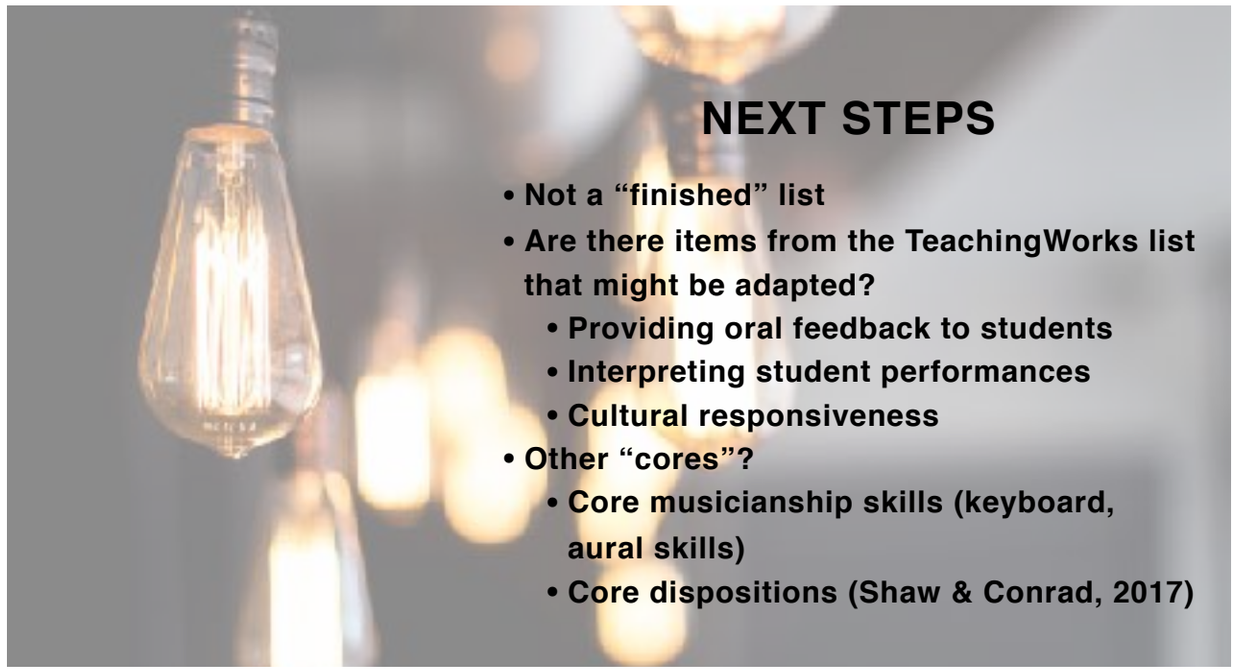
- Surveyed 898 BOVE teachers K-12 across US
- Purchased list!
- Asked them to consider first-year teachers

What are the “must have” skills in this list?



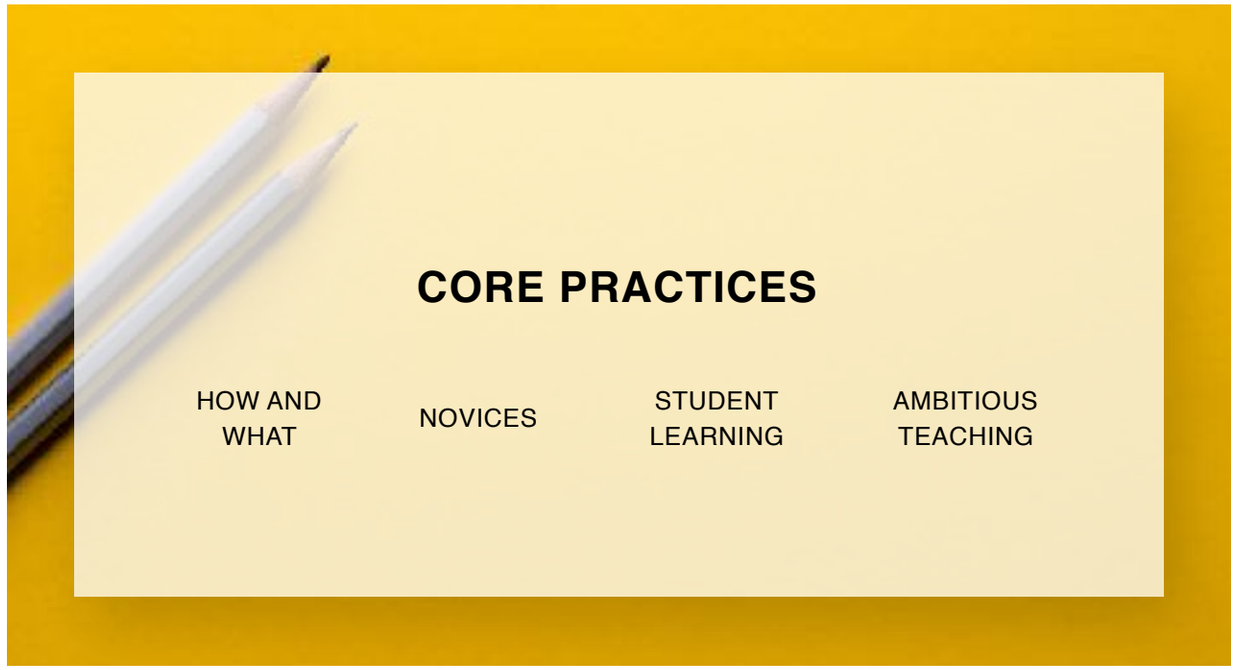
- Split problematic item into
  - Develops appropriate relationships with students
  - Understands common student problems
- Note similarities from previous study
  - Models, Sequences, Deconstructs still near the top

Relationships and Problems (split)



- Not a finished list
- TeachingWorks website – High leverage practices – U of M website?
- Other “cores?”
- Replication?

What are the big ideas – the big take away surrounding CP



- Merger between how to teach and what to teach.
- Practices that novices can begin to learn.
- Focused around student learning and understanding.
- Ambitious teaching practices: assessing and adapting instruction to advance student learning. Developing knowledge, skills and dispositions for professional practice, but alos learning how to uses these tools in the classroom.

TRANSCEND

QUESTIONS?

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