



2023 Symposium on Music Teacher Education Presentations

Session 4 – Friday, 4:20PM

GC 2660

Living Trauma-Informed Pedagogy: Music Teacher Educators in the Aftermath of a Shared Tragedy

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One week after a traumatic event on campus, our university resumed classes. While we were inundated with resources on navigating our own responses and supporting students, returning was challenging. In this panel, an associate professor and six PhD students in a music teacher education program utilize collective autoethnography to discuss teaching, learning, and supporting one another through shared trauma. Shared trauma (Ali et al., 2023) could occur as a result of community experience of suicide, death from accident or illness, or violence. Therefore, our presentation may also (a) help music teacher educators (MTEs) who experience trauma while teaching; (b) support music education students with traumatic histories, and (c) improve preparation for preservice teachers to enact trauma-informed pedagogy in PK-12 music classrooms. We synthesized our experiences, stories, and suggestions into three acts.

Act 1: What Happened and Our Experiences in the Aftermath

We experienced a school shooting in which our student and colleague narrowly survived the assault. Experiencing imminent danger to our lives and loss of peers affected our mental health (Hughes, et al., 2011). Non-stop communications from the university and intense media coverage overwhelmed us with community responses and personal outreach, making it difficult to process the events. Panel members will outline differences in our responses to trauma as both teachers and students. Our varied needs for coping (Boxer & Sloan-Power, 2013) reflect challenges teachers and students can anticipate as they develop tools to process their own feelings and foster resilience in others (Vieselmeyer, et al., 2017).

Act 2: Specific Suggestions for Music Teacher Education

Professors who demonstrated personal care for students and a sense of shared humanity prior to our shared trauma were particularly effective in promoting healing and recovery. In this act, we recommend approaches that acknowledge a variety of responses to shared trauma and allow for flexibility in how to support students and faculty. We will discuss: (a) psychology and embodiment of traumatic responses (Van der Kolk, 2015); (b) common trauma triggers and reactions and strategies for helping students (SAHMSA, 2014); (c) trauma-informed strategies regarding coursework and returning to the site (Alexander, 2021); (d) cultural differences in processing grief and trauma (Muldoon et al., 2019); and (e) musicking as healing for some (Salvador & Culp, 2022).

Act 3: Moving Forward into Uncertainty

Moving forward requires MTEs to consider questions including: Do we really want to return to “normal?” Or do we fight for change? What change, and how? One panelist reflected, “I still feel unsafe and want changes to be made at my university, in my classroom, in government, in gun control, etc. I will never again feel as safe as I once did.” How can we make a space feel safe if we do not feel safe there? Can institutions increase security without creating a threatening environment for people of color (Alexander & Jackson, 2022)? We conclude by grappling in the aftermath of watching our shared trauma broadcast on national news and mobilized for political gain, exploring neoliberalism, capitalism, and performativity in responses to the tragedy.

GC 2560

Into the Unknown: Diversifying Field Experiences in a Secondary General Music Course Sangmi Kang & Rachael Sanguinetti

Field experience in teacher education is a crucial platform to explore the field and the self, establish teacher identity, and enact various pedagogical approaches by directly interacting with students (Coffey, 2010; Yoo & Kang, 2021). Growing student diversity in the US requires preservice teachers to prepare to work with students from various intersectional identities, including but not limited to gender, race, ethnicity, class, religious belief, and sexual expression (Culp & Salvador, 2022; Emmanuel, 2020). Secondary general music students can show a wide range of musical engagement and express dynamic social and cultural identities, so it is even more substantial to respond to such needs in music classrooms (Bucura, 2019). However, field experiences are often too sugar-coated for preservice teachers to (a) experience authentic reality in teaching practice and to (b) enact self-reflexivity on their attitudes and dispositions toward social justice (Escalante, 2020).

In the spring semester of 2023, we diversified the field placements of our secondary general class to include urban, suburban, and

special education settings with the goal of broadening student field experiences and to providing authentic learning contexts. We aimed for preservice teachers to experience a diverse spectrum of secondary general music but to not tokenize their understanding of each setting through class discussions, mock teaching, and post-teaching reflection (Hess, 2015). In the first trimester, preservice teachers worked in a suburban middle school general music classroom teaching Western classical history lessons of the Baroque and Classical eras. In the second trimester, they taught Bandlab lessons on creating movie soundtracks in an urban high school with a 99-percent minority population. In the third trimester, preservice teachers worked in a local public school for the deaf, leading instrumental exploration lessons using sensory mats, pitch towers, and their primary and secondary musical instruments.

By observing the classrooms and planning and executing lessons, preservice teachers explored some strategies to get into the unknown and work with students from diverse backgrounds. Preservice teachers used their familiar musical tools—primary and secondary instruments—to establish rapport with the students and improvised musical sounds and instructional decision-making on-the-spot to respond to various student needs. Such flexibility and fluidity were crucial in some placements because it was nearly impossible to create linear lesson plans and execute them due to the unpredictable teaching nature (Eisner, 2013; Elliott & Silverman, 2014). Preservice teachers taught lessons while accomplishing learning goals and flexibly responding to students' spontaneous responses (Kang, 2023).

The preservice teachers' approaches—using familiar tools, connecting with students' cultures, exploring differences, and adapting instructional approaches—can be explained using the notions of cultural scaffolding (Palmer et al., 2022) and intercultural sensitivity (Bennett, 2017). Both theories illustrate how people move from the ethnocentric mindset, gradually foster cultural sensitivity, and build up ethnorelative mindsets of acceptance and adaptation. This diversified field placement embedded secondary general course is currently ongoing through early May. We will also share reflections from the preservice teachers, the course instructor, and the teaching assistant at the conference in October.

GC 2675

Celebrating Student Culture in Instrumental Music

Sarah Minette

Many beginning instrumental music educators rely on method books to assist them with early instruction. While these instructional materials may seem effective when dealing with larger groups of heterogenous instruments, the inclusion of culturally insensitive and harmful songs could have a longer lasting impact. Davis (2022) explored five beginning band and string method books most frequently used in classroom settings and found that many of these books continue to favor Western art music, white male composers, and use songs to depict different cultures as caricatures. Davis' (2022) findings revealed that blackface minstrelsy songs are consistently used throughout method books.

During the 2022 fall semester, my woodwind methods class started a content analysis of method books. To their surprise, they learned that not only was their largely Hispanic/Latino/x/a and Black culture and identities mis-represented in these books, there were an abundance of blackface songs that remained in these texts. After engaging in a larger discussion of the implications of putting this kind of music in front of their future students, they set out to teach their peers cultural folksongs from their childhood. After completing this project for class, the students agreed to assist me in creating a resource for teachers that centers their voice, their culture, and their music.

Inspired by the work of Buck (2018) and Howard (2020; 2021; 2022), this action research study (Conway & Borst, 2001) explores the process involved of collaborating with preservice teachers as culture bearers, to create culturally relevant, sustaining, and anti-racist resources for instrumental music teachers and the students with whom they work. Additionally, considerations into ethical song collection, meaningful representation, and dissemination of the materials are also a part of the research study. Finally, I explore the ways in which I de-centered myself from the project in order to create a resource that reflected the individuals with whom I collaborated. Further considerations as to how teacher educators may incorporate similar practices into their curriculum will also be explored.

GC 2760

Advancing Trauma-Informed Pedagogy in Music Teacher Education

Erica Kupinski

Trauma-informed teaching practice has existed in P-12 schools for over two decades. Still, schools throughout the United States do not subscribe to one dominant or formally agreed upon framework for trauma-informed teaching practices. In addition, there is no consistent measure of effectiveness for trauma-informed care. The introduction of trauma-informed teaching practice into educator preparation programs remains a relatively recent addition and is inconsistent across programs and disciplines, including music teacher education. The purpose of this presentation is to discuss trauma-informed strategies used in music therapy, neuroscience, psychology, and education that can be effectively implemented within music teacher education programs. Also, it will explain the need to prepare preservice music educators to apply trauma-informed teaching practice and establish an emerging framework for music education.

Previous research studies related to trauma-informed teaching in music education have focused almost exclusively on its use and application in P-12 music classrooms. Much of the existing research has focused on the use of trauma-informed teaching practice within elementary general music classrooms or music therapy settings. Equipping preservice music educators to recognize the

symptoms of trauma and to utilize trauma-based strategies will assist them when working with students suffering from traumatic histories. Lastly, a better understanding of the impact of trauma may also help increase teacher compassion satisfaction, and reduce secondary traumatic stress, burnout, and attrition in music teachers.

This presentation connects to the theme of the conference because it advocates for institutions of higher learning, music teacher educators, and the music education profession to engage in an examination of existing music teacher education programs to enable them to become more inclusive and supportive of students recovering from traumatic events. The addition of this information may also prove beneficial for preservice music educators who themselves are coping with traumatic histories. Finally, the presenter will share their thoughts on how to integrate trauma-informed teaching and practice into existing music teacher preparation programs. This will include but not be limited to the implementation of a developing trauma-based framework used during music education methods courses and school-based field experiences.

In recent years, culturally responsive teaching and social emotional learning have gained more prominent positions in music education. This session also aims to create safe spaces within our music classrooms, regardless of educational level, for students with traumatic histories. Understanding how to implement healing practices and techniques into musical learning experiences without detracting from music instruction should be the goal for music educators. For all students to thrive and succeed in music, music educators must be trained to recognize trauma and to provide appropriate support for their students when necessary.

GC 3680

Fostering a Culture of Care and Belonging for Parents in Higher Education

Bridget Sweet & Kate Fitzpatrick-Harnish

Ward and Wolf-Wendel (2012) advocate for the development of a “culture of care” for parents and caregivers within academic spaces, arguing that for “work and family policy to be integrated, utilized, and normalized” there needs to be an examination of “workplace norms for all members of the academic workplace” (p. 212). This need is echoed for parents within the P-12 music education space (Fitzpatrick, 2013) in ways that may be profound, given the often-gendered stereotypes within particular fields, levels, and specializations of music teaching that may intersect with parenthood (Eisenmann, 2004; Grant, 2000; Sheldon & Hartley, 2010).

Ultimately, we seek deeper understandings of the complexities of multiple identities for academic parents. Fostering a “culture of care” (Ward & Wolf-Wendel, 2012) begins with providing academic parents opportunities to collaborate, discuss, and engage with issues related to parenthood and academia. Aligning with the conference theme of Elevating a Culture of Belonging, we have designed this PPI session to encourage teacher educator parents to consider cultures of care within their own lives, as well as how to model, discuss, and examine the intersecting identities of parent and educator with their own graduate students.

As attendees enter this PPI session, they will contribute two obstacles, two joys, and two “wishes” related to parenthood in academia via an interactive online program (JamBoard) shared for all in the room to see (2-3 minutes). Attendees will then dialogue with others about the obstacles and joys they identified (10 minutes). Through conversation, we hope attendees will foster connections and express themselves authentically with other academic parents who share similar intersectional experiences of identity. Small group conversations will come to the full group (10 minutes) as we collectively consult the JamBoard, gathering additional ideas about how we, music teacher educators, can be better supported as academic parents, as well as better support one another at our institutions and in the larger profession. In addition, we aim to discuss practical strategies that will also support graduate students navigating the intersections of their own developing professor identity and parent identity.

Conversation notes and “wish list” items will be compiled into a take-away document for participants to reference as they return to their own institutions. Beyond the session, attendees who desire to continue conversations and share resources will leave their email addresses with the presenters, who will work to facilitate a “culture of care” of academic parents beyond the workshop. An explicit goal of this programs, practices, and issues session is to initiate dialogue regarding issues of equity and diversity that continues beyond the conference. We further aim to assist in remediation of issues for academic parents within the academy, studies in music education, and the broader music education community.

GC 4020

Examining Rules as Compliance-Oriented Policy in the Music Classroom

Kelly Bylica & Cara Bernard

Rules are “a familiar part of the classroom—probably too familiar” (Boostrom, 1991, p. 214). Indeed, most individuals could rattle off a list of common classroom rules with little variance amongst their examples. Rules are often framed through one-size-fits-all school-based systems (e.g., PBIS or Responsive Classroom) and a focus on “management” and behavior strategies (e.g., Linsin, 2014; Robison, 2018), thus making them forms of soft policy (Jones, 2009). This compliance-oriented approach to rules is meant to govern behavior so that academic learning can begin to occur, connoting the idea that rules yield a successful classroom (Kohn, 2006).

Student choice is often presented as a plausible solution to compliance-oriented rules. However, student choice can also reinforce a good/bad binary. As Drew (2020) explained, “The ‘good’ student knows their place within the power structures of schools” (p. 48). Drew added that “good students” do this in ways that mask larger, culturally systemic issues of power, deliberately conforming to gendered, raced, sexed, and classed expectations. Programs and practices that favor choice and freedom often frame young children who do not conform to these norms as “egocentric beings who must be explicitly taught basic skills”

(McManus, 2021, p. 178). Such framing can lead to scripted classroom management as opposed to that which more realistically captures students' lived experiences as human beings engaging with their world (Stearns, 2015). For preservice candidates, this opposition can cause cognitive dissonance when applying policy to practice.

Music teacher educators can help preservice teachers view rules as processes for learning that help one make meaning within a given context. In other words, rules can "function as the embodiment of a way of life in the classroom" and provide a way of making sense of systems of power, cultural understandings, and multiple worldviews, interactions, and ways of doing (Boostrom, 1991, p. 198). This means that rules cannot be arbitrarily constructed if they are to be meaningful. Such an approach to rules highlights the unique experiences of students and teachers, as well as the complex messiness of educational interactions, as central to classroom practice. In this way, rules are not developed for the sake of decontextualized compliance but to serve the needs of a specific community making music together.

In this presentation, we examine the nature and function of rules in the music classroom, focusing on the difference between rules as compliance and rules as a process for learning. To demonstrate how a compliant ideology permeates music education, we explore two commonly used rules-based programs as forms of policy, *ÀiPBIS and Responsive Classroom*, *Àisituating them in the context of the music classroom. We exhibit how, despite claims to the contrary, a focus on compliance is embedded within these two programs, thus resulting in a one-size-fits-all approach to classroom music. We then reframe rules by considering how they may be enacted as processes for learning, and we offer preliminary ideas of what this might look like in practice.*

GC 4700

When Cultural Humility is Not Enough: Toward Transformative Humility as an Epistemology of Resistance in Music Teaching and Learning

William Coppola

Cultural humility has been gaining significant traction in music education scholarship over the past several years (Conkling, 2019; Dolloff, 2020; Hess, 2021; Janes, 2021; Yoo, 2022). Through cultural humility, music educators are compelled to adopt a non-expert stance toward their cultural knowledge, including an action-oriented commitment to redressing power imbalances and interrupting social inequities (Fisher-Borne et al, 2015; Tervalon & Murray-García, 1998). But like many cultural diversity frameworks, the construct seems to center dominant groups as the default identity among educators. Indeed, while cultural humility is essential for those occupying positions of privilege in society, expecting minoritized practitioners to adopt an interpersonally humble stance toward dominant others can further subjugate the already politicized self (Moon & Sandage, 2019). For this reason, cultural humility is a necessary but not sufficient condition for realizing meaningful social change in music teaching and learning settings.

In this presentation, I seek to expand our understanding of humility's role in our social change efforts: one that is compatible with the full spectrum of identities represented across the music education profession. While I follow Paulo Freire's (1970/2010) assertion that any social justice effort must be rooted in humility (p. 90), I consider the ethical degree to which marginalized music educators ought to be expected to engage in such commitments. Indeed, historically subjugating understandings of humility led womanist scholar Stacey Floyd-Thomas (2020) to question, "What if humility is not a virtue, at least not for the oppressed?" (p. 4).

I draw from José Medina's (2013) assertion that members of underprivileged groups are often subjected to the vices of inferiority (including servility, deference, and self-doubt) as a direct result of privileged groups' systemic tendency toward the vices of superiority—epistemic arrogance in particular. At the same time, Medina also highlights how certain epistemic virtues are uniquely shared among minoritized groups—specifically, the virtue of epistemic humility, which in his account is reframed as a wholly empowering and self-celebratory quality.

Taken together, I argue that social change efforts must work to simultaneously eschew the epistemic vices of the privileged while emboldening the epistemic virtues of the oppressed. This is neither to say that minoritized voices are without the need to practice cultural humility (especially toward other underprivileged groups), nor that dominant groups are wholly deprived of epistemic virtues germane to social activism. However, through the empowerment of the marginalized and the humbling of the privileged, social justice efforts can elevate from one's individual responsibility for practicing cultural humility, toward a shared and systemic responsibility to engage in transformative humility.

To this end, Medina (2013) defines epistemic resistance as "the use of our epistemic resources and abilities to undermine and change oppressive normative structures and the complacent cognitive-affective functioning that sustains those structures" (p. 3). Through transformative humility, as I propose it here, I offer a dialectical vision of epistemic resistance in which the privileged and the oppressed are together responsible for—but each is uniquely suited toward—the full realization of transformative social change.