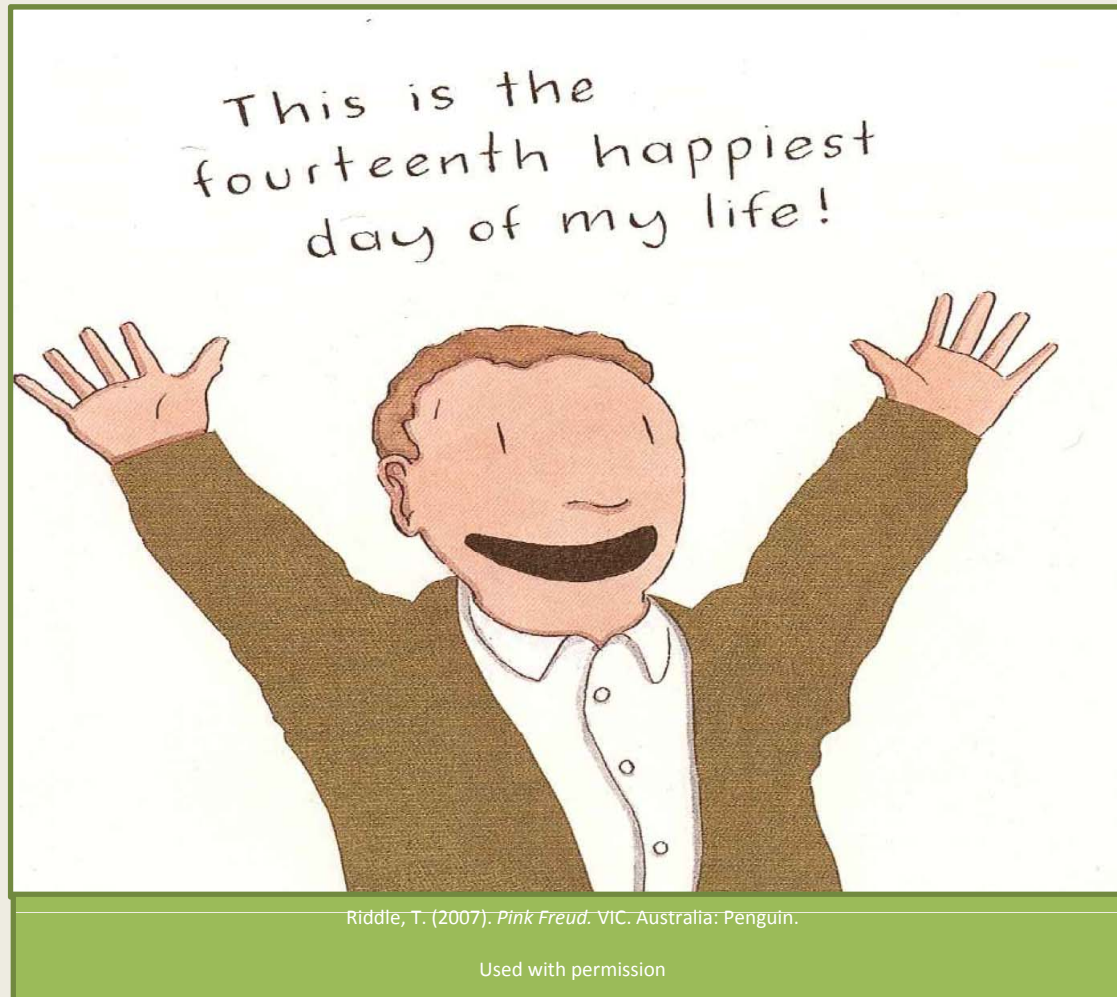




ASME 2011 Tasmanian State Conference

Keynote: Advocacy/National Curriculum

Good morning!



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Some of my work at the minute

M Teach Music Education Specialist Strand

1. Three unit strand in Music Education: primary; secondary and post-compulsory music education units. Note shift to aligned PE.
2. In the Secondary Music Education unit students are working with philosophies of music education, secondary curriculum and pedagogy, and ICTs to develop skills and understandings pertinent to practice in this context.
3. Examples of some work in first four weeks
<https://mylo.utas.edu.au/webct/entryPageIns.dowebct> focus on ICTs seemed appropriate for this address). Use of Aviary Myna:
<http://www.aviary.com/tools/audio-editor> ENTER VIA YOU – YOUR CREATIONS.
 - Week 2 Discussion Board – Michael Young (student) soundscape composition with concert band. Activity at Year 7. Recording with Aviary Myna Audio Editor.
 - Week 3 Discussion Board – Georgia Stevens (student) – ‘Wiggy Wiggy Wah Wah’ loop based composition. Activity at Year 8 . Aviary Myna Looping software.
 - Week 4 Discussion Board - Steve Burdon (student) ostinato and polyrhythm composition activity. Activity at Year 9 elective level. Link to works by Steve Reich and Gyorgy Ligetti.
 - Note link to curriculum and pedagogy as these students must comment and discuss relevance to selected year levels. LINK TO PORTFOLIOS 40%

And the topic for today is...

I was asked to present on the topic of 'Advocacy/National Curriculum' today. Both of which are 'hot topics' for music education. In a sense they concern everyone.

But I am not a 45 minute Genie.

I would therefore like to take a slightly different route through these topics because I think that they are actually about something else

So, the topic for today is...

The mad bulls' stampede – run, hide or:
be prepared?



Some questions

1. Why do we as music educators so often feel like we and music education more generally aren't valued? Hence a fixation on advocacy and self justification. Are we justified in feeling this way? Who or what is the bull?
2. What if we had clearer understandings about why we do the things we do in the ways we do them?
3. Why do many educators fear new curriculum documents?
4. What if we had such confidence in what we do, how we do it and the value of it that the National Curriculum would hold no fears for any of us?

That bull/stampede is getting closer!

<http://myfunnypics.org/v/funny-animals/Funny+pic+of+a+determined+bull+going+after+a+frightened+man.jpg.html>

Are the bulls real, and if so what do they represent?

YES THEY ARE REAL, AND THEY ARE PART OF OUR DAILY WORK!

Commonwealth of Australia. (2005). *National Review of School Music Education Final Report*. Canberra, ACT: Department of Education, Science and Training. Full text available at:

http://www.dest.gov.au/sectors/school_education/publications_resources/profiles/school_music_education.htm

“There is widespread recognition that music is an important part of every child’s education. There is also a general perception that Australian school music education is approaching a state of crisis” (p. 2).

“Overwhelmingly, the submission responses revealed a groundswell of broader and local support for the provision of music education in schools, expressed specifically as an understanding of the value of music education” (p. 57).

“Beliefs about what must be taught and learnt in music vary widely. While some successful programmes meet the needs of their students well, others lack relevance for students. The research suggests that a focus on a narrow range of genres and styles is not appropriate for all students. A diversity of approaches to music education is necessary. A coherent approach to music in schools built on foundations of diversity, access, equity, participation and engagement is a necessary reform if music is to thrive” (p. 107).

“a successful music education program was linked by respondents to the level of dedication and enthusiasm of individual music teachers, in many cases in the face of incredible barriers that include excessive workloads, lack of resources, challenging professional environments” (p. 59).

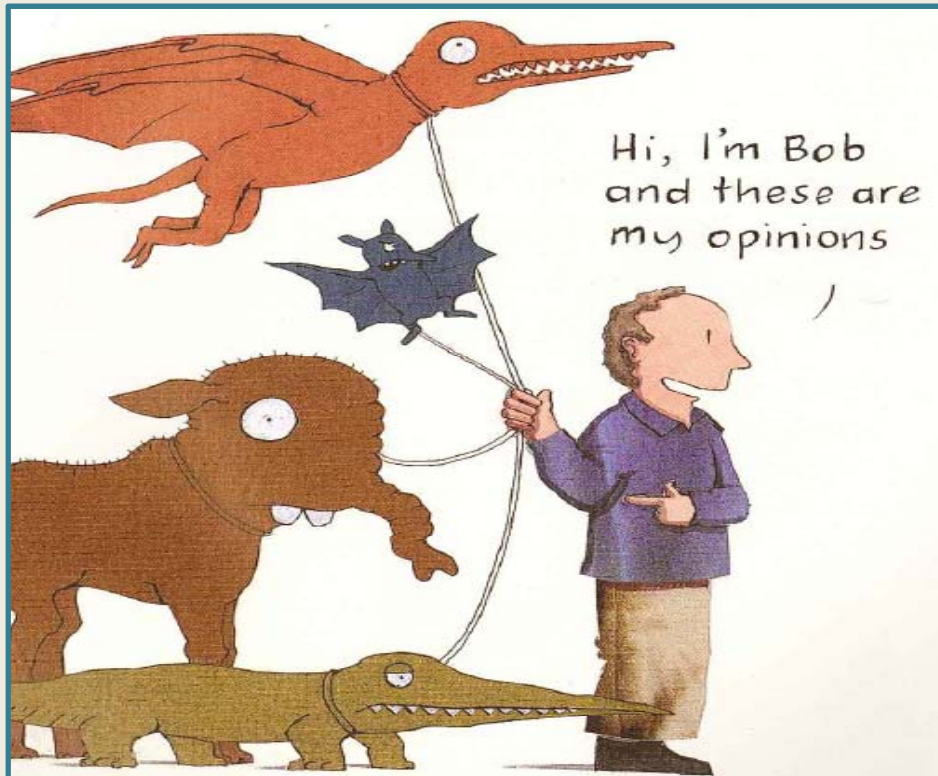
“Successive restructuring within education systems has seen a reduction of music-dedicated, centrally located and district, or regionally based music support services” (p. 47).

BUT YOU DON'T HAVE TO LET IT CHASE YOU!

Start from first principles –
what, how and why you do what you do



So... YOU



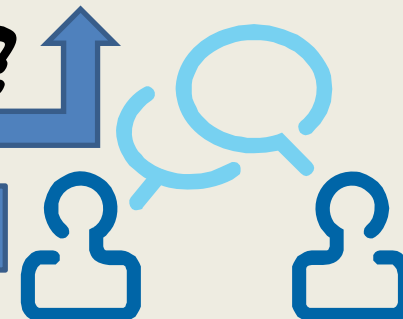
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- WHY DO YOU DO WHAT YOU DO? &
- WHY DO YOU DO IT THE WAY YOU DO IT?

Talk and Share Back



Keeping the mad bull at bay



Why your philosophy matters!

‘Some underlying set of beliefs about the nature and value of one’s field – is required if one is to be effective as a professional and if one’s profession is to be effective as a whole’
(Reimer, 1989, p. 3).



<http://www.menc.org/news/view/the-significance-of-music-education-bennett-reimer-s-new-book-examines-the-profession-s-past-future/>

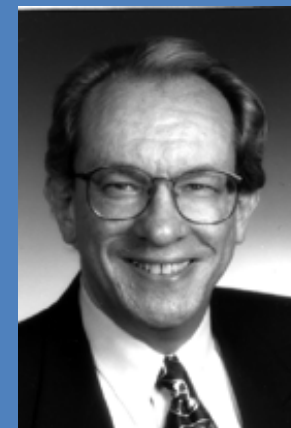
Reimer, B. (1989). *A philosophy of music education*. Englewood Cliffs, New Jersey: Prentice-Hall.



Keeping the mad bull at bay

Why your philosophy matters!

‘Without some form of intentional human activity, there can be neither musical sounds nor works of musical sound. In short, what music is, at its root, is a human activity. Music is not simply a collection of products or objects. Fundamentally, music is something that people do’ (Elliott, 1995, p. 39).



<http://www.davidelliottmusic.com/musicmat/bio.htm>

Elliott, D. J. (1995). *Music matters: A new philosophy of music education*, New York: Oxford University Press.



Think about it – what are the serious implications of this for us as music educators of this simple statement?

Praxial Music Education



An approach grounded in practice:

- ‘The fundamental theme I wish to draw from this discussion, and emphasise strongly, is the following: MUSIC is a diverse human practice. Worldwide, there are many (many!) musical practices, or “Musics”’. (p. 43).
- ‘To engage learners in musical actions, transactions, and interactions that closely parallel real music cultures...the music classroom...a reflective musical practicum, a close representation of viable music-practice situations, or music cultures’ (p. 206).

Elliott, D. J. (1995). *Music matters: A new philosophy of music education*, New York: Oxford University Press.

One workable way of looking at our profession

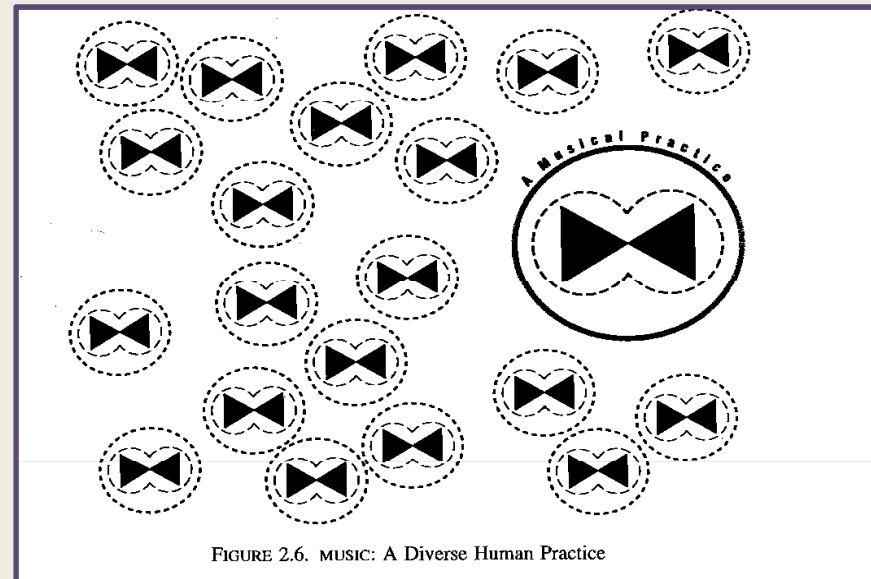
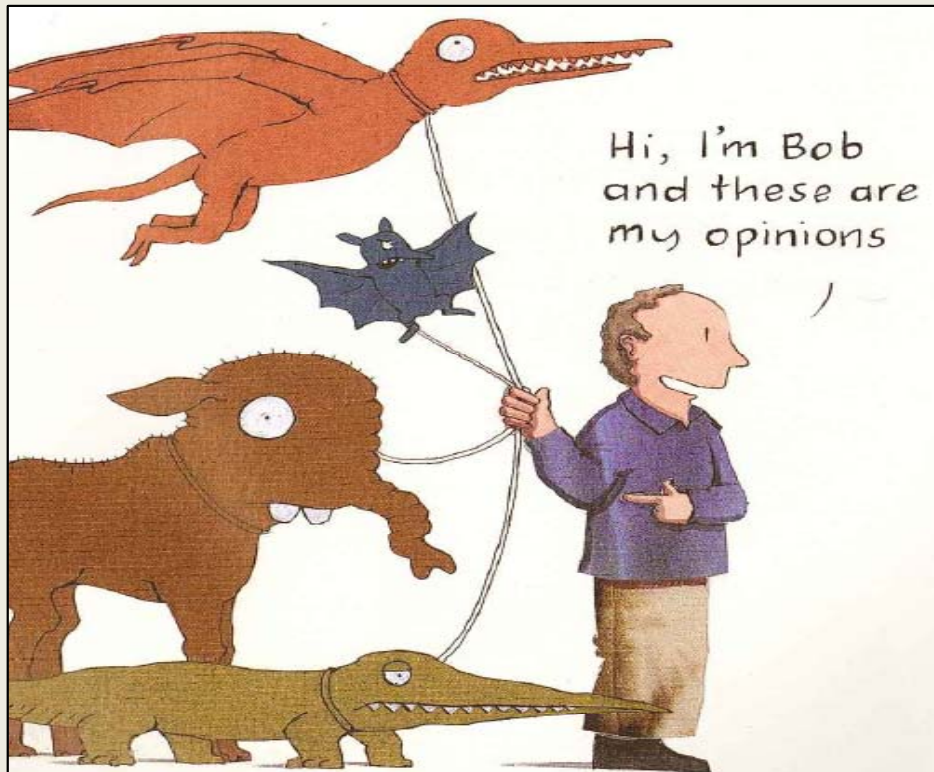


FIGURE 2.6. MUSIC: A Diverse Human Practice

(Elliott, 1995, p. 45)



So...YOU



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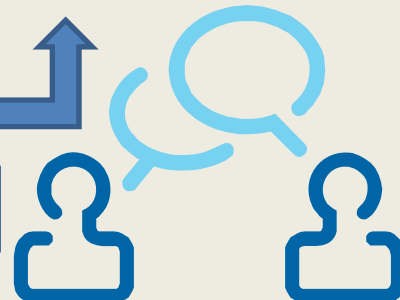
?

WHAT IS IT THAT

YOU **THINK**

YOU SHOULD **TEACH?**

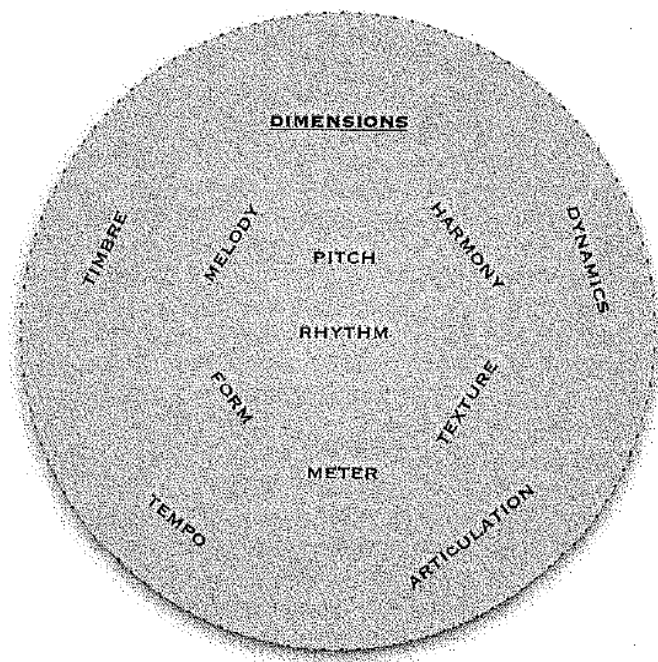
Talk and Share Back





Keeping the mad bull at bay

FIGURE 3.1 DIMENSIONS OF (WESTERN) MUSIC



Wiggins, J. (2009). *Teaching for musical understanding*. (2ndEd.). Oakland: Centre for Applied Research in Musical Understanding (CARMU). p. 37.

11 dimensions &
3 processes

Why feel anxious or get tied up in knots about a new curriculum document? The parameters are already there for us.

- The two key areas of music education are already well established and can't change: Concepts (dimensions) and processes (listening, creating and performing). If the dimensions are the ways we know music, and the processes are the ways in which we know and understand and engage with music then this is the starting point.

'These dimensions of music are what music teachers in all kinds of music teaching settings need to teach their students' (Wiggins, 2009, p. 80).



<http://www.oakland.edu/?id=2855&sid=67>

National Curriculum?

What we do when we engage in the Arts?

Table 1

	Dance	Drama	Media Arts	Music	Visual Arts
Generating imagining engaging expressing playing exploring experimenting taking risks forming designing developing skills developing processes	exploring stimuli improvising interpreting (ideas) problem-solving varying manipulating phrasing forming* developing: • technical skills • bodily competence • movement qualities • kinaesthetic awareness	pretending making believe improvising playbuilding role-playing scriptwriting designing • production • technical directing*	developing treatments designing • storyboards • images creating mock-ups* writing • screenplays • scripts making • level designs • screen shots	arranging composing developing generative skills techniques and processes exploring materials and ideas extemporising improvising interpreting* materials and ideas inventing sounds, signs and symbols listening and critiquing* manipulating material and ideas mixing sampling	conceptualising exploring spatial dimensions arranging* designing making sketching using symbols making visible constructing
*examples of some complex functions comprise both generating and realizing activities					
Realizing producing* refining rehearsing presenting performing displaying communicating applying skills applying processes	selecting organising crafting forming* reflecting and refining applying: • technical skills in performance • movement qualities in performance interpreting (in performance) directing designing producing	acting performing showing rehearsing interpreting (in performance) directing* producing* technical producing	gathering images • still • moving directing creating layouts* editing mixing producing sharing distributing broadcasting	Developing performance skills in: singing • solo • in groups playing (instrument) • solo • in groups conducting interpreting* • in performance listening and critiquing practising memorising	Interpreting* (materials) using visually • temporally fabricating manipulating* relating intertextually curating displaying exhibiting performing
Responding Responding activities are common across all art forms					
	Apprehending sensory/kinaesthetic/cognitive/affective applying key questions:		feeling, describing, listening, sensing, spectating analysing, appraising, appreciating, critiquing, comparing, interpreting (as audience), reflecting, researching, scrutinising, studying the context, studying the history		
	Comprehending aesthetic knowledge of personal, social & external realms – understanding		articulating, assessing, evaluating, planning/replanning, theorising, transforming		

Starting point
an expressive or imaginative impulse, an idea, an intention,
or a stimulus including other artwork

1

2

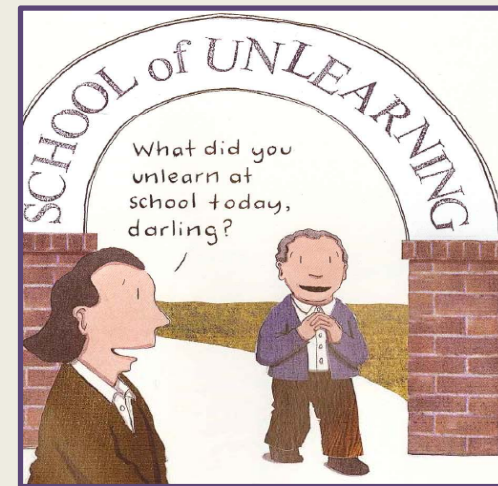
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In Conclusion

1. If we have clear understandings about why we do what we do, how we do it and above all the value of this then much of the impact of the rampaging bulls can at least be dissipated and paleated.
2. If we acknowledge and understand the concepts and processes that are key to music and align this with our understandings about why and how we teach then we MUST arrive at a place that encompasses and responds to changes such as the National Curriculum.
3. What is there to fear from the stampeding bulls then?

Questions?

Have a great day.



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