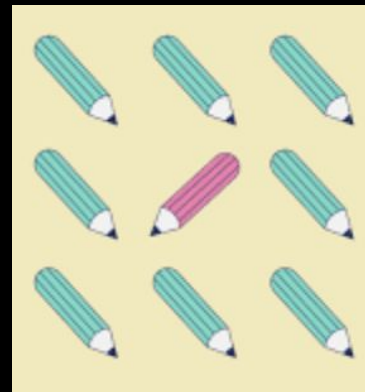


Faculty Barriers and Affordances for Reform to Music Education Curricula

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Background Literature

Critiques of current curriculum—NAfME Vision 20/20, CMS Manifesto
(Kimpton, 2005; Sarath et al., 2014; Thornton et al., 2004; Confredo et al,
2023)

Overemphasis on canon and large ensemble
(Allsup & Benedict, 2008; Barrett, 2005; Miksza,
2013)

Need for including contemporary and creative music practices
(Kratus, 2007; Prendergast & May, 2020; Williams,
2011)

Imbalanced racial and gender representation
(Elpus & Abril, 2019; Lam, 2018)

Methods for reform and innovation of undergraduate curriculum
(Weidner, 2019; Wilson...Royston, 2021)

Research Questions

- 1) What are the philosophical differences between the expectations of performance faculty and music education faculty of what the end goals of music teacher education should be?
- 2) How do these philosophies influence the curricular priorities of performance faculty and music education faculty?

Method



Semi-structured interviews on three college/university campuses

- All music education faculty
- 2 ensemble directors
- 2 studio teachers
- 1 music theory professor
- 1 music history professor



Required elements of music teacher education curricula traditionally include sight-singing, ear training, form and analysis, keyboard harmony, arranging, and counterpoint as well as study on a primary instrument, conducting, ensemble participation, and functional piano skills for MANY decades (MEJ, 1953).

Building shared understanding

The CMS Task Force on the Undergraduate Music Major recommended changes to the undergraduate curriculum for music majors to place increased emphasis on creativity, diversity, and curricular integration. They recommended institutional reform regarding the structures of the music degree along with revisions to individual courses and their content (Campbell et al, 2016).

Racial demographics of teachers compared to the students in schools are dramatically different. Teachers identified as 86.02% White, 7.07% Black, 1.94% Hispanic... (Elpus, 2015). Students were 48% White, 26% Hispanic, 15% Black, etc. (Hancock, 2016).

Interview Protocol



Designed by researchers to explore

- critically important knowledge regarding music theory, music history, and music literature, styles, & genres.
- perceived importance of different types of ensemble participation, proficiency on non-BOC instruments, and coursework in technology, advocacy, and entrepreneurship.
- the need for the core curriculum to be the same for performance and education majors.
- important skills and dispositions for music education majors.
- critical experiences for music education majors.

Analysis: Inductive Coding

Individual Coding

Three researchers worked independently to identify theoretical codes.

Comparison

Researchers compared individual codes drawn from all interviews.

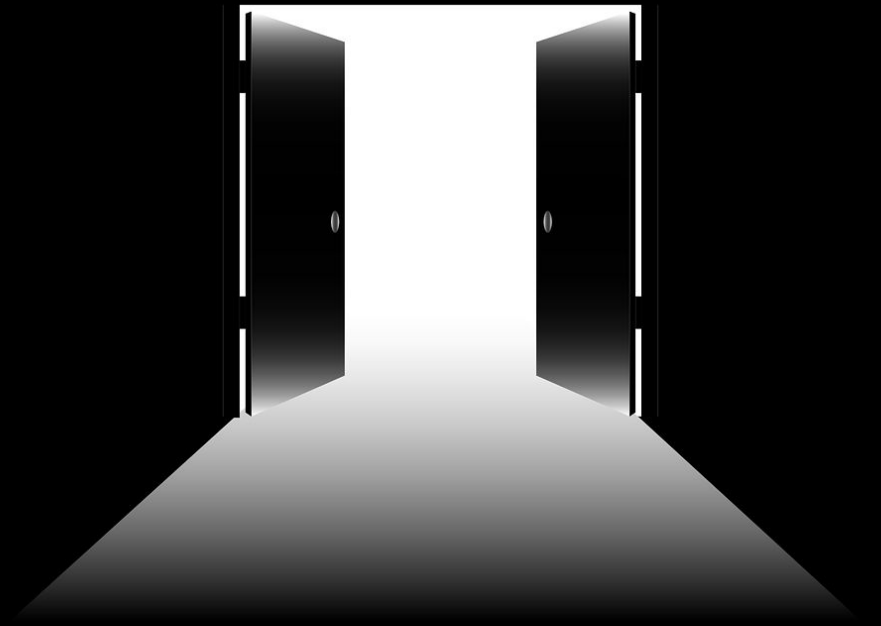
Themes

Codes were then organized into themes.

Themes

- Willingness for change
- Protection of one's own territory
- Emphasis on the conservatory
- Lack of understanding of music education

Willingness for Change



Theme 1: Authentic willingness for change in academic music study

- Music theory
 - Applications of theory
 - Differentiation of theory outside Western tonal
 - Integration of music theory & history
- Music history
 - Emphasis on critical thinking and sense-making
 - Thematic rather than chronological study across cultures
- Music education
 - Greater breadth of knowledge and experience
 - Embedded learning in PK-12 classrooms

Protection of one's territory



Theme 2: Protection of one's territory

- Theory/History
 - Willing to embrace innovation (and some even push for it if supported)
- Ensemble directors
 - Ensemble = Music educator experience
- Studio teachers
 - Strongest musicians are the strongest teachers (and our classes make them that way)
 - This is where students develop musicianship
- Music education
 - Pushing for additional time for education related coursework, regardless of where it comes from

Emphasis on the Conservatory



Theme 3: Emphasis on conservatory-based concepts

- Traditional performance ensembles & studio structures with siloed curriculum
 - Doing things the way they have always been done (conserve tradition)
 - Willingness to change through addition, not subtraction
 - Put onus on music education courses for anything else

Mixed
Understanding of
the Nature of
Music Education



Theme 4: Mixed understanding of K-12 music education

- Best musician = Best educator
- “Choices” = BOC
- Historical perspective of music education
- Limited knowledge of teacher preparation curriculum

Common skills/dispositions for future music educators

Shared Traits

- Want to teach
- Positive attitude
- Open to constructive criticism
- Sense of Curiosity
- Friendly, collegial
- Engaging
- Good communicators
- Empathetic
- Eager to learn, enthusiastic
- Flexible
- Responsible
- Collaborative over competitive

Shared Red Flags

- Students who do not want to be teachers, but only musicians
- Students that struggle to work with and/or get along with others
- Students who do not 'show up,' participate, or prepare
- Students who are overly egotistical

Desired common experiences

- Opportunities to observe great teachers
- Chances to teach in many different settings
- Versatility and non-specialist music training



Discussion: Barriers to change

Everything is important!

- Credit hours
- Accreditation requirements
- Program size
- Student expectations
- Faculty expertise
- Outside demands & expectations



Discussion: Opportunities

- Desire for change and increased relevance
 - Music theory & Music history
- Options for choice for students
- De-siloing to allow for more time for choice

Conclusion

Let's change!

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References

