



# UNDERGRADUATE MUSIC EDUCATION STUDENTS' EXPERIENCES WITH INTENTIONALLY DISRUPTIVE PEDAGOGY

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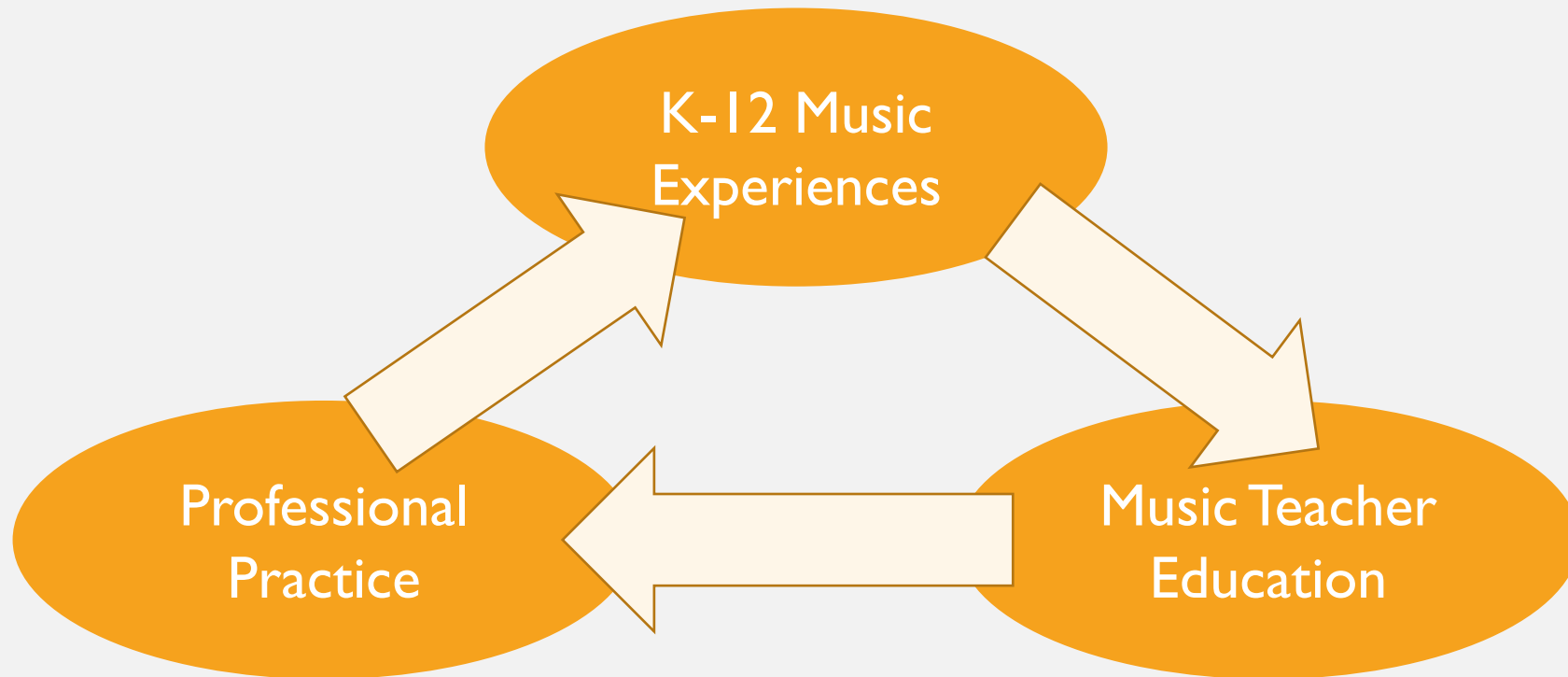
# LITERATURE REVIEW

## Apprenticeship of observation

Haston & Leon-Guerrero (2008)

Lortie (1977)

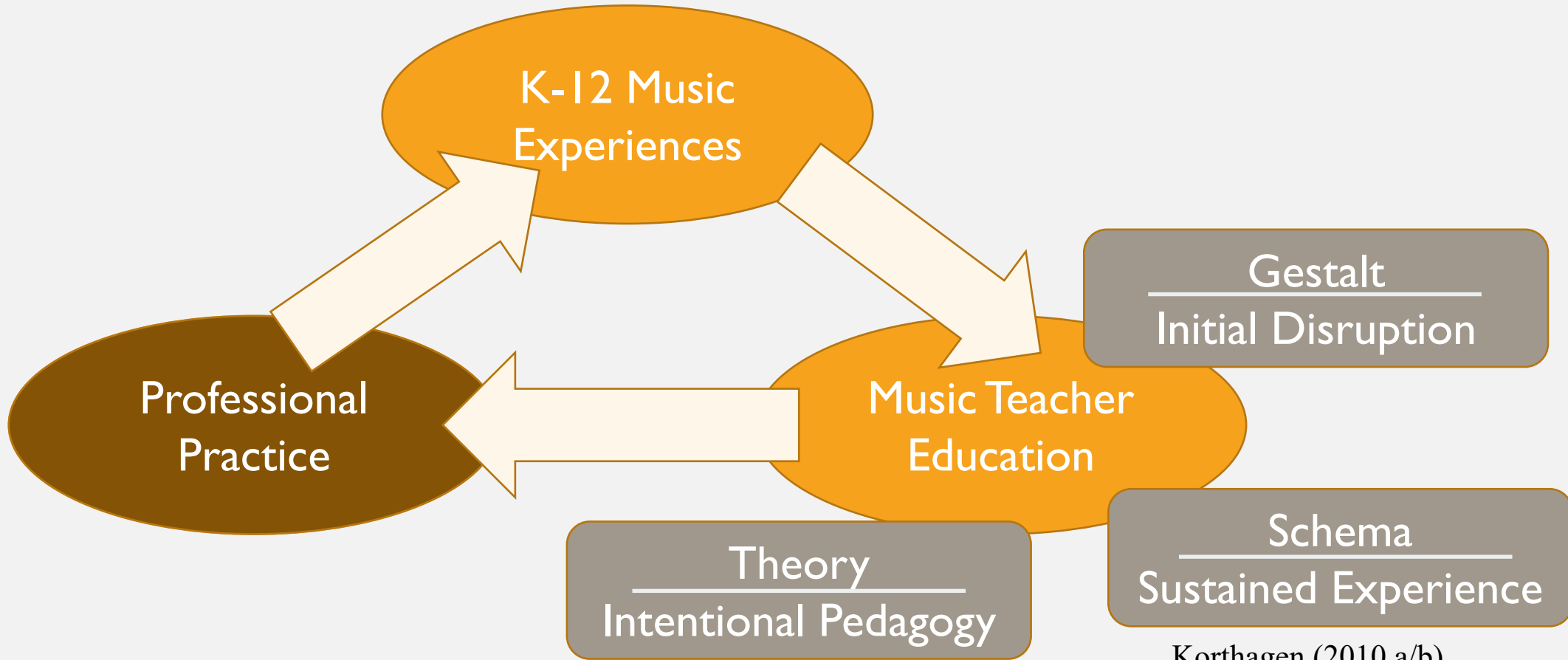
# LITERATURE REVIEW



## Self-Replicating Cycle of Music Teacher Education

Dobbs (2014)  
Powell & Parker (2017)  
Schmidt (1998)

# LITERATURE REVIEW



Korthagen (2010 a/b)  
Weidner (2019, in press)

## LITERATURE REVIEW

# Disruption Theory

Bower & Christensen (1995)

Christensen et al (2015)

# LITERATURE REVIEW

**Disruptive innovations** “shifts the existing paradigm by **creating new purposes** and **altering the fundamentals** of approaches, practices, teacher/student ratios, and the nature of the curriculum.”

(Olvera-Fernández et al, 2023, p. 10)

“We define ‘**norm-disruptive learning**’ as any facet of music teacher development that **problematizes and expands** beyond previously known philosophies, pedagogies, and repertoires.”

(Bennett & Moore, 2023, p. 22)

# METHOD

## GUIDING QUESTIONS

What are the impacts of apprenticeships of observation on undergraduate students' perspectives of music education?

How do deliberate disruptions in the undergraduate program impact students' perspectives of music education?



# METHOD DESIGN

- **Instrumental Case Study** (Yin, 2014)
  - New curriculum for first year students in Fall 2020
  - Music education students (*3 first year, 5 sophomores, 4 juniors*)
- **Semi-structured interviews through opportunistic and maximum variation sampling** (Miles et al, 2014) during **2022-2023 academic year**
  - ~30-45 minutes per interview
  - Faculty and researcher identity
- **Descriptive, In vivo, and Theoretical coding** (Saldaña, 2013)



- ❖ Eclectic music education
- ❖ Diversification of music experiences
- ❖ Music for all learners
- ❖ Social-emotional learning
- ❖ Constructivist practices
- ❖ Student-centered instruction



- ❖ BCO ensemble emphasis
- ❖ Director-centric programs
- ❖ Narrow repertoire
- ❖ Competition-driven
- ❖ Exclusionary recruitment

# APPRENTICESHIP OF OBSERVATION



APPRENTICESHIP  
OF OBSERVATION

“Then my orchestra director is probably like the teacher that I want to be like when I grow up. Like he was like, the reason that I'm here.”

*~Teryn, junior*



APPRENTICESHIP  
OF OBSERVATION  
*CHARACTERISTICS*

- ❖ Mentorship & Personal connection
- ❖ Noted impact on their own lives
- ❖ Desire to pay it back



APPRENTICESHIP  
OF OBSERVATION  
*IMPACTS*

- ❖ Performance centric spaces
- ❖ Competitive emphasis
- ❖ Ensemble culture & belonging
- ❖ Music vs. everyone else

APPRENTICESHIP  
OF OBSERVATION  
*COUNTER*  
*OBSERVATIONS*

- ❖ Emphasis on what not to be
- ❖ Ensemble before individuals
- ❖ Ego driven leadership

# DISRUPTIVE CULTURE





“I think you guys [faculty] want to change things all the time is a really good model for the way that we need to want to push forward and change and be better, because some people are just complacent with the way they are and that, you know, that just doesn't lead to a good program, because you're going to get out there and you're not going to know everything, And it's so it's important that you want to push forward and get better and better and be better for the kids.”

*~Sophia, junior*



DISRUPTIVE  
CULTURE

- ❖ Collegiate apprenticeship of observation
- ❖ Care for person first, then the educator
- ❖ Low risk-taking opportunities
- ❖ Openness to non-acceptance



DISRUPTIVE  
CULTURE  
*CHARACTERISTICS*

- ❖ Disruptive experiences
  - ❖ School-based clinicals
  - ❖ Speakers and guests
  - ❖ Problem-based learning activities
  - ❖ Alternative ensemble experiences
  - ❖ Music faculty support of music education
  - ❖ Counter narratives between core music and music education coursework



DISRUPTIVE  
CULTURE  
*EXPERIENCES*

Unexpected  
experiences

Imitative  
models

Embedded  
practices

Personalized  
identities

First Year

Sophomore

Junior

DISRUPTIVE  
CULTURE  
PROCESS

“Cool”  
alternatives

Necessary  
changes



# DISRUPTIVE CHANGES

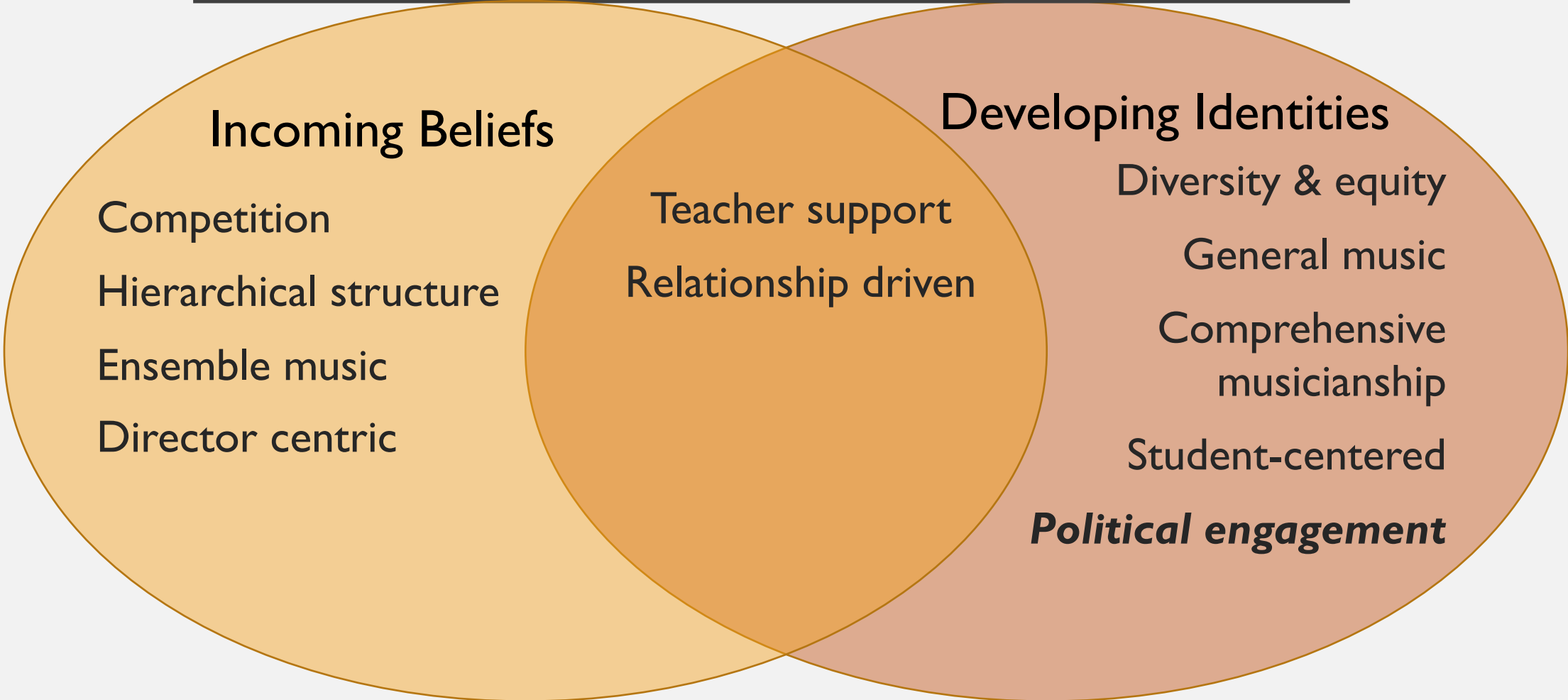


## DISRUPTIVE CHANGES

“I think the most important thing is learning how to be comfortable with the uncomfortable, because I know that's something that's going to be ever changing and always there. But the fact that we have like so many field experiences and stuff really helps me out in that part, um, whether it's just observations or all the practicums and stuff like that. But I mean, the biggest priority for me is being able to go into the classroom and know that I'm prepared, even though I may not feel prepared at that moment.”

*~Ryan, sophomore*

# DISRUPTIVE CHANGES





## DISRUPTIVE CHANGES

- ❖ Some students are very resistant to change
- ❖ Less substantive faculty connections
- ❖ Stronger association with performance
- ❖ Concepts strongly connected to their mentors



## IMPLICATIONS

- Relationship development with music education faculty
- Variety of disruptive entry points
- Space for differing beliefs
- Ground for disagreement with clinical spaces and music core curriculum
- Persistence into the profession?

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