

Music and Art: Curricular Cousins

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- ❖ Isolated or lonely
- ❖ Like your job is misunderstood
- ❖ Like a “babysitter”
- ❖ Less important than other teachers

Advice you hear in college:

1. Befriend the custodian.

2. Be nice to the school secretary.

A new addition:

3. Hang out with your art teacher!

Roadmap

1. Some benefits of art-music teacher partnerships
2. Concrete practices
 - a. “Habits of mind”
 - b. Choice-based environments (modeled from Teaching for Artistic Behavior)
3. Take-home ideas

Inter-arts Department Partnerships

- ❖ Teachers
- ❖ Students

Music Teachers: Isolated and Unsupported

- Sindberg, L., & Lipscomb, S. D. (2005). Professional isolation and the public school music teacher. *Bulletin of the Council for Research in Music Education*, 43-56.
- Hancock, C. B. (2008). Music teachers at risk for attrition and migration: An analysis of the 1999—2000 schools and staffing survey. *Journal of Research in Music Education*, 56(2), 130-144.
- Hancock, C. B. (2016). Is the grass greener? Current and former music teachers' perceptions a year after moving to a different school or leaving the classroom. *Journal of Research in Music Education*, 63(4), 421-438.
- Sindberg, L. K. (2014). Perceptions and perspectives of music teachers in urban settings: isolation, conversation and collaboration. *Music Education Research*, 16(4), 387-403.

Art and Music Teachers: A Shared Struggle

- ❖ Administrators who may not understand their discipline
- ❖ Unusual room location and setup
- ❖ Differences in values and assessment practices
- ❖ A sense of being undervalued
- ❖ Limited contact time with students
- ❖ High numbers of students

Teacher Benefits of InterArts Department Collaboration

- ❖ Someone to help you feel less isolated in your discipline
- ❖ A sounding board off which to bounce ideas
- ❖ A friend for curriculum planning

Student Benefits of InterArts Department Collaboration

- ❖ A clearer understanding of “arts” over “specials”
- ❖ Unified language, themes, and artistic principles that get reinforced in multiple places
- ❖ A sense of “seriousness” of arts as a broad area with shared behaviors, ways of thinking, and language
- ❖ Less confusion with shared classroom practices, routines, setup

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Habits of Mind

❖ Thinking Dispositions

Persistence/Grit

❖ Noncognitive Skills

Curiosity

❖ Soft Skills

Imagination/Envisioning

❖ 21st Century Skills

Working for the Common
Good

❖ Character

Observe/Listen/Notice

Goal-Setting & Preparedness

Definitions

❖ **BIG** and **B r o a d**

- ❖ Potentially useful outside the location they were taught

NAfME

From the President's Keyboard

Strategic Priorities—Focusing on Standards and Student Dispositions

by Glenn E. Nierman, NAfME President



It's happening already: with the

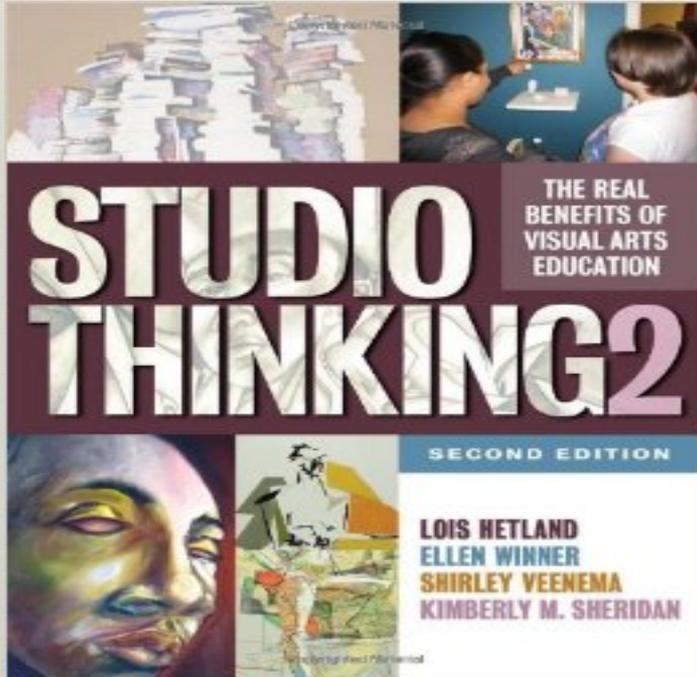
dispositions that are promoted in the humanities that can be applied across many different subjects throughout a lifetime. As to what content should be taught, much has been said about the importance of the knowledge (cognitive) "side of the house"—what students know about the core concepts of a subject—but little has been said about the importance of the other side—the dispositions (affective dimensions).

I would like to focus on the dispositions that often accrue to students in high-quality music education programs and that are part of the well-rounded education needed for students to succeed in the years ahead. In these From the President's Keyboard articles, I have

objectives into three "domains": cognitive, affective, and psychomotor (sometimes described as "knowledge/head," "feelings/heart," and "skills/hands," respectively). It is the affective domain—the area that includes values, beliefs, attitudes, and feelings—that is most closely aligned with dispositions. In the early 2000s, educators and policy makers, while focusing on how to define an effective teacher, seemed to settle on a common set of concepts—knowledge, skills, and dispositions (note the similarity to the Bloom domains)—to identify the primary constructs of an effective teacher.

Why speak of *dispositions* rather than the *affective domain*? Perhaps

Studio Habits of Mind (SHoM)



- ❖ From *Studio Thinking 2: The Real Benefits of Visual Art Education*; Hetland, Winner, Veenema & Sheridan, 2007/2010

Studio Habits of Mind

- ❖ develop craft
- ❖ engage & persist
- ❖ envision
- ❖ express
- ❖ observe
- ❖ reflect
- ❖ stretch & explore
- ❖ understand community

Ongoing Research Question

What habits of mind are already being taught by high school music ensemble teachers?

Participants

- ❖ 6 HS Ensemble teachers
 - (2 choral, 2 orchestra, 2 wind band)
- ❖ 4 teachers from high SES suburban towns
- ❖ 2 teachers from low SES urban cities
- ❖ Come from districts or schools with reputation for valuing music

Method

- ❖ Teachers were observed for 4 rehearsals with the same ensemble between January and May
- ❖ Teachers were interviewed for about an hour at the start and end of the study and more briefly in the week following each observation.

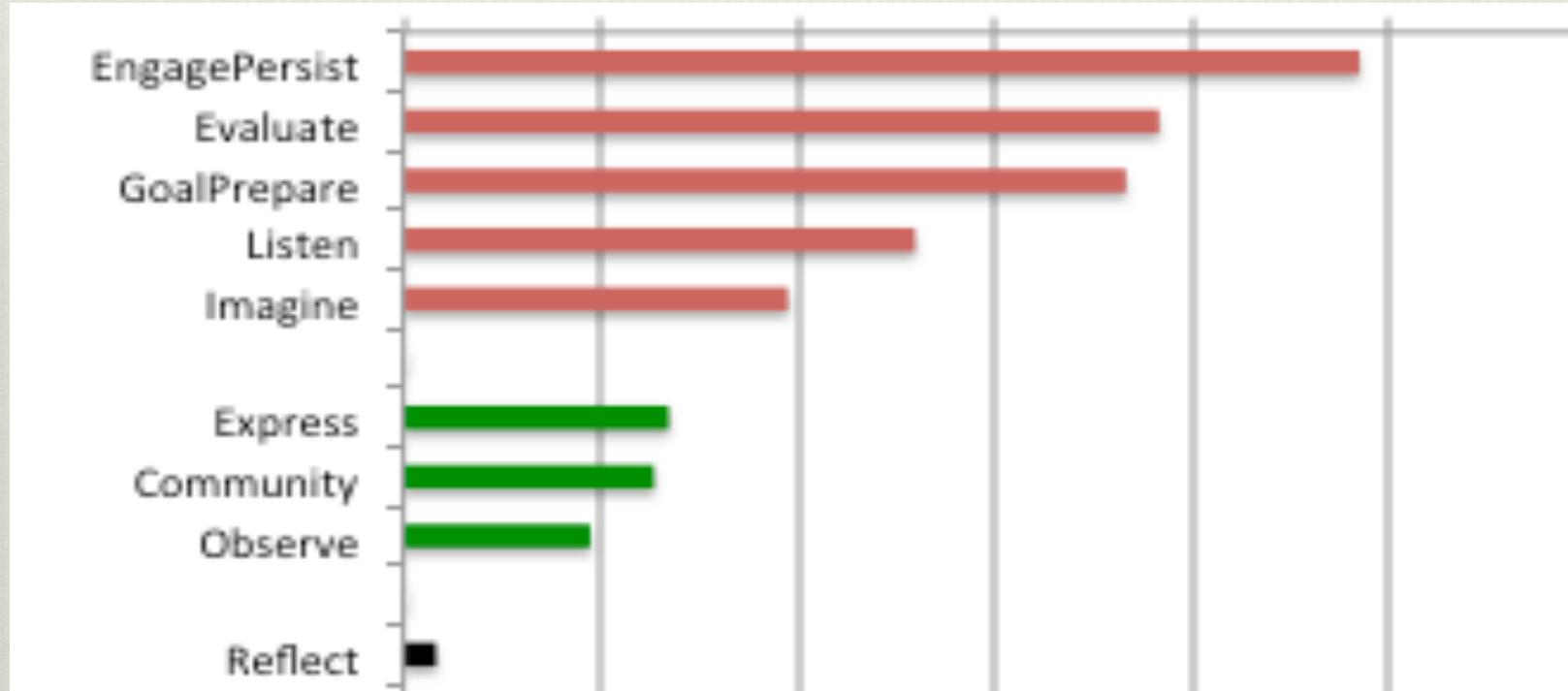
Method

- ❖ All 24 observed classes were videotaped and transcribed.
- ❖ All verbal teaching behaviors were coded into habits of mind.
- ❖ A coding manual is being developed and videos will be checked for inter-rater reliability.

Preliminary Coding Manual

- ❖ Engage & Persist
- ❖ Express
- ❖ Imagine
- ❖ Listen
- ❖ Observe
- ❖ Reflect
- ❖ Community Awareness
- ❖ Evaluate
- ❖ Goal Setting & Preparedness

Preliminary Results



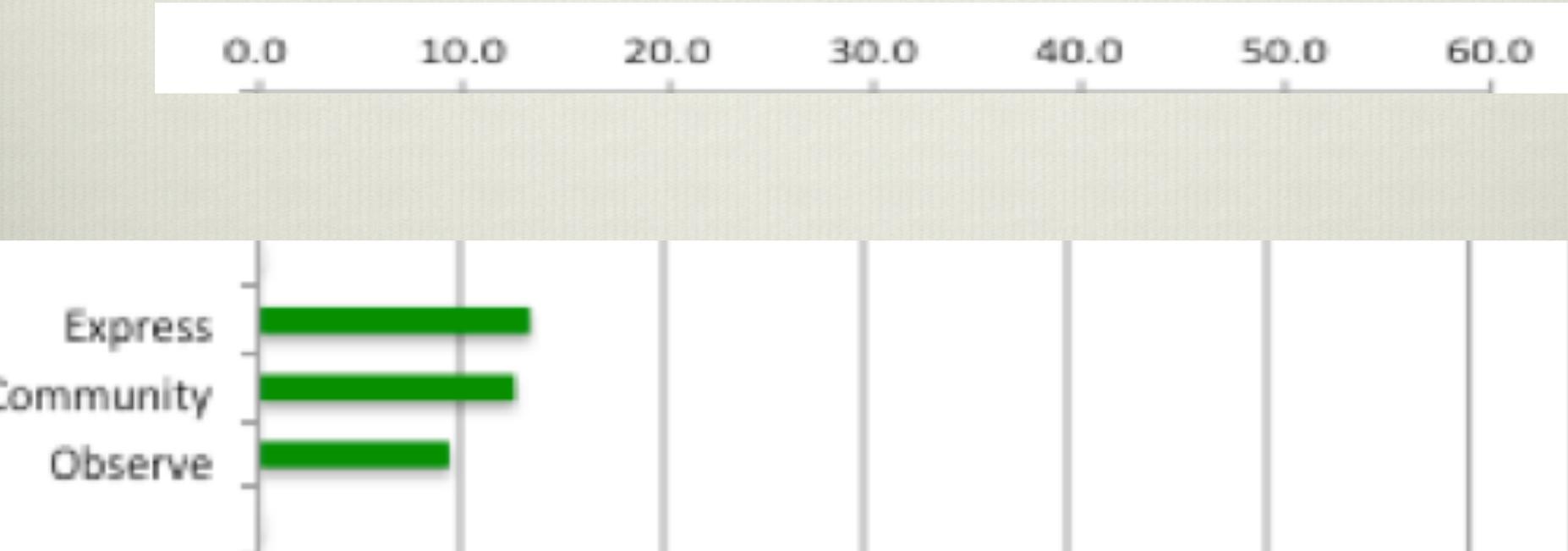
HOM Observed Most Often



HOM Observed Most Often

- ❖ Engage & Persist
- ❖ Evaluate
- ❖ Goal setting & Preparedness
- ❖ Listen
- ❖ Imagine

HOM Observed Moderately



HOM Observed Moderately

- ❖ Express
- ❖ Community Awareness
- ❖ Observe

HOM Observed Infrequently



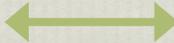
HOM Observed Infrequently

❖ Reflect

Preliminary Coding Manual

- ❖ Engage & Persist
- ❖ Express
- ❖ Imagine
- ❖ Listen
- ❖ Observe
- ❖ Reflect
- ❖ Community Awareness
- ❖ Evaluate
- ❖ Goal Setting & Preparedness

Ensemble Habits of Mind

- ❖ Engage & Persist 
- ❖ Imagine 
- ❖ Express 
- ❖ Observe 
- ❖ Listen 
- ❖ Reflect 

Studio Habits of Mind

- ❖ Engage & Persist
- ❖ Envision
- ❖ Express
- ❖ Observe
- ❖ Reflect

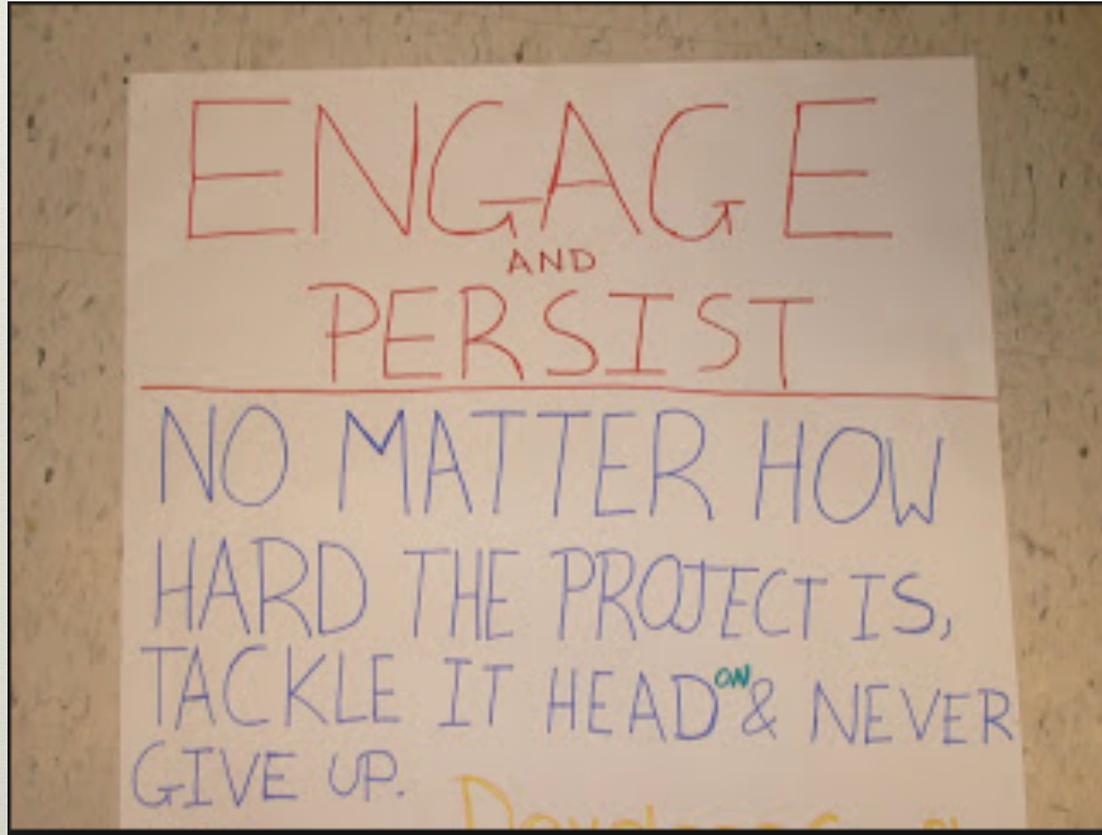
Make HOM Visible!



Envision

Learn to mentally envision what cannot be directly observed. Imagine what the next step would be.

Make HOM Visible!



Make HOM Visible!

Express



I can learn to
create works
that convey an
idea, a feeling
or a meaning.

Incorporate Language

- ❖ Choose terms and stick with them.

“We need to be so **persistent** to get through this next section”

“Look, another situation where we really need to **imagine**.”

- ❖ Start small

“This month, I want us to think about how **persistent** we are. I’ve been thinking about all the ways we **persist** when we make music.”

Help Students Recognize HOM

“Miss Hogan, I noticed we’re stretching and exploring right now by trying different articulations in this section!”

“Great. Here’s a sticker!”

Today I stretched and explored in music class!

HOM Exit Tickets

Circle all the Ensemble Habits of Mind you used in class today:

Develop Craft

Express

Listen

Engage & Persist

Imagine

Observe

Community Awareness

Evaluate

Goal-setting & Preparedness

HOM Exit Tickets

Which habit of mind did you use most today?

How and When?

HOM Entrance Tickets

Today in music class, I'm going to pay close attention to opportunities to use this habit of mind:

- ❖ Grit
- ❖ Decision – making
- ❖ Creativity
- ❖ Multiple Ways of Knowing
- ❖ Collaboration
- ❖ Emotional Awareness

HOM-based Post-Concert Reflection

This piece could have been improved for the performance if we had spent more time working on this habit of mind:

Develop Craft

Express

Listen

Engage & Persist

Imagine

Observe

Community Awareness

Evaluate

Goal-setting & Preparedness

Because

Department Mission Statements

The Exambletown Public Schools Fine Arts Department's mission is to provide a comprehensive instructional program for all students in grades Pre-K-12 in art, dance, music, and theatre that reflects the National Standards, the Maryland State Essential Learner Outcomes for Fine Arts, and provides a lifelong foundation for the understanding and appreciation of all the Arts.

Students in the Exambletown Public Schools Fine Arts Department classes exhibit engagement, persistence, reflection, imagining and goal-setting behaviors in dance, music, art, and theater classes following the National Standards and Maryland State Essential Learner Outcomes. Thinking habits developed allow students to be appreciators of the Arts and critically thinking problem solvers.

Keep Talking and Sharing!

- ❖ Put the habits of mind in your concert programs.
- ❖ Discuss any particularly relevant habits of mind that were worked on during repertoire in song introductions.
- ❖ Hang student statements about working on HOM in a public place at concerts

Sharing HOM

- ❖ Helps TEACHERS plan, explain their discipline's values to others, advocate uniformly and with more strength as an arts department (rather than a music class)
- ❖ Helps STUDENTS understand what thinking happens in all art forms, learn better because they are hearing similar messages twice as much, leave with an understanding of why the arts are important for developing thinking

Roadmap

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2. Concrete practices
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Teaching for Artistic Behavior

Some History

- Began in a Massachusetts art classroom over 35 years ago
- Grassroots movement that has grown internationally through books, journal articles, listserv, and social media
- Supported by the Massachusetts College of Art



Teaching for Artistic Behavior

The Art Room



Students are artists.
The classroom is their studio.

Teaching for Artistic Behavior

The Art Room



Teaching for Artistic Behavior

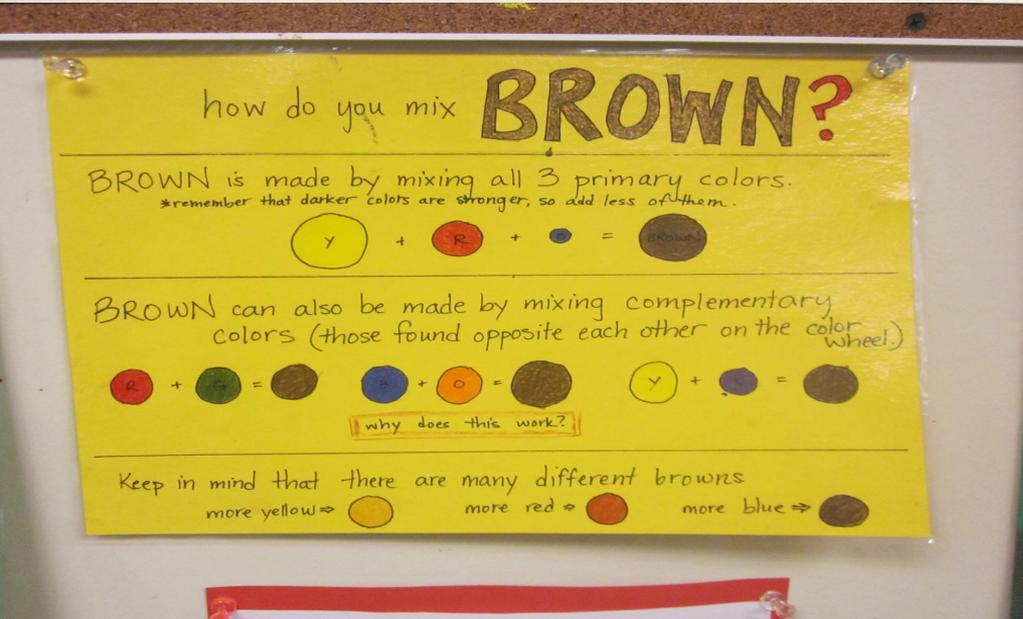
The Art Room



The classroom was organized into small studios where students found materials, tools, and resources.

Teaching for Artistic Behavior

The Art Room



Letting the walls teach: In each studio, resource binders and signage provided information for students to access at any time. Materials and tools were organized and easily accessible.

Teaching for Artistic Behavior

The Art Room



“My 5”: We start each class with a quick meeting to introduce a new media or technique, an artist’s work, require hands-on practice of a skill, write artist statements, reflect in a sketchbook, or to set personal goals for the day.

Teaching for Artistic Behavior

The Art Room



Sharing: At the end of class, we hold a sharing session to see what everybody was working on and thinking about.

Teaching for Artistic Behavior

The Art Room



The Art Work: Since the student is in charge of choosing subject matter and media, there is a wide variety of projects coming out of the same classroom. The artwork reveals individual interests, and a high degree of kid culture.

Fundamental Concepts

- What does it mean to BE an (artist) ?
(musician, dancer, actor)
- How do they THINK?
- What do they do?



Modifying TAB for the Music Room



Students are active music-makers. They have the resources of the room to compose, improvise, play or sing their work or that of others.

Daily Routine

- ❖ “My 5”
- ❖ Worktime
- ❖ Sharing

“My 5”s



“My 5”s create the opportunity to learn new recorder skills, work on large ensemble skills, practice a new song or discuss work habits.

Workspace



A strategic room layout creates small workspaces to minimize sound bleeding.

“Letting the room teach”

- ❖ music theory books, piano and recorder methods
- ❖ -- “Tell Me More!” packets, which give more information about specific subjects
- ❖ --sheet music for solo, duet, and group work
- ❖ --nursery rhymes for setting to music
- ❖ --recordings and playlists on iPads
- ❖ --access to chord progression charts on iPads
- ❖ --pitch notation reference charts for non-readers
- ❖ --iPad composition apps

Role of teacher

- ❖ Everything that could be communicated through a packet, sign, or routine was done that way
 - ❖ How do I find C on the keyboard?
 - ❖ Can I go to the bathroom?
 - ❖ Where are the maracas?
- ❖ Feedback on pieces
- ❖ “Approval” to share
- ❖ Authentic, meaningful, personalized assessment

Structure

Art

Music

Drawing	Melody (one pitch at a time)
Painting	Harmony (two or more pitches at a time)
Clay	Percussion (unpitched, pattern-based parts)
Sculpture	Sound effects
Fiber	
Digital	Lyrics
Rotating	Bass lines
	Specific forms
	Specific digital tools



Meet Veronika

- 4th grader
- new student
- highly social,
self-confident, and
amazingly self-reflective.
- comes from a highly creative
family
(screen writers and amateur
musicians and
photographers)



Veronika's Artwork



"I got inspired by Phoebe M. because I heard that she was making a dance drawing and I thought I could make a dance outfit. I also got inspired by the mannequins by the OOPS bin, I saw one and it was so plain, why not make it stick out? I was expressing a little of my dress style into this dress."

"Fill the Fridge" (for her American Girl Dolls)
polymer clay and cardboard, gr. 4

Veronika's Music Work

In-process clip of composing, "Sorry"





Sharing a choice-based class format

- ❖ Helps TEACHERS create an authentic music and art making environment without going out on a limb alone
- ❖ Helps STUDENTS understand routines and processes better, as they are in a choice-based environment twice as often.

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Questions to ask yourself

- ❖ How will this aid student understanding?
- ❖ Is this authentic to music making practices?
- ❖ Is this authentic to art making practices?

FIGURE 1

Principle Pairs Continua



Kaschub, M. & Smith, J. (2016). The big picture: Developing musical capacities. *Music Educators Journal*. doi: 10.1177/0027432115622535

PRINCIPLES OF DESIGN

PATTERN

Emphasis

VaRIeTY

Unity

BALANCE

Rhythm & Movement

Proportion

Thanks!

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