

1	Chapter 21	1
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3	Co-learning and Co-teaching to Promote	3
4	Change: A Response to the <i>Housewright</i>	4
5	<i>Declaration</i> in a North American	5
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7	Undergraduate Music Education Programme	7
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11	Matthew Clauhs and Mary Kate Newell	11
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16	The course Collaboration and Creativity in the New Music Community was created	16
17	by Deborah Sheldon (2007) in response to agreements championed by music	17
18	educators at Vision 2020: The Housewright Symposium on the Future of Music	18
19	Education in 1999. The symposium, co-sponsored by the National Association for	19
20	Music Education and Florida State University, sought to create a vision of music	20
21	education that would guide educators for the next 20 years through a culmination	21
22	of agreements entitled <i>The Housewright Declaration</i> . The changing landscape of	22
23	music, technological advancements, and the diversity of people in society were all	23
24	considered in the <i>Housewright Declaration</i> , and it was these factors that led to the	24
25	development of Collaboration and Creativity in the New Music Community. This	25
26	course serves as a model of innovative practice and constructive change in higher	26
27	music education; one that embraces the teaching and learning of community music	27
28	practices through creative and collaborative efforts.	28
29	Considering the tenets of Vision 2020, it is imperative to acknowledge a growing	29
30	mismatch between student and teacher demographics in the USA. According	30
31	to 2007–08 surveys collected by the US Department of Education’s National	31
32	Center for Education Statistics, 83 per cent of public school teachers were white	32
33	(US Department of Education, National Center for Education Statistics, 2009a),	33
34	while 42 per cent of public school students were non-white (US Department of	34
35	Education, National Center for Education Statistics, 2009b). White, middle-class	35
36	music educators may be less familiar, even less comfortable, with diversity in	36
37	their classrooms. Some music educators, of a Western classical background, may	37
38	find themselves unfamiliar with the popular music and multicultural music that	38
39	their students are listening to and performing outside of school. The authors of	39
40	the <i>Housewright Declaration</i> encouraged collaborations with music organizations	40
41	in order to provide future music educators with an appreciation for a variety	41
42	of cultures and musical styles, and suggested that ‘music educators must join	42
43	with others in providing opportunities for meaningful music instruction for all	43
44		44

1 people beginning at the earliest possible age and continuing throughout life' 1
 2 (Hinkley, 2000: 3). 2

3 The *Housewright Declaration* authors also advised educators to collaborate 3
 4 with professionals in the music industry to incorporate new technology in the music 4
 5 classroom. The way that people listen to music is changing and the field of music 5
 6 education has been slow to recognize this transformation. People listen to music 6
 7 primarily through digital means via mp3 players, cell phones and computers. The 7
 8 number of streaming internet radio users is booming while in many contexts the 8
 9 number of live concert audience members is shrinking. People are also engaging 9
 10 with creating music in more diverse ways. Recording equipment and software is 10
 11 now so affordable and portable that many people have recording studios in their 11
 12 homes. Some artists can even hold recording studios in the palms of their hands. 12
 13 An independent punk duo, The Ultramods, composed, recorded and produced an 13
 14 entire album on an iPad (Chen, 2011). If we, the music educators, wish to remain 14
 15 relevant in society, we should examine how to utilize music technology that is 15
 16 already in the hands of our students. 16

17 On musical performance, the *Housewright Declaration* authors suggested 17
 18 'music making should be broadly interpreted to be performing, composing, 18
 19 improvising, listening and interpreting music notation' (Hinkley, 2000: 3). In 19
 20 accordance with this pronouncement, some authors have contended that large 20
 21 ensemble approaches to music education may not be the best way to teach students 21
 22 (Kratus, 2007). Programmes driven by competitions or concert schedules may not 22
 23 be meeting the needs of a diverse student population. Traditional large ensembles, 23
 24 especially based in the Western classical tradition, may not sufficiently challenge 24
 25 students to be creative. However, in most contexts in the USA, music teachers 25
 26 continue to be trained to teach in a vocal and/or instrumental music programme 26
 27 that features traditional classical music ensembles and neglects more diverse 27
 28 twenty-first-century musical interests or the skills of students. Instead of fostering 28
 29 vibrant communities where lifelong music involvement improves quality of life, 29
 30 traditional performance-based music curricula are disenfranchising many who 30
 31 seek a vehicle for self-expression. Teachers and students must collaborate to 31
 32 advance a more creative music education curriculum relevant to modern society. 32
 33 These tenets provided a framework for the scope and sequence of Collaboration 33
 34 and Creativity in the New Music Community. 34

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37 **Overview of the Course** 37 38 38

39 Collaboration and Creativity is a required course for all music education majors at 39
 40 Temple University, Philadelphia, Pennsylvania, USA. The class meets three times 40
 41 per week for 50 minutes for one semester. Third- and fourth-year undergraduate 41
 42 students comprise the majority of the enrollees, and graduate students are typically 42
 43 the class instructors. 43

44 44

1 This course has a strong focus on implementing elements of collaborative 1
 2 learning. The objectives of the class include the development of musical, 2
 3 pedagogical and philosophical skill sets that may be applied in a variety of 3
 4 community music settings in addition to three traditional Western music education 4
 5 settings: choir, band and orchestra. 5

6 In the next sections we highlight statements from the *Housewright Declaration* 6
 7 that coincide with specific coursework for Collaboration and Creativity in the 7
 8 New Music Community, and demonstrate the collaboration that provides students 8
 9 with transformative learning experiences. This includes music-making with 9
 10 technology, and building improvisation and composition skill sets, all of which 10
 11 have previously tended to be treated as peripheral activity in elementary, secondary 11
 12 and undergraduate music education curricula. 12

13 13

14 *Technology* 14

15 15

16 Music educators need to be proficient and knowledgeable concerning 16
 17 technological changes and advancements and be prepared to use all appropriate 17
 18 tools in advancing music study while recognizing the importance of people 18
 19 coming together to make and share music. (*Housewright Declaration, 1999*) 19
 20 20

21 One class session per week is devoted to technology instruction and practice. 21
 22 Collaborative learning occurs through the use of technology in several ways. 22
 23 Weekly technology assignments help students navigate through an e-portfolio: 23
 24 Sibelius, Garageband, Pro Tools, and other technologies relevant to teaching, 24
 25 composing, arranging, and recording music. Students learn how to create lead 25
 26 sheets, arrangements and worksheets in Sibelius. They learn the basic skills 26
 27 needed to record, compose, arrange, and improvise with real instruments or MIDI 27
 28 software instruments in Garageband, and Pro Tools. 28

29 Because some students are more familiar with a specific technology than 29
 30 others, they are able to scaffold each other's learning. Collaboration also occurs 30
 31 in the recording and notating of compositions and arrangements, and the students 31
 32 apply their knowledge of basic mixing, recording and microphone placement 32
 33 techniques in practical situations including musical performances in class. 33
 34 34

35 *Improvisation* 35

36 36

37 All music has a place in the curriculum. Not only does the Western art tradition 37
 38 need to be preserved and disseminated, music educators also need to be aware 38
 39 of other music that people experience and be able to integrate it into classroom 39
 40 music instruction. (*Housewright Declaration, 1999*) 40
 41 41

42 The inclusion of various popular styles of music such as pop, rock, reggae, metal, 42
 43 hip hop, Motown, and jazz are explored through daily musical improvisation. 43
 44 Students improvise collaboratively in small groups four times per semester. 44

1	They are assessed but are provided with minimal parameters for the group	1
2	improvisations.	2
3	Students find small group improvisations challenging and rewarding.	3
4	Challenges include developing acceptance of peers' varying perspectives on	4
5	the assignment, developing leadership roles, building trust both musically	5
6	and personally, and finding time to practise together outside of class. Because	6
7	improvisation is a new activity for the majority of students, group members have	7
8	to support one another through this vulnerable process. Some students are self-	8
9	conscious about their musicianship, and how their peers will view them based on	9
10	their musical contributions to the group. Students often praise the musicality of	10
11	their peers, but are overly critical of their own musicianship when improvising.	11
12	Additional challenges to collaborative learning may include working with a group	12
13	member who is not as intrinsically or extrinsically motivated to prepare and	13
14	rehearse an improvisation assignment as the rest of the group members.	14
15	Students report improvisations to be the most powerful element of the course.	15
16	It is surprising how little experience of improvising many students have before	16
17	entering college. These activities, however, push the students to develop their	17
18	musicianship skills in a safe environment. Most students take great pride in planning	18
19	and practising their collaborative improvisation assignments. They are challenged	19
20	to think outside of the traditional paradigm and explore new ways to create music.	20
21	Many students report an increasing willingness to engage in musical improvisation	21
22	at the end of the semester. Students also reflect that having opportunities to work	22
23	with technology and composition influence their willingness to teach and use these	23
24	skills in their future endeavours regardless of the educational setting.	24
25		25
26	<i>Composition</i>	26
27		27
28	Students are required to compose a song with original music and lyrics. They	28
29	work individually or with a partner and perform their compositions for the class	29
30	live or prepare an audio- or video-recording. Rehearsals for the live performance	30
31	or producing a recording take place outside of class time. After the inclusion of	31
32	weekly technology lessons into the course, more students use Garageband and	32
33	Pro Tools to record their songs for this project. Many student reflections note their	33
34	appreciation for the opportunity to compose, something that few have attempted	34
35	prior to this course.	35
36		36
37		37
38	Reflections on the Experiences of Co-teaching the Course	38
39		39
40	As a fourth-year doctoral student, Mary Kate Newell had experience teaching this	40
41	course and others at the university level. Matt Clauhs, a first-year doctoral student,	41
42	began as an apprentice for the class, and eventually took on responsibilities as a	42
43	co-teacher together with Newell. We found that our partnership, as co-teachers	43
44	for this course, was successful for numerous reasons. Maintaining an open mind,	44

1 being a good listener, focusing on the objectives of the course and how best to 1
2 meet the needs of student learners, and rejecting power in favour of creative 2
3 opportunities all contributed to the success of the partnership (Bain, 2004). This 3
4 aligns with Hallam's (2011) framework for successful partnerships; they depend 4
5 on good communication, clarity and transparency. 5

6 Identifying and defining roles and responsibilities was an important step in 6
7 building the foundation for this course. We met before the beginning of the school 7
8 semester to get to know each another and discuss the objectives for the course. 8
9 Scheduling time and opportunities to plan through informal weekly meetings and 9
10 email allowed for effective classroom delivery. Each of us, in our role as course 10
11 instructor, provided a unique set of teaching and musical expertise to the course. 11
12 The ability to recognize one another's strengths and weaknesses, and delineate 12
13 tasks and objectives accordingly, facilitated the partnership, and enabled us to 13
14 produce a higher quality of instruction than when teaching alone. This structure 14
15 supported us as co-teachers and equally as co-learners. One benefit was that 15
16 undergraduate students witnessed their instructors collaborating in all stages of 16
17 development, presentation and assessment of the course. 17

18 We were able to observe one another's teaching style and provide feedback 18
19 after each lesson. While it was not uncommon for one of us to take the lead for 19
20 an entire class period, nevertheless we were both actively engaged in each lesson. 20
21 This co-operative teaching model created an interactive classroom with varying 21
22 perspectives, and continuous feedback between co-teachers and between teachers 22
23 and students. It was a rare and valuable opportunity to work closely with a peer on 23
24 a regular basis in a classroom in higher education. 24

25 The most challenging aspect of Collaboration and Creativity was that the 25
26 course critically examined the system of music education in which the teachers 26
27 and students themselves had already demonstrated considerable success. For 27
28 example, students enrolled in the course had come through large traditional music 28
29 programmes with competitive ensembles and a rigorous performance schedule. 29
30 Some students were therefore inevitably reluctant to challenge a system in which 30
31 they had thrived. Participating in activities that were new and uncomfortable 31
32 created fear and anxiety. It was important, therefore, to create an environment 32
33 that was safe, supportive, and allowed for individual risk-taking in new skill 33
34 development such as improvisation and composition. This required care in setting 34
35 up the environment, and participants' acceptance of and care for one another. 35
36 Acknowledging that improvisation and composition are new skills that demand 36
37 a long-term process of development allowed students to realize that the teachers 37
38 were committed to their professional development beyond the graded requirements 38
39 of the class. 39

40 Four years after the inception of this course, we have noticed that students are 40
41 demonstrating evidence of how the class has affected their teaching. We have, for 41
42 example, observed our students in public school settings and have witnessed the 42
43 impact on their lesson planning and instructional approaches. As teachers they 43
44 incorporate improvisation, composition, and music technology into their lessons, 44

1	and engage their own students in collaborative projects. This is evidence that the	1
2	main objective of the course, to advance a more collaborative music education	2
3	curriculum relevant to modern society, is being met.	3
4		4
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6	Conclusions	6
7		7
8	It has been a challenge for universities to balance the agreements of the <i>Housewright</i>	8
9	<i>Declaration</i> with the ever increasing teacher certification requirements, such as	9
10	more undergraduate credit hours devoted to teaching students with special needs	10
11	and teaching students who are English language learners. Despite this challenge,	11
12	some universities have begun to integrate creative and collaborative coursework	12
13	in their curricula – although it is not the norm.	13
14	In future incarnations of the course, the authors hope to develop online	14
15	collaboration between undergraduates and students enrolled in public schools	15
16	through contemporary music production projects. It is also hoped to provide	16
17	a space for dialogue between students of a variety of ages, ethnic and socio-	17
18	economic backgrounds in surrounding Philadelphia communities. If future music	18
19	educators have the opportunity to work closely with diverse populations in their	19
20	pre-service training, they may be more comfortable with an increasingly diverse	20
21	student population. Developing closer relationships with local communities	21
22	would give undergraduates more music teaching experience and the opportunity	22
23	to develop roles as music leaders in and out of the school, thereby reinforcing the	23
24	fundamental principle that music education is meaningful to people's lives.	24
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