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A conjoint **Symposium Proposal Submission** from members of the International Society of Music Education (ISME) for a Symposium at the next International Conference of ISME, Bologna 2008 by Convener

Dr. Alex Ruthmann

Indiana State University

Terre Haute, Indiana

USA

sruthmann@indstate.edu

(Please note that all participants are paid up members. John Finney has in the past week sent by airmail membership payment to the ISME Office)

MUSIC EDUCATION WITH DIGITAL TECHNOLOGY: CHANGING IDENTITIES, RESEARCHING DIGITAL CLASSROOMS, AND STRATEGIES FOR CHANGE

Presenters: Alex Ruthmann (USA), John Finney (UK), Fred Seddon (Italy), Steve Dillon (Australia), Samuel Leong (Hong Kong), Pamela Burnard (UK). Discussants: Jonathan Savage (UK) and David Collins (UK) .

Symposium Abstract

This Symposium is about change and innovation in music teaching. It comes at a time when music education, schooling and learning are being redefined. The school can now be accessed from home, home accessed from school, and the rest of the world from both. A revolution is taking place with the demands for creativity, innovation, fresh models of learning and the melting down of traditional school subjects into a wash of generic skills. And at the centre of this revolution, sometimes referred to as the third industrial revolution, is Information and Communication Technology (ICT). Music and ICT, or what is now preferred in official talk within many countries as music technologies, has come to be viewed by governments and their managing agencies as a primary catalyst of change. Indeed, technologies are considered to be the drivers of change inviting frontier thinking and boundary breaking.

Music has long been at the forefront of technological advancement, with music educators harnessing its potential, long before the advent of digital technology. Music and music learning is at ease in the digital age. Yet if this is so, then why is there a gulf between what needs to be done in music teaching and the resources available to do it?

In this Symposium, each presenter illustrates what we can learn from research, concerning both the potential of technology to enhance music teaching and learning, and the potential of research to fuel the change process in teacher practice. Presenters will remind us about what teachers can learn from how students experience collaborative music making and how to use the notion of musicianship to define the

computer as instrument. A new use of music technology arises through the development of case study research within virtual and present collaborative learning spaces, which have the potential to fuel the change process for teachers. The potential of e-learning environments to provide collaborative and supportive learning spaces along with ways of changing practice, policy and teacher professionalism will also be discussed. Valuable ways for music educators to engage and extend students learning using online technologies which simultaneously develops the skill of reflective practice are suggested. How technology can play a creative role in music teaching and be used as a tool to create a more inclusive music curriculum will be complemented by lessons from education reform experiences of Australia, Singapore and Hong Kong with testimony to the advantages of locating teachers in the context of imposed change while taking into account the influences of their beliefs on their practice. Ways of rethinking how music teachers can become more active agents of change in music education with the imperative of placing music teachers at the front and centre of the research process will be shared.

The perspectives shared in this symposium present a unique international view and open the doors to further understanding of the complexities of teaching music in the digital age. The contributors from America, England, Italy, China and Australia highlight the need to look for learning across and beyond the walls of classrooms and schools. Their contributions emphasize the teacher's role in educational change and provide a comprehensive view of how students interact with and utilize technology in music learning. Such recognition, research and sharing of good practice by teachers as practitioner-researchers is fundamental if we are to develop the best teaching and learning pedagogy in our music classrooms today.

Keywords: Music technology, digital and e-learning, strategies for change, music education research, innovation

Title and Focus of participant papers

Paper 1. Music education as identity project in a world of electronic desires John Finney (UK)

Abstract: If music education is to respond to the opportunities offered by the digital age we will need thoughtful and reflective teachers. These will be teachers who are able to research their own practice, ask questions about the role of music technologies as part of their own professional development and in the development of their students. In this paper the work of three music teachers in the early stages of their careers are presented as examples of reflective practice where the classroom environment is seen as problematic and where questions need to be posed and systematic enquiry entered into. This is more than evaluation of teaching and learning for it has the potential to change, even emancipate teacher and learner, enabling both to see music and themselves differently. The way electronic musicians learn, the attitudes of girls and boys to composing with music technology and the concept of self-regulated learning provide the issues investigated in these cases, prefaced by glimpsing the social realities of students engaged with music through digital technology in and out of school as well as in-between. Digital technology is thus a powerful agent in moving the minds of teachers and students alike.

Bionotes: John Finney is senior lecturer in Music Education in the Faculty of Education, University of Cambridge, UK. His research is focused on understanding the ways to which young people can contribute to the transformation of music education, through taking on both leadership roles within the classroom and through their untapped potential to research and critique music educational practices. The publication *Rebuilding Engagement Through the Arts: Responding to Disaffected Students*, authored with Richard Hickman, Morag Morrison, Bill Nicholl and Jean Rudduck (2005), presents innovative research in the field of ‘student voice.’

Paper 2. Music e-learning environments: Young people, composing and the internet

Fred Seddon (Italy)

Abstract: Increasing numbers of Broadband, Internet connected computers in schools makes innovative, collaborative creative music making projects possible within and between schools both nationally and internationally via e-learning environments. These e-learning environments can support communication and collaboration but research has shown social interaction does not happen automatically. Social interaction within e-learning environments is essential to promote effective collaborative learning but social interaction will not occur without pedagogical practices designed to promote it. This presentation reports a pilot study that investigated the effects of computer-mediation, prior musical experience and culture on the process and product of collaborative computer-based composition via email. The pilot study also revealed the relationship between formal instrumental music tuition (FIMT), groupings of collaborators in relation to prior musical experience and composition strategies adopted. Results indicated prior FIMT was linked to extended and complex musical dialogue, critical engagement with musical ideas and producing an ‘exploratory’ environment. No prior experience of FIMT was linked to uncritical and descriptive dialogue and a ‘cumulative’ environment. It was concluded that the most effective groupings of collaborators had at least one of the participants having had prior experience of FIMT. If future music e-learning environments are to provide effective learning then adaptation of existing teaching and learning practices may not be enough to ensure their success. New teaching and learning strategies coupled with music teacher education practices that equip teachers with the skills to take advantage of innovative music e-learning environments of the future will also be required.

Bionotes: Fred Seddon is currently a researcher at the Dipartimento di Scienze dell’Educazione, Università degli studi di Padova where he conducts research for the research project *Nuove tecnologie e processi ideativi e compositivi nell’educazione musicale*. He formerly worked as a research fellow at the Open University, in the UK, an instrumental tutor and head of music in a secondary school. His PhD (completed in 2001 at Keele University, UK) investigated adolescent computer-based composition in relation to instrumental experience. He is a member of the editorial board of the *British Journal of Music Education*.

Paper 3. The virtual ensemble

Steve Dillon (Australia)

Abstract: Music technologies primarily function as individual or solo activities. This

paper explores the potential for computers to provide a vehicle for ensemble like collaborative music making through improvisation using computers on a network. Networked improvisation suggests ‘a contemporary musicianship’ which embraces the computer as instrument, the network as ensemble and cyberspace as venue. In this paper I will discuss the emerging learning opportunities of real-time improvisation of digital instruments connected via electronic networks and draw from school and community based case studies involving the jam2jam family of generative instruments and research project (<http://www.jam2jam.com/>). In the symposium I will demonstrate two projects involving local and wide area network music making and examine how these networked environments exploit the interactive qualities of networked computers and provide a unique opportunity for musical experience to be present in the conversation about music.

Bionotes: Steve Dillon is a senior lecturer in Music and Sound at Queensland University of Technology Faculty of Creative Industry. Steve’s research focuses upon meaningful engagement with music-making in schools and communities. He is director of the *save to DISC* (Documenting Innovation in Sound Communities) <http://www.savetodisc.net/> research project which examines and documents the qualities and relationships between music, meaning, health and well being. Author of *Music, Meaning and Transformation* - Cambridge Scholars Publishing.

Paper 4. Strategies for supporting music learning through on-line collaborative technologies

Alex Ruthmann (USA)

Abstract: Recent advances in online collaborative technologies such as wikis, blogs, and social networks have contributed to a paradigm shift in how students use the Internet and interact in their daily lives. Along with new tools have come more efficient, flexible, and easy-to-use Internet interfaces for creating media-rich online content. Participation in online social networking sites has spread rapidly among students in secondary and tertiary schools in the United States. A by-product of these recent developments is a new vision of the Internet; it is seen as not just a repository of information and a conduit for communication but rather a highly interactive collaborative platform that can be personalized for socializing, communicating and learning. This presentation shares a selection of these technologies as used by educators, musicians, and researchers in collaborative settings. Although many of these tools were not specifically designed for music education, they can be adapted to support a broad range of music classes in schools. The discussion concludes with a summary of strategies that music educators might use to extend both the physical and temporal bounds of their classrooms by creating online music learning environments for students. These environments enable students to engage both collaboratively and reflectively with each other and the teacher, both inside and outside of class time.

Bionotes: Alex Ruthmann is assistant professor of music education at Indiana State University in Terre Haute, Indiana where he teaches courses in music education technology, general music methods, curriculum, and research. He formerly taught technology-infused general music at a middle school in Michigan. His research interests include collaborative music learning, composing curriculum and pedagogy, and music education technology. He also serves on the advisory/editorial boards of

the Center for Applied Research in Musical Understanding, *British Journal of Music Education*, *Journal of Music, Technology, and Education*, and *International Journal of Music Education: Practice*. He is managing editor of the *International Journal of Education & the Arts*.

Paper 5. Strategies for enabling curricular reform: Lessons from Australia, Singapore and Hong Kong
Samuel Leong (Hong Kong)

Abstract: Today's competitive world markets require workers of a knowledge economy to possess ICT literacy, the "ability to use technology to develop 21st century content knowledge and skills" (Partnership for 21st century Skills, 2006, p. 11). Schools are seen to play a critical role in producing a workforce that is highly educated and skilled to support a country's economy. This recognition of education as a key contributor to the economy has led school curricula in many countries to mandate ICT as a central component, with teachers being increasingly expected to infuse ICT into the teaching and learning processes. Driven by the global trend to become knowledge economies, Australia, Singapore and Hong Kong have produced impressive policies with visions and strategies for education reform. Since about 1997, their respective reform goals have been implemented with varying levels of success. The reform experiences of these countries have demonstrated the importance of vision and leadership and the symbiotic impact of multi-sector co-ordination and collaboration. This paper examines some of the major developments and strategies related to ICT in the education reform of three countries. Lessons are drawn from their experiences in enhancing curriculum reform for a technology-infused future.

Bionotes: Samuel Leong is Associate Professor and Head of the Department of Creative Arts and Physical Education at the Hong Kong Institute of Education. A native of Singapore, he co-directed the Australian National Review of School Music Education (2004-05) before moving to Hong Kong. He serves on the editorial boards of several refereed journals, and has authored and edited a number of publications including *Using Music Technology in Music Education*, *Music in Schools and Teacher Education: A Global Perspective*, and *Musicianship in the 21st century*. His current research projects are in the areas of interdisciplinary arts education, *i*-learning, assessment and curriculum reform.

Paper 6. Creativity and technology: critical agents of change in music education
Pamela Burnard (UK)

Abstract: No matter what else may divide us, most music educators are agreed on one general point. A central aim of defining how effective music educational practice should happen in the digital music classroom is an imperative; a view which is emphasized in policy and widely acknowledged in teacher training. Yet, the critical roles played by creativity and technology in supporting the promotion of pedagogic change are less clear. This presentation considers the kinds of challenges associated with school music and the dilemmas of the job of music teaching. It highlights what is distinctive about the increasing importance of creativity and technology and argues that music teachers need to not only learn from research but also to engage in research in order to raise awareness of their own professional development and develop professionally within their working environment. It looks at the contribution of creativity as an agent of change to improve secondary music teaching and re-evaluates

its purpose in terms of reframing the work of music teachers in schools. The argument concludes with a call for new research directions and commitment to the research of new technologies in music education.

Bionotes: Pamela Burnard, PhD is a Senior Lecturer in the Faculty of Education at the University of Cambridge (UK) where she coordinates the Masters and Doctoral programmes in Arts, Culture and Education and in Educational Research training. She also supervises PhD students and teaches courses on creativity, creative learning and teaching, musical creativity, artist partnerships and arts-based research methods. She is co-convener of BERA: SIG Creativity in Education, a past editor of the *International Journal of Music Education*, co-editor of the *British Journal of Music Education* (2008-), and is a member of the Executive of the International Society for Music Education (ISME). She has co-edited books including *Reflective Practices in Arts Education*, (Springer); *Documenting Creative Learning 3-13* (Trentham) and *Music Education with Digital Technology* (Continuum).

SYMPOSIUM CONVENER AND CHAIR

Alex Ruthmann, (Indiana State University, USA), sruthmann@indstate.edu

PARTICIPANTS:

John Finney (University of Cambridge, UK), edwin.finney@ntlworld.com

Pamela Burnard (University of Cambridge, UK), pab61@cam.ac.uk

Steve Dillon (Queensland Institute of Technology, Australia), sc.dillon@qut.edu.au

Fred Seddon (University of Padova, Italy), frederick.seddon@unipd.it

Alex Ruthmann (Indiana State University, USA), sruthmann@indstate.edu

Samuel Leong (Hong Kong Institute of Education, Hong Kong), sleong@ied.ed.hk

DISCUSSANTS:

Jonathan Savage (Manchester Metropolitan University, UK), j.savage@mmu.ac.uk

David Collins (Doncaster College, UK), david.collins@don.ac.uk

Timetable and format of the Symposia if allowed 120 minutes PREFERENCE

Timings	Sequence	Colleagues	Titles
3	Convener	Alex Ruthmann	Introduction
15	UK	John Finney	
15	Italy	Fred Seddon	
15	Australia	Steve Dillon	
15	USA	Alex Ruthmann	
15	Hong Kong	Samuel Leong	
15	UK	Pamela Burnard	
25	Discussants and General Discussion	Jonathan Savage and David Collins, with Panel and audience	Issues
2	Convener	Alex Ruthmann	Closing comments

AUDIOVISUAL EQUIPMENT REQUIRED

- LCD projector
- Laptop (or would it best to put all presentation onto one laptop)

- Broadband Internet connection (if possible... one of our discussants may be presenting via internet conference)