



Collegiate Communiqué #19 *The Image & Persona of a Music Teacher* December 2018

Happy New Year from the PMEA Chair of the Council for Teacher Training, Recruitment, and Retention.

Collegiate Communiqué is released monthly and serves as a "quick-read" and "starting point" to news, perspectives, and research geared to music education students and higher education teachers. This issue focuses on outside perceptions, appearances, self-awareness, and skill-sets of music teachers, featuring a speech by Professor Oleta Benn to collegiate members, segment on "artistic habits" which can be applied to Fine and Performing Arts teachers, and a quick glimpse at a suggested book to read over the winter break: *My Many Hats: Juggling the Diverse Demands of a Music Teacher* by Richard Weymuth.

This is **your** forum. You are urged to submit an article for a future issue of *Collegiate Communiqué*! Due: **Second Sunday of the month**. Email: paulkfox.usc@gmail.com. Archived: <http://www.pmea.net/resources/pcmea/>.

(How) Five People Look at You by Oleta Benn (introduction by Paul Fox)

From *Music Educators Journal*, Vol.40 (6), © 1954 MENC: National Association for Music Education. Reprinted with permission.

Quoted in the Carnegie-Mellon University School of Music website (1942-1952):

"The substantial presence of Oleta Benn, who joined the faculty in music education in 1945, helped provide a firm direction to the school in subsequent decades, especially where music education was concerned."

Many years ago, I was privileged to have met the extremely gifted (now late) OLETA BENN who wrote many articles for MENC (NAfME) journals. As a Freshman at Carnegie-Mellon University, she was one of my professors... and modeled the highest standards of our profession! Below is the script of her talk at the "**Student Member Get-Together**" on March 27, 1954 during the MENC National Convention in Chicago. Now 64+ years old, the speech is still timely!

How will you be perceived in your interactions with students, peers, colleagues, parents, administrators, and the general public?



Oleta Benn, Professor of Music, Carnegie-Mellon University

Short list of additional articles by Oleta Benn:

- "Esthetics for the Music Educator: The Maturation of the Esthetic Sense" JRME 1956 <https://journals.sagepub.com/doi/pdf/10.2307/3343583>
- "Objectives and Responsibilities in Teacher Education" MEJ 1967 <https://journals.sagepub.com/doi/pdf/10.2307/3391057>
- "The Place of Music in a Technological World" MEJ 1959 <https://journals.sagepub.com/doi/pdf/10.2307/3389068>
- "Excellence in Elementary Music Programs" MEJ 1962 <https://journals.sagepub.com/doi/pdf/10.2307/3389805>
- "Music Fundamentals Through Song" JRME 1954 <https://journals.sagepub.com/doi/pdf/10.2307/3343705>

If I were a child about eight years old, I should look at all the young women present and metamorphose them into one. She would be my new music teacher. And at dinner tonight I should report to my family, "Our new music teacher is so pretty! She let me hand out the rhythm sticks today!" If my new teacher was a composite of all the young men present, I should report to my family, "Our new music teacher is nice! He had on a red tie today!"

On such foundations would my judgment be made – almost entirely on appearance and personality because, being so young, it would never occur to me that my pretty teacher or my nice man also had to be proficient, and that my future musical growth depended almost entirely on how seriously they regarded their responsibilities or how thoroughly they planned for me. No, if I thought of it at all, I would be certain that they know everything they need to know and even more! I would be confident they would do everything for me that needed to be done. You see, I am eight years old and grown-up people never cheat little children.



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PMEA Council for Teacher Training, Recruitment, and Retention

"Supporting the life cycle of a music educator..."

Paul K. Fox, Chair • Teri Myers, Co-Chair

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If I were a teenager in junior high school, I would take a good, long, quiet look at you. You are neither women teachers nor men teachers. You are just teachers! I would call my crowd together and in a tone of real concern warn them, "Could be we're headed for trouble. We gotta stick together!" And how surprised I would be to find that on the very first day you disarmed me so completely! You kept me *so* busy! Your poise, your charm, your dignity, your tremendous musical ability – your quiet assurance, your control of the whole situation, your infectious good humor – I forgot you were supposed to be my enemy. I did not recognize your weapons because my own weapons have always been so different.



If I were a teenager in senior high school, I would level my look at you with my head held high. I can wait. Since you are only a very few years older than I, it could be that you are not really much more competent. If you can prove your ability so completely that I cannot ignore it, I shall give you my allegiance – every ounce of it! If I do not recognize my progress or the progress of the organization which you direct, I can ignore you completely and my life will be just as happy without you. If I am a boy, I may even flirt with you-kid you along. If I am a girl, I may bedevil you by making mooneyes at you! But whatever I am, and however I behave, you really matter to me only when you have compelled my respect for your musicianship, your leadership, and your adulthood! When this has happened. I shall elevate you to the rank of an idol, and I beg you not to betray my action. Will you, please, not have feet of clay.



I shall adhere to your tastes wholeheartedly in whatever you give me to do. Your judgment will be superior to that of any other, even to that of my parents. I shall remember you through all of my life because through music you have provided my first real experience of aesthetic exaltation-my first realization that there is something in the world much bigger than I have ever known. And because you have opened up this new world for me – a world of beauty, of taste, of discrimination, of tremendous satisfaction-because you have thus turned me toward the way of emotional maturity, I shall never forget you.



If I were a disillusioned teacher, unhappy, bitter, frustrated, I should look at you and see a company of fools, who think they can do something positive in a world which I know is bitterly negative. I would tell you not to enter the teaching profession because you will be underpaid, treated as hirelings, circumvented in all your ambitions, the pawns of stupid administrations, the butt of jokes, the defenseless victims of pupils' obnoxious behavior.

Some of you, like some of my own students, have been told this. It may have even frightened you. It need not. You have only to do a bit of thinking. If it is true that success breeds success could it not also be true that failure breeds failure? Is success put on from the outside like a garment for all the world to see, or is it an inner glow of satisfaction which comes from accomplishing a result in a job you know is worth your finest efforts?

Furthermore, do you know of any profession which guarantees that its members will not suffer from the ills that beset other men? Is everyone paid what he believes he is worth? Does anyone ever escape being the victim of another's ill temper or discourtesy? Is there any human being on earth or in history who has escaped some measure of trouble, worry, or disillusionment?

You must learn, if you have not already done so, that in order to succeed you must hold within yourself the will to succeed and you must diligently set about accumulating the resources and the tools which will implement your will. Graduation, with all that it means, does not mark the day when you have *finished* that accumulation. It merely marks the day when you are free to begin! Every year, every month, and every day for the rest of your life you must acquire new tools, repair and sharpen old ones, invent a few, find new uses for those you have used before-always because you have the will to succeed and because you are glad to be challenged by every new problem that arises.



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But I am none of these people I have mentioned. I am not a child, even though I sometimes may be childish. I am not a teenager, though occasionally I react to things in a fairly adolescent manner. And I am most emphatically not a disillusioned, unhappy, bitter, frustrated teacher. I have never been because thousands of fine boys and girls have prevented it, and for such time as remains to me, nature will have to change radically to cause me to lose my faith in her product.

And so, I see you not as a group of foolish and misguided young people. Rather, I see in you the continuation of the great ideals and magnificent spirit which almost fifty years ago moved a tiny group of people to associate themselves together in a united effort in the cause of music. Today they are referred to as "The Founders." We do them honor during the national MENC meetings at the Conference Breakfast. Not many of them are with us now for you to know. But many of them were present at the breakfast back in 1928 when I attended *my* first national conference. It was in this very hotel, then called the "Stevens." And it was at the breakfast that I glimpsed the real nature and scope of the work I had chosen to do. It came to me as I sat with newly made friends who were young and inexperienced and a little lonely, like myself. It came as I studied the faces and heard the voices of all those men and women who had cleared the way of many obstacles by their determination to bring children and music together. I remember vividly the great feeling of gratitude that welled up inside me as I realized not only my debt but the meaning of my obligation. A choking lump was in my throat, and the hot tears which stood in my eyes made the whole ballroom a shimmering, silver mirage.



I realize now that had those men and women known all that was in the heart of an idealistic and eager young teacher who sat in their company, they would have been embarrassed but they would have understood. I pay them open tribute now for the things they taught me when they were not aware of teaching. I learned from them that the one dominating influence of their lives was a devotion to music, and that when one substitutes anything else for music he has forsaken a first principle. I learned from them that one refuses to be defeated. Even as one suffers rebuff, misunderstanding or indifference, he is making plans to go forward because he believes so fiercely that music is one of the eternal goods in this world.

It is an honor for me to join my colleagues in welcoming you to the profession. Twenty years from now in 1974, you will be doing the same for young teachers. You will have assumed the leadership of this Conference, and music in our country will reflect the quality of your service. This is the duty and the responsibility which you must accept.

If I may make so bold as to assume that you might conceivably remember a single portion of this short talk with you, I wish to suggest just one word for your recollection. It is the word discrimination. In its widest usage it means the quality of acute discernment. Its original meaning was "to sift" as when one puts something into a sieve for the purpose of separating one part from another. Such a process of sifting will become your constant occupation. You will have to make more choices than you now think possible in one lifetime.

- You must choose music.
- You must choose musical experiences for your pupils.
- You must choose textbooks and materials.
- You must choose instruments.
- You must choose content.
- You must choose personnel.
- You must develop courses of study.
- You must select pupils on certain occasions.
- You must judge situations.
- You must judge talent.
- You must judge proper expenditures.
- You must accept or reject ideas, suggestions, devices, techniques, fads, fantasies, and *philosophies*.
- You must select your own musical experiences, your own ultimate goals, your own circle of friends, your professional participation, your pattern of living, your peripheral interests.



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By every means possible, you must develop the ability to acutely discern the real worth of an idea or a course of action. Only by so doing can you avoid cluttering your life and work with the mediocrity which always flourishes in the soil of superficiality. Your job is to sensitize children to musical effects, and thus help them to use whatever powers they possess toward becoming discriminating consumers and performers. To do this you must yourself be sensitive. You, yourself, must exemplify "acute discernment."

This, then, is my word to you – the same word which we find in an ancient Sanskrit book called the *Bhagavad- Gita*. It was written some several hundred years B.C. In it, a young warrior asks Krishna, the Holy One, to describe for him a man who has succeeded in knowing the essence of the universe. And Krishna describes that man to the young warrior in these words:

*Even a mind that knows the path
Can be dragged from the path:
The senses are so unruly.
But he controls the senses
And recollects the mind
And fixes it on me.
I call him illumined.
Thinking about sense-objects
Will attach you to sense-objects;
Grow attached, and you become addicted
Thwart your addiction, it turns to anger;
Be angry, and you confuse your mind;
Confuse your mind, you forget the lesson of experience;
Forget experience, you lose discrimination;
Lose discrimination, and you miss life's only purpose.*

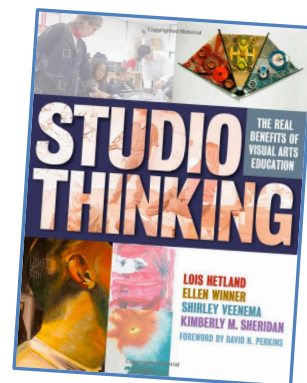
संस्कृतम्

May you never lose it. – Oleta Benn

Artistic Habits

In their book, *Studio Thinking*, Hetland, Winner, and their coauthors describe eight attributes or habits that artists and teachers of (all) arts possess — which they dubbed "studio habits of mind." They are:

1. *Develop Craft*: They learn tools, materials, and artist's practices.
2. *Engage and Persist*: They learn to pursue topics of personal interest and develop focus and perseverance.
3. *Envision*: They picture and imagine what cannot be observed.
4. *Express*: They create works that convey ideas, meaning, or emotions.
5. *Observe*: They learn to view visual, audio, and written resources more critically.
6. *Reflect*: They learn to think and converse about their work and processes of making.
7. *Stretch & Explore*: They learn to stretch beyond perceived limitations, explore freely, and learn from errors or accidents.
8. *Understand Arts in the World*: They learn about art history, artistic practices, and engaging the arts community.



Why read research like this? As a teacher, you are expected to constantly "retool" your knowledge base, seek out professional development, explore "state-of-the-art" innovations in the field, and network with leading authorities and practitioners of new approaches, curricula, media/technology, and pilot programs.

This segment is from the article, "Hitting the Right Note" by Linda F. Nathan, which originated in the ASCD periodical *Educational Leadership*, December 2018, Volume 76, Number 4, pages 62-67. In addition, a summary of the research is available from the comprehensive ArtsEdSearch site:

<https://www.artsedsearch.org/study/studio-thinking-how-visual-arts-teaching-can-promote-disciplined-habits-of-mind/>.

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Helped Wanted: Collegiate Member Assistance at the PMEA/NafME Conference

Exciting news! The NafME Eastern Division/PMEA State Music Teacher In-Service Conference

"Innovation, Access and Insights" will be hosted in Pittsburgh on April 4-7, 2019 at the David Lawrence Convention Center. You can play your part! Besides participating in valuable sessions, keynote speeches, meetings, exhibits, and concerts – a proverbial showcase of "how relevant and inclusive music education creates a positive impact on our students and communities" – you can volunteer for the PMEA INFO DESK. Please join PMEA Retired Members, Council representatives, and PMEA/PCMEA officers/staff to serve in a variety of informal networking duties: "meeting and greeting" conferees, exhibitors, guests, clinicians, and performers, giving out directions to rooms, distributing materials and updated schedules, selling PMEA memorabilia, etc.



After you review the preliminary schedule of collegiate conference sessions (see below), confirm and "block out" these events by looking at the next *PMEA News* or on the PMEA website, and then prepare to reserve your available times (half-hour increments) with online sign-ups offered in January and February.

PMEA INFO DESK	Thursday 8:30 a.m.-3:30 p.m.	Friday 8:30 a.m.-11:00 a.m. 1:00 p.m.-5:00 p.m.	Saturday 9:30 a.m.-12:30 p.m. 2:00 p.m.-4:30 p.m.
<i>Half hour time slots beginning at</i>	<i>April 4, 2019 Collegiate Events</i>	<i>April 5, 2019 Collegiate Events</i>	<i>April 6, 2019 Collegiate Events</i>
8:30 a.m.		Collegiate Breakfast (invitation)	PMEA Awards Breakfast
9:00 a.m.			
9:30 a.m.			
10:00 a.m.	PCMEA Annual Meeting or IUP Chorale	Teaching vs. Graduate School	Managing Stress as a Music Education Major
10:30 a.m.			
11:00 a.m.		GENERAL SESSION NafME President Kathleen Sanz & Duquesne University Electronic Ensemble	
11:30 a.m.	Ready for Hire/Interviewing or Messiah College Wind S.		Temple University Choir
Noon			
12:30 p.m.	IUP Faculty WW Quintet		GENERAL SESSION “Ted-Talk Style”
1:00 p.m.	Navigating the Many Paths to the Master’s Degree or Slippery Rock Univ. Jazz	I Wish I Had Known/Advice	
1:30 p.m.			
2:00 p.m.		Slippery Rock Flute Ensemble	Temple Univ. Wind Symp.
2:30 p.m.	Success for the Beginning Music Educator, Grove City College Orch. or Messiah College Trumpet Studio	Preparing for the Praxis or Penn State Univ. Glee Club	
3:00 p.m.			
3:30 p.m.	GENERAL SESSION Dr. Tim Lautzenheiser & Peter Boonshaft		Meaningful Movement (demos by Duquesne University choral members)
4:00 p.m.		I Got the Job... I Need Help! or Penn State Symphonic Wind Ensemble	
4:30 p.m.			

Darkened areas: INFO DESK is closed... more opportunities for attending concerts and visiting the exhibits!

We need your assistance... For more information, contact Paul Fox at paulkfox.usc@gmail.com.

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What Exactly Is a Music Educator? Defined by...

"My Many Hats"

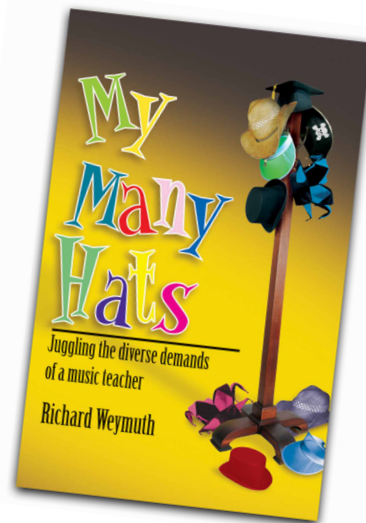
Posted by Paul Fox on the NafME
AMPLIFY Collegiate Discussion Forum



To all collegiates... music education majors and their methods teachers: I must have been asleep when it first came out in 2005, but check out the inspirational paperback *My Many Hats: Juggling the Diverse Demands of a Music Teacher* by Richard Weymuth. (Published by Heritage Music Press)

A quote from the author in his Introduction:

"I want my hats to put a smile on your face as you read this book, just as they do for the airport security guards as they go through my bags at the airport. They ask, "Are you a magician? A clown? An entertainer?" My answer is, "Yes, I am a teacher."



His Table of Contents tells it all:

1. The Hat of a Ringmaster: Managing your classroom and your time
2. The Hat of a Leader: Setting the direction and tone of your classroom
3. The Hat of a Scholar: Learning when "just the facts" are just fine, and when they aren't
4. The Hat of a Disciplinarian: The Three C's: Caring, Consistency, and Control
5. The Hat of an Eagle: Mastering your eagle eye
6. The Hat of a Crab: Attitude is everything; what's yours?
7. The Hat of a Juggler: Balancing a complicated and demanding class schedule
8. The Hat of a Banker: Fund raising and budgeting
9. The Hat of an Artistic Director: Uniforms and musicals and bulletin boards, oh my!
10. The Hat of a Lobster: Establishing the proper decorum with your students
11. The Hat of a Pirate: Finding a job you will treasure
12. The Hat of a Bear: Learning to "grin and bear it" in difficult situations
13. The Hat of a Peacock: Having and creating pride in your program
14. The Hat of Applause: Rewarding and recognizing yourself
15. The Hat of a Flamingo: Sticking out your neck and flapping your wings

If you are getting ready for the job search and interviewing process this year, you *have* to read Chapter 11.

Take some time over the academic break to read this publication. Enjoy!

Coda: Several NafME *Music in a Minuet* Blogs

Have you seen these?

- "Friendship as Mentorship: Colleagues Can Be Your Best Resource Professionally and Personally" by Lori Schwartz Reichl
<https://nafme.org/friendship-as-mentorship/>
- "Setting the Stage: A New Year's Resolution for Music Educators in 2019" by Mike Blakeslee
<https://nafme.org/setting-stage-new-years-resolution-music-educators-2019/>
- "Show Gratitude: Make Real Contact by Giving Thanks and Meaning It" by Lori Schwartz Reichl
<https://nafme.org/show-gratitude-make-real-contact-giving-thanks-meaning-it/>



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