Collegiate Communiqué #22 Engage, Confer, and Network March 2019

Greetings 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 professional development opportunities and the training of future music teachers. 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. Archives: http://www.pmea.net/resources/pMEA/.

Getting the Most Out of Music Conferences!

Excerpts from an article by Paul Fox posted on the Majoring in Music website https://majoringinmusic.com/music-conferences/ and his paulFox.blog “Becoming a Music Educator” online section https://paulfox.blog/2017/03/05/the-pmea-state-conference-primer/.

Music conferences offer students as well as seasoned musicians and music educators a wealth of professional opportunities. The reasons to “drop everything” (even while still in college) and attend a state in-service conference include the following:

1. Conferences “grow” your professional network and opportunities for future collaboration.
2. Conferences build your knowledge base: to hear about potential job openings, stay current in the field, learn new ideas, music literature, classroom materials, curriculum initiatives, research, technology, and unique solutions to problems, and to see “state-of-the-art” (“model”) performances of student and professional music ensembles.
3. Conferences expand your resources.

You’ll get more out of a music conference if you do some advance preparation (e.g. review the sessions and prioritize which ones you want to attend from the conference app/website/program book prior to the event, save travel time and stay in a hotel near the conference site, and print business cards, etc.).

Don’t remain in your “comfort zone” by sitting exclusively with your friends and colleagues at every clinic, meeting, and concert. For the sake of networking opportunities, get to know other professionals, possible job screeners or collaborators, etc.

Instead of attending sessions or performances only in your specialty or most proficient areas, attend some that are not directly related to your major field. You may be surprised at the connections you discover or the new interests that arise.

Here are a few more “takeaways” for maximizing the benefits of participating in a conference:

1. Don’t be shy! Music conferences are no place to be timid or afraid to start up a discussion with more experienced professionals. Circulate and introduce yourself. Be your “most charming self.”
2. Attend all general sessions. These usually feature the keynote speakers, association officers, and a special performance or award presentation.
3. Don’t be the first person to leave a session. Leaving early can be seen as disruptive and rude, and doesn’t let you to get the “whole picture” of the presentation or hear or participate in the Q&A, which may be as valuable as the presentation itself.
4. Look for special sessions on interviewing and landing a job.
5. Take notes about your experience during the conference and right after. Decide what you need and want to check-up on. Follow-up with anyone you met who may be able to help you move forward in your education or career.

Paul K. Fox
Retired Member Coordinator/Pennsylvania Music Educators Association Chair/PMEA Council for Teacher Training, Recruitment, and Retention
1564 Hastings Mill Road, Upper St. Clair, PA 15241
412-596-7937 cell 412-854-3459 voice mail paulkfox.usc@gmail.com
https://paulkfoxus.wordpress.com/becoming-a-music-educator/
Next Week is the “Big Event!”
Come to the Biennial NAfME Eastern Division/PMEA State Conference in Pittsburgh!

April 4-7, 2019
David Lawrence Convention Center
For more information, go on to the PMEA/NAfME Eastern Division Conference link:

Photos from Visit Pittsburgh by Annie O’Neill for The Heinz Endowments’ “Downtown Now” Photography Project

Kudos to the 2019 NAfME/PMEA Collegiate Performances

Paul K. Fox
Retired Member Coordinator/Pennsylvania Music Educators Association
Chair/PMEA Council for Teacher Training, Recruitment, and Retention
1564 Hastings Mill Road, Upper St. Clair, PA 15241
412-596-7937 cell 412-854-3459 voice mail
paulkfox.usc@gmail.com
https://paulkfoxusc.wordpress.com/becoming-a-music-educator/
Urban Field-Trips to Pittsburgh Schools at NAFME Conference
See one yourself! There’s still time for higher education teachers and collegiate members to register “on-site!” As a part of the PMEA/NAfME Eastern Division Conference in Pittsburgh on Friday morning, April 5, 2019, arrangements have been made with the Pittsburgh School District Music Department to visit and observe diverse and innovative music programs in several schools.

This is a wonderful opportunity for seasoned urban music educators and those interested in “successful city settings,” as well as collegiate pre-service music educators, to observe first-hand exemplary music programs in Pittsburgh's schools that are inclusive, diverse, equitable, and accessible to all students.

During the registration process, choose one of four groups (15 max people for each bus). Each tour will consist of two school visits. The fee for the Urban Site Visit is $10.00 to cover transportation costs.

- Tour A: Dilworth K-5 Morning Meeting/Obama 6-12 Steel Drums
- Tour B: Allderdice HS Band/CMU Recording Studio Hip Hop Project
- Tour C: King K-8 Modern Band & General Music/Allegheny K-5 General Music & Keyboarding (FULL)
- Tour D: Brashear HS Music Technology/South Hills MS General Music & Keyboarding

Following the visits, a Share-Out Session will be held at the conference on Friday, April 5 at 2:30 p.m., which will be moderated by Dr. Natalie Ozeas, Professor Emeritus of Carnegie Mellon University. Guest speakers will include Dr. Wayne Walters, former Assistant Superintendent of Pittsburgh City Schools and Ms. Tiffany Kearns, Executive Director, County Music Foundation.

Space is limited for these school “field trips,” so don't delay!

What is “Little Kids Rock?” Learning by Doing – Workshops for Collegiates
Endorsed by PMEA, the Pennsylvania Department of Education, in conjunction with Little Kids Rock (https://www.littlekidsrock.org/) will offer six professional development trainings in “Modern Band” (https://www.littlekidsrock.org/the-program/modernband/) across the Commonwealth.

College students and professors are encouraged to attend!

April 17, 2019 Penn State University 9 a.m. to 4:30 p.m.
April 18, 2019 Indiana University of PA 9 a.m. to 4:30 p.m.
April 23, 2019 Temple University 11:30 a.m. to 6:30 p.m.
April 24, 2019 Scranton University 9 a.m. to 4:30 p.m.
April 25, 2019 Lebanon Valley College 9 a.m. to 4:30 p.m.
May 11, 2019 Slippery Rock University 9 a.m. to 4:30 p.m.

Use this REGISTRATION LINK to register:
http://www.littlekidsrock.org/apply. PMEA will offer 6 Act 48 credits to its members.

Several PA universities are offering graduate and undergraduate training in Modern Band. The Department of Education and PMEA are looking to work with and support local school districts towards developing secondary level courses in Modern Band. For more information, contact David Deitz at c-odeitz@pa.gov.
High school is a critical time for many students who are making the decision regarding what career to pursue. High school students are afforded the opportunity to experience a variety of different activities, and often the career they choose to follow is one that has become part of their identity.

It is important for high school music educators to create meaningful opportunities for students to experience the many facets of the music teaching profession. Miksza and Austin (2010) concluded that authentic context learning programs for high school students encourage students to consider music teaching.

It is also essential to develop and assess student’s interest in music teaching as a possible profession while in high school. Lastly, to recruit talented musicians, high school music educators should create authentic music teaching experiences for students who might be interested in a career in music education. The impetus for this project grew out of my desire to create an independent study internship for students in a high school choral program who expressed an interest in choral music education as a possible career path. The following question guided the inquiry: What impact does a year-long choral music internship have on the participants likelihood of pursuing music education as a career field?

**The Project**

The need to create opportunities for high school students to experience authentic teaching experiences as well supported in music education research (Berger et al., 2001). Isbell (2008) supported this need, stating, “Personal opportunities to do the work of teachers further solidifies the decision to major in music education” (p.174). We modeled this project after an apprenticeship program designed by Frederick Burrack of Kansas State University (Burrack, 2008). The program was piloted at a central New York high school where I was employed as the current director and functioned as a school-based researcher for the current study.

Two high school seniors who self-identified as intending to major in music education volunteered to participate. To study the impact of the pilot program, we employed several protocols drawn from action research to generate data: interviews, video recording analyses, participant conversation, and journaling.

Data were generated over the course of one academic year. Analysis was primarily inductive and reflective, with findings presented interpretively. The interviews and participants’ journal responses provided the most substantive information regarding their experiences.

A pre-project interview document of the student’s initial interest in becoming a music teacher, conceptions of what is involved in school music teacher, self-perceptions as to the current level preparation for collegiate training, and their intent to pursue the career choice. A similar interview occurred at the end of the first semester and again post project.

The participants lead warm-ups on a weekly basis. They also selected, rehearsed and conducted one piece for the fall and spring concert programs. The researcher provided lesson plan feedback prior to each teaching experience. Following selected teaching episodes, the participants conducted a video self-confrontation (Cohen, 1982) utilizing a think-aloud protocol. In the spring semester, they were responsible for coaching younger students on contest solos.

Throughout the project, the students participated in activities designed to strengthen their abilities as choral music educators and their understandings of the expectations of the profession. The participants also maintain a weekly journal of their experiences and created a portfolio of projects, lesson plans, and reflections of teaching experiences.
RESULTS

Impact on Student Participants: Both participants were given summer reading assignments. However, our first meeting did not take place until the end of August. We discuss the overall design of the apprenticeship, what was expected of them, and what activities he could expect to encounter. Following the first meeting, the participants had to complete their first journal entry.

Jennifer concluded her first journal entry with thought-provoking questions that set the tone for the remainder of her journal entries:

“Then a question arose in the back of my mind: is it better to figure out what kind a teacher you want to be, what kind of teacher you don’t want to be, or an even mixture of both?”

Kimberly, on the other hand, was more concerned with experiences and people she would be encountering:

“I am very excited to see where this internship goes in the coming months. I hope to learn everything I can from the different professionals I will get to meet and study. I’m excited for the school year to start and to get to meet the new students that I will be working with.”

During each of the project interviews (September, January, and June), one of the questions each participant answered was, “If you had to decide right now, on a scale of 1 to 10, with one being not at all and 10 very likely, how likely would you be to choose music education for a career choice and explain your choice?”

Kimberly started the year off confidently identifying at a 10. She commented, “Since sophomore year, it’s been a 10. If I can do something, this is my calling in life.” However, in January with college auditions looming over her head, her answer changed,

“I’m going to say nine, cuz I love music, I love to be a music teacher, but I know that there’s other things I’m good at, so if it doesn’t work out, it’s OK and I don’t freak myself out too much at the audition.”

Kimberly ended the year as confident as she started with a very short response to the question, “A 10.”

Jennifer took a long time to think about the question when we spoke in September (nearly a 20-second pause) and when she did speak, her answer reflected her thoughtfulness:

“Probably like a seven or eight because there are some things that I still struggle with musically even though I’m a very competent musician and I realize that about myself, but there are some minor setbacks that could stray me away from the profession, I guess, cause there’s definitely more that I need to learn.”

Jennifer added questions at the end of each journal entry that provided a clear picture of the areas where she believes she need to learn more. Many of these questions focused on teaching skills,

- “What makes literature good quality?” (Journal entry September 15, 2017)
- “How can you tell if you’re a good teacher?” (Journal entry September 22, 2017)
- “What are the most effective ways of teaching?” (September 29, 2017)

When we address the original question again in January, Jennifer showed growth, but there was still a conscious hesitation in her answer,

“Like a 9-9.5 because there are things that I need to improve on in order to show that I’m ready for the full-on music education slot, I guess. Cuz, there’s still more that I need to learn before I can teach it to others. I make a lot of mistakes because I’m 17 and don’t know everything.”

However, when Jennifer answered the question in June, any instance of doubt had disappeared. “10 million out of 10. I can’t picture myself doing anything else because music is one of the only things that I find true happiness in.” Jennifer’s sense of growth, accomplishment and desire were echoed in one of her last journal entries:

“I’ve realized that I’m capable of much more than I anticipated. I know that I and my students can accomplish great things when we put our minds to it… The most important thing I’ve learned thus far is that I can’t picture myself doing anything else for the rest of my life.”

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Impact on teacher-researcher: This process of creating an internship required some additional research and planning time. I had to work closely with the administration to make sure the activities were in line with district policy. Most of this work was completed during the summer when I was reviewing my other classes curricular.

Once the school year began, I had to be willing to stand aside and allow the participants to rehearse pieces during class time and contact them during a concert. Lastly, I have to make time to talk with the participants about what they were experiencing and offer suggestions for improvement.

DISCUSSION
The purpose of the study was to investigate the impact of a year-long choral music internship on the participants likelihood of pursuing music education as a career field. Jennifer and Kimberly kept journals throughout the project, and their final entries best encapsulated what value they took away from this program.

Jennifer: “I think that what I learned this year is most important. I feel like I’ve accomplished a lot more this year… To be honest, when I first started working with the Bass Ensemble this semester, I was worried that I wouldn’t be able to teach them Three Russian Folk Songs well enough for them to perform it well in concert. They work so hard on Three Russian Folk Songs and their performance in the concert definitely showed the progress they have made as singers.”

“I’m so thankful that I was able to have this experience and that my music teacher saw potential in me and showed me how successful I can become. It is because of my music teacher in the internship experience that I’m positive that I will be a good teacher someday.”

Kimberly: “Through this internship I have learned skills that will help me as I continue my journey to becoming music teacher. This internship has just furthered my need to join this field… Listening to Treble Ensemble singing O Mio Babbino Caro and knowing that it was me who coached them through to that point sold me just how much I was built for this career… This internship needs to be offered in more places in more subjects to more students. I hope I get to teach in a high school so I can institute this program into my own school.”

CONCLUSION
The field of music education is always in need of an infusion of young, energetic music educators who possess new knowledge and enthusiasm to motivate children to love and appreciate music. Providing an extended opportunity for high school students to experience music teaching, while requiring some additional planning and a willingness to give up some “podium” time, gives those students an opportunity to “fall in love” with the profession to which we have all dedicated our lives.

[At the time of this study] Frederick Barak is director of the office of assessment, professor of music education, and share of graduate studies in music at Kansas State University. Douglas C. McCall is a music teacher at Auburn Enlarged City School District in upstate New York.

References


Paul K. Fox
Retired Member Coordinator/Pennsylvania Music Educators Association
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1564 Hastings Mill Road, Upper St. Clair, PA 15241
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