

Note: The 2020 ISME abstract below was submitted on October 1, 2019. During the months which followed, the world was devastated by the Covid 19 pandemic. In addition, the United States experienced increasing concern over systemic racism and police brutality, along with rise of the Black Lives Matter movement. All levels of music education have been impacted by the changes in society which resulted from these events. The abstract is in its original form, but the session content has been revised to reflect current challenges and share some of the ways traditional approaches to music education are exploring change and expanding their vision of music education in society.

2020 ISME Workshop Abstract

Dr. Judy Bond and Dr. Herbert Marshall

Intersection and Integration of social justice concerns with traditional pedagogies in future music teacher education

The focus of this workshop is the intersection between social justice concerns prevalent in many parts of the world today and the mission of the Alliance for Active Music Making: “to promote active music making approaches in general music teacher education.” Participants in the workshop will explore Culturally Responsive Teaching (CRT) and Diversity through experiences with the active music making pedagogies of Orff, Kodaly, Dalcroze, and Gordon, and reflect on how these well-known pedagogies are changing in response to a variety of increasing social justice issues. The objectives are 1) to consider how music teacher educators committed to a variety of active music making pedagogies used in music teacher education programs around the world can begin to address social justice concerns within the context of exploring active music making pedagogies, and 2) to develop teaching and learning skills through creating, performing, and responding to music with attention to culturally responsive teaching and diversity in repertoire. Workshop Phase 1: Session participants will experience brief contrasting lessons built around culturally responsive teaching (CRT) and diversity, with emphasis on how curricular changes in response to current societal demands are impacting the evolution of traditional pedagogies. Following these explorations with CRT and diversity, participants will have a brief time for contemplation, reflection, and discussion. Workshop Phase 2: Participants will take a deep dive into broad social justice concerns of classism, racism, sexism, income inequality, and other barriers experienced by students from marginalized groups and communities, considering how these concerns impact both participation in school music programs and the recruitment and education of future music teachers. As music teacher educators, what is our role and responsibility to marginalized groups of students who are prevented from exploring their musical potential and experiencing the joy of music? As we deepen our own awareness of these issues, how are we developing commitment and challenging the future teachers in our classes to grapple with these issues? Are we teaching in ways that encourage future teachers to have compassion for all human beings? How does all of this factor into working with active music making pedagogies to develop knowledge, skills, and dispositions for teaching and learning and becoming an authentic teacher? Through one to one and small group conversations, participants will explore and share their own experiences with the issues presented. Workshop Phase 3: The culmination of the workshop will be collecting reflections for later distribution to participants via email.