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Present

Focus on What You Can Do,
Not on What You Can't:
*Modifying Your Music Curriculum
in Meaningful Ways*



The Ability to Adapt

- The COVID-19 pandemic forced many music educators to implement new methods of instruction for their courses.
- However, adaptive practices go beyond the pandemic and can be helpful (and possibly needed) in various scenarios.
- Despite some inherent challenges, music educators can adapt traditional instructional strategies to deliver curricular content in various ways.



How do we Begin?

Planning

Reviewing Your Specific Teaching
Situation



Planning



1. Identify the challenge
 - Try to embrace the challenge
 - Remember, music educators inherently are creative problem solvers!

Planning



2. Decide where change is needed to meet the challenge
- **Modification:** Do you need to change your specific curricular goals/objectives?
 - **Accommodation:** Can you keep your current curricular goals/objectives but will you need to change how you typically accomplish them?

Planning



3. Make your game plan
 - **Brainstorm:** Give yourself permission to generate a variety of ideas
 - **Research:** Practitioner and “R”esearch sources are valuable
 - **Collaborate:** Consider your colleagues outside of music too!

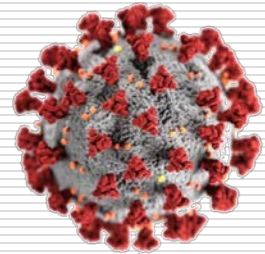
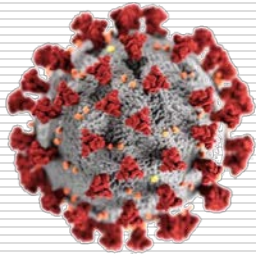
How do we Implement?

Applications

Examples of Scenarios where
Adaptive Practices are Needed

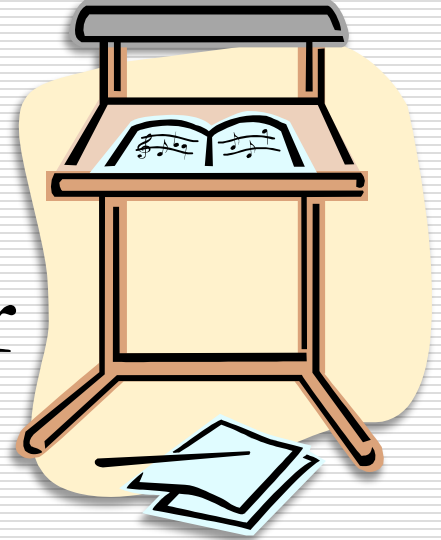


Pandemic Related Examples



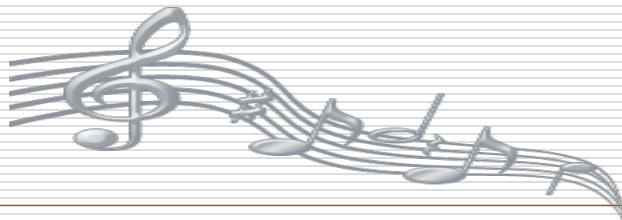
Pandemic Related Examples

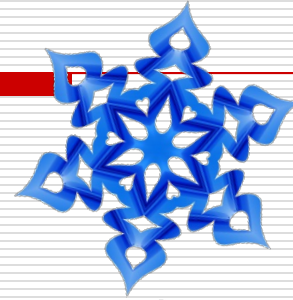
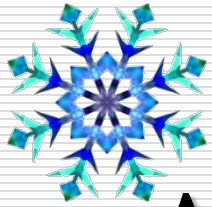
- Improvising or composing activities involving percussion instruments or compositional software
- Moving traditional, indoor music making outside



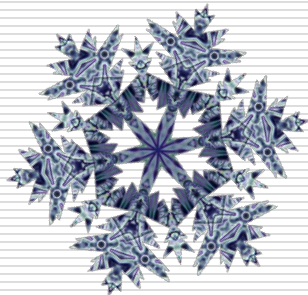
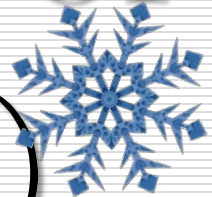
Pandemic Related Examples

- Taking a more audible breath when giving preparatory gestures
- Using alternate methods to assign instruments to beginners rather than mouthpiece testing

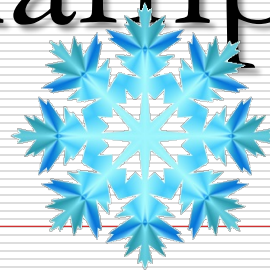




Alternate Methods of Instruction (AMI)



Day Examples



AMI Day Examples

- Making resources for students to use at home to aid in the learning of select skills they might have received during a rehearsal
- Having a  class to listen or reflect as a group

AMI Day Examples

- Giving a listening assignment
 - Critiquing an ensemble rehearsal recording
 - Comparing and contrasting two different recordings of a piece the group is rehearsing



Large Ensemble with Low Enrollment



Examples



Large Ensemble with Low Enrollment Examples

- Focusing on chamber music instead of large ensemble works



- Programming flex arrangements

Large Ensemble with Low Enrollment Examples

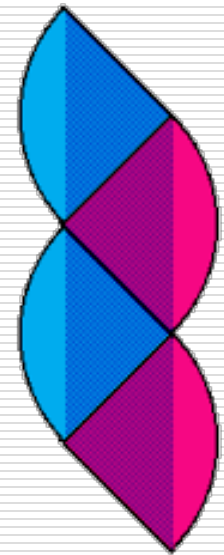
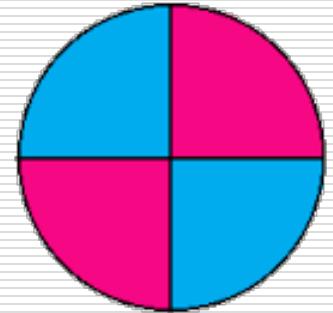
- Performing duets, trios, and quartets with multiple individuals on each part   
- Exploring secondary or alternative instrumentation



Ensembles with Atypical or Limited Instrumentation Examples

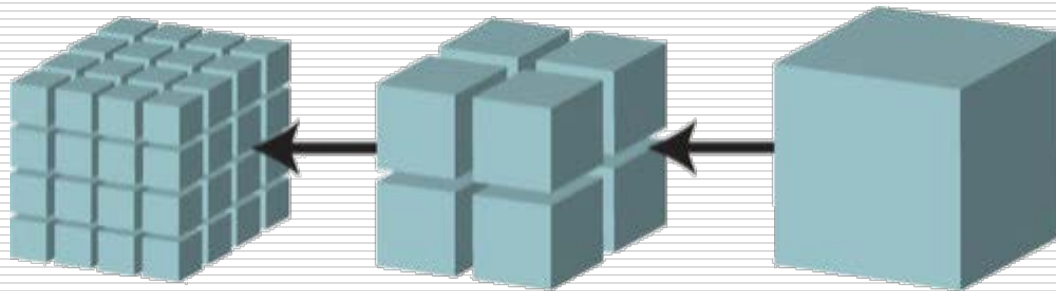
Ensembles with Atypical or Limited Instrumentation Examples

- Rearranging a work to fit the instrumentation of the group
- Teaching a composition unit in which the final project is creating a piece for the group's specific instrumentation



Ensembles with Atypical or Limited Instrumentation Examples

- Programming music with fewer part divisions. Finding ways in warm-up or through supplemental activities to expand the technique and musicianship of the students

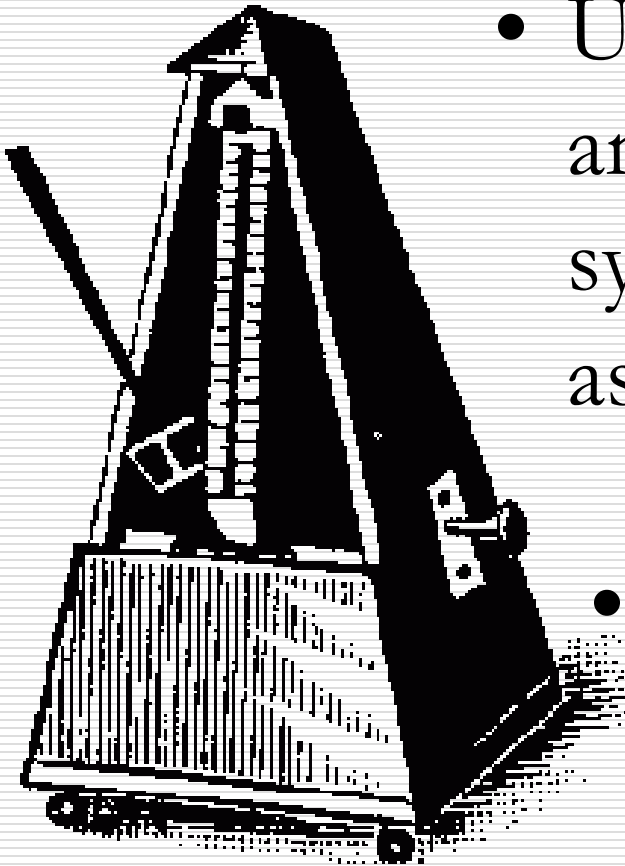




Extended Interruptions within a Concert Cycle Examples



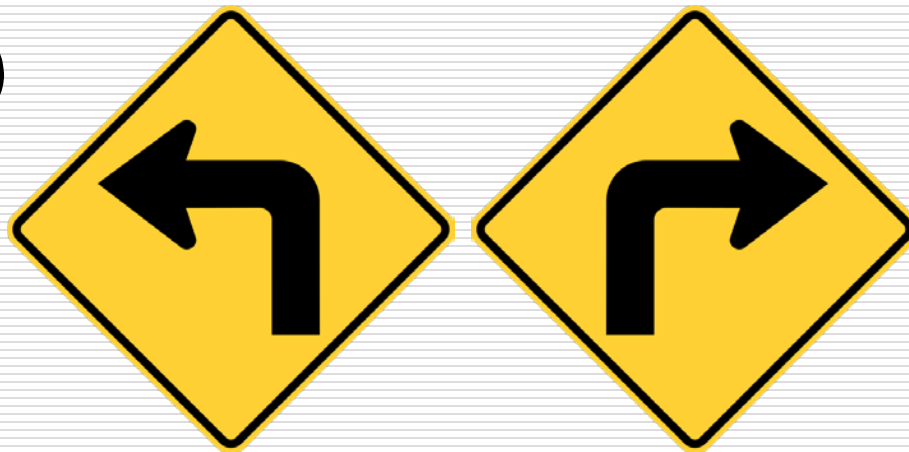
Extended Interruptions within a Concert Cycle Examples

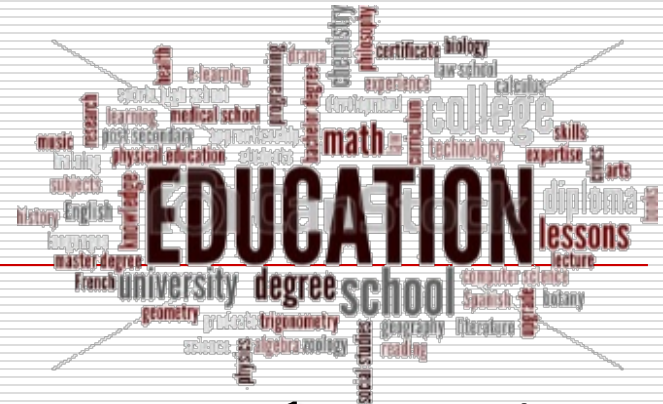


- Using a combination of virtual and in-person instruction with synchronous and asynchronous content
- Replacing a piece with one that is more attainable in the given circumstances

Extended Interruptions within a Concert Cycle Examples

- Pivoting from performing to creating, responding, or connecting using performance elements (*the other Artistic Processes from the National Core Music Standards*)





Teaching a Course that is Not Your Professional Focus or Background Examples

Teaching a Course that is Not Your Professional Focus or Background Examples

- Incorporating performance elements into elementary or general music classes
 - Body percussion
 - Orff percussion
 - Recorder



Teaching a Course that is Not Your Professional Focus or Background Examples

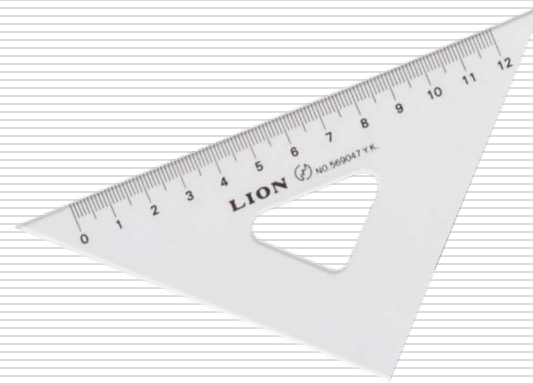
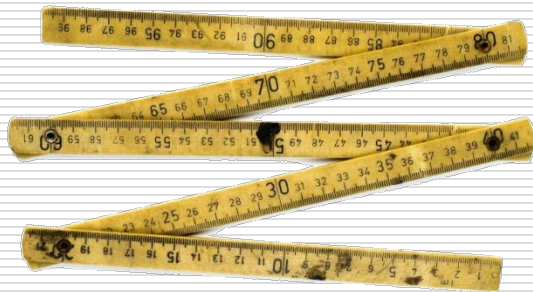
- Take the opportunity to pilot supplemental creating, responding, and connecting activities that you may want to incorporate into your ensemble classes



How do we Measure?

Assessing

Determining our Effectiveness
through Reflection



Assessing & Reflecting

- Give yourself a bit of grace for trying something new
- Be honest with yourself and your students about what is and is not working for the specific situation
 - If something isn't working, adapt instead of giving up
 - **Mistakes are how we learn!**

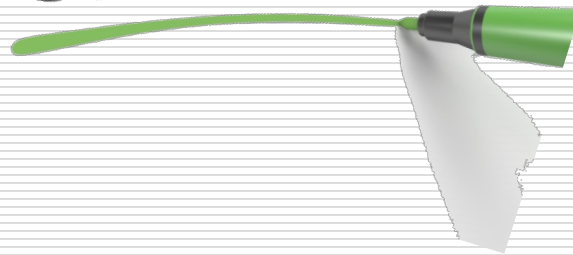


Assessing & Reflecting

- Evaluate what could/should be integrated into regularly occurring practices
 - Get student feedback through informal discussions or surveys
 - Critically think about what you want your students to know and accomplish once they leave your class
- Collect evidence of students' growth and reflection during the instruction period
 - Keep this for reference during future scenarios that impact operations
 - Potentially use as a future advocacy tool

Assessing & Reflecting

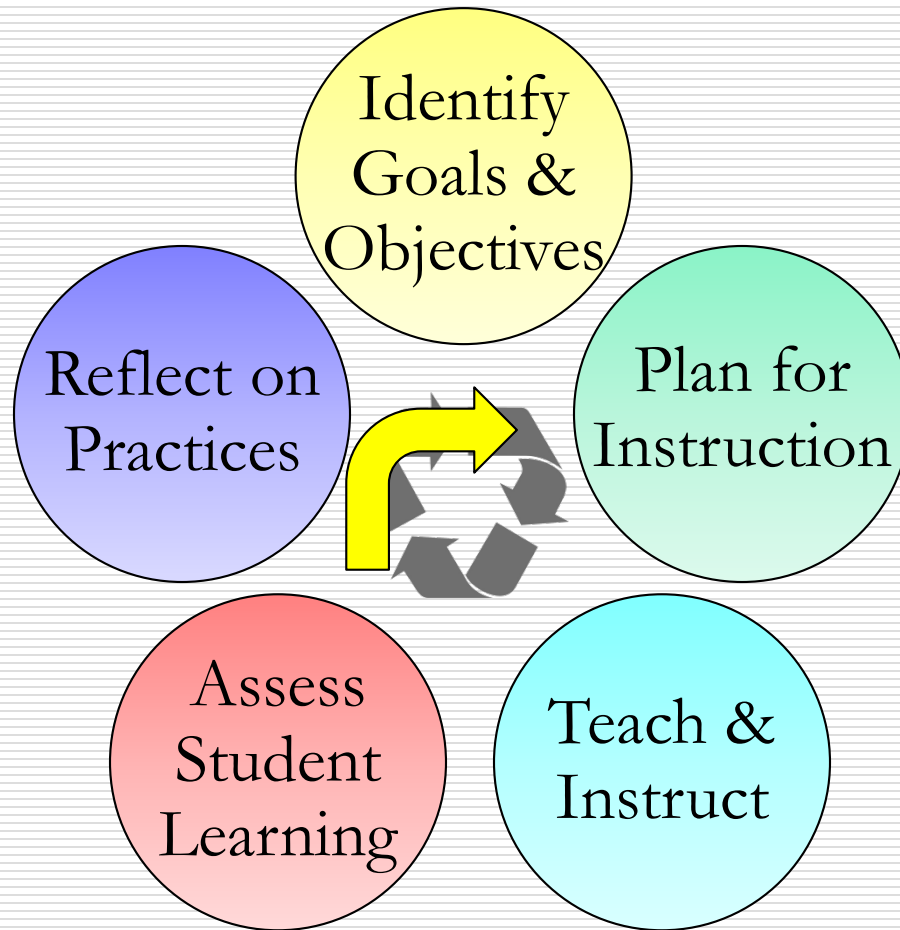
- Share your experience with others
 - Facebook groups or forum discussions
 - Articles or presentations
- Celebrate **Success!** of any size!



Coda

Some Final Thoughts

The Teaching Cycle





Some Final Thoughts



- History shows us that some of our society's greatest innovations occurred by adapting to changing situations.
- Just like in a rehearsal situation, not every adaptation will be successful.



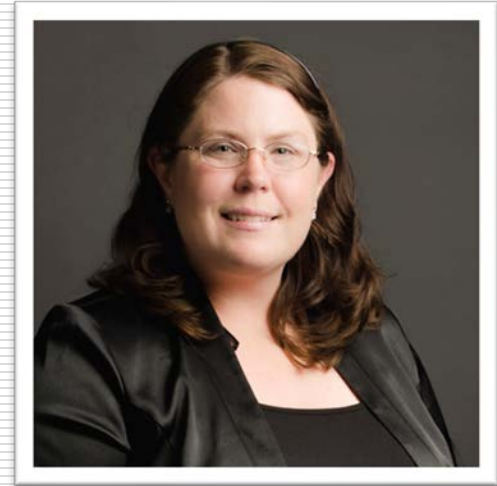
Some Final Thoughts



- Sometimes, our pedagogy can be well-served by evolution rather than revolution.
- Keeping a mindset of focusing on what you can achieve with your students when situations warrant a change or adversity strikes can allow you and your students to continue making musical progress.

Questions?

Please contact us!



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