

GENERATIVE PRINCIPLES FOR MUSIC-IN-EDUCATION RESEARCH

by

LARRY SCRIPP and ARNOLD APRILL

With Gail Burnaford, David Dik, Vincent Marron, David Myers, Amy Rasmussen,
Site Directors of the Music-in-Education National Consortium.

The evolution of research principles within the Music-in-Education National Consortium follows the desire of the member organizations to see how principles emerge out of music's role in, and contribution to, education reform. Thus, we expect that program development and research principles will grow organically out of various strands of *consortial* action among individuals in higher education, arts organizations, and their partnering

schools. The intent is to explore generative avenues of inquiry: What are we researching in the context of program development? How do we build the capacity for rigorous action research and design experiments among member organizations and school communities over time? How do we construct research methods that generate rich and practical assessment of teacher and student work? How will programmatic decisions be informed by evaluation processes and ongoing research? To what extent can practitioners and administrators work together to make results understood and actionable?

Because the Consortium is bound together by adherence to a mission linked with a set of common principles, school-based music-in-education research will need to provide a certain transparency of purpose, stimulating a broad base of practitioners and administrators to see all the pieces of program development as fitting into a continuity of common objectives. The objectives are concerned with an evolving theory and practice of research within the field of music-in-education. Thus, research that engenders different levels of inquiry and investigation across diverse consortium sites finds its worth by extending its range of evidence from the collection of highly descriptive compelling stories and case study analyses to the careful sifting of statistical evidence stemming from rigorous design experiments.

By focusing on a set of interlinked outcome measures based on Consortium principles [see Sidebar on the following page], it becomes possible to create a body of collaborative research that demonstrates the value of MIE practices through the diverse populations, resources, and range of adaptation of its sites.

MISSION AND GUIDING PRINCIPLES OF THE MUSIC-IN-EDUCATION NATIONAL CONSORTIUM: PROMOTING MUSIC'S EVOLVING ROLE IN EDUCATION REFORM

"GENUINE, COMPREHENSIVE, AND INTERDISCIPLINARY MUSIC PROGRAMS AS A STRATEGY FOR LEARNING EQUITY AND EXCELLENCE IN EVERY SCHOOL."

—MIENC PROGRAM MISSION

The Music-in-Education National Consortium was formed in 2000 as a loose confederation of major schools of music, schools of

THE INTENT IS TO EXPLORE GENERATIVE AVENUES OF INQUIRY: WHAT ARE WE RESEARCHING IN THE CONTEXT OF PROGRAM DEVELOPMENT? HOW DO WE BUILD THE CAPACITY FOR RIGOROUS ACTION RESEARCH AND DESIGN EXPERIMENTS AMONG MEMBER ORGANIZATIONS AND SCHOOL COMMUNITIES OVER TIME? HOW DO WE CONSTRUCT RESEARCH METHODS THAT GENERATE RICH AND PRACTICAL ASSESSMENT OF TEACHER AND STUDENT WORK? HOW WILL PROGRAMMATIC DECISIONS BE INFORMED BY EVALUATION PROCESSES AND ONGOING RESEARCH? TO WHAT EXTENT CAN PRACTITIONERS AND ADMINISTRATORS WORK TOGETHER TO MAKE RESULTS UNDERSTOOD AND ACTIONABLE?

education, arts organizations, and public school partnerships. Its mission is to promote the evolution of music teaching and learning practices, advocacy, research, and policy, so that music can provide its essential contribution to promoting a culture of equity and excellence in every school.

The current strategic goal of the MIENC programs is to focus on the evolving role of a new generation of professionally trained interns, musicians, teaching artists, music educators, and collaborating classroom teachers as "artist-teacher-researcher-mentors" who *together* can meet the growing demand for Music-in-Education programs that expand upon both the traditional roles of music education specialists and the scope and diversity of music programs in public school communities.

Because MIE programs provide a compelling, diverse range of musical, educational, and assessment practices, they attract a wider population of music majors and community musicians into public education and, concurrently, address the needs of a growing number of public schools that are relying on music and music-integration practices to optimize social-personal development and learning across the curriculum.

PRINCIPLES FOR ADVANCING MUSIC IN CHANGING TIMES

The MIENC principles are intended to help member organizations and their partners to forecast and set priorities for projects, resources, opportunities, research objectives, products, and

The Ten Guiding Principles of the Music-in-Education National Consortium

Principle 1: *Re-forming Educational Practice*

We believe in the continuous re-formation of educational practices to optimize the capacity of all children to learn, and that crucial to this reform process is the rethinking of the essential role of music in education.

Principle 2: *Site-based change*

We believe that in order for music-in-education to be effective as part of a larger practice of school change, it must be understood in the context of the particular school's evolution in its quest for excellence.

Principle 3: *Differentiation and Synthesis*

We believe that a genuine, comprehensive, and interdisciplinary music program assumes its full power in education through the dynamic tension between music as a distinct, authentic subject area, and as part of a rich curriculum integrated with other subject areas.

Principle 4: *School and Its Community*

We believe that music-in-education changes the culture of a school, supports it in the invention and articulation of its own change, and invokes the school and its community as agents of this change.

Principle 5: *Diverse Strategies for Teaching and Learning*

We believe in diverse strategies for the implementation of music-in-education practices as a way to improve music and music-integrated teaching and learning throughout the school.

Principle 6: *Musicians' Role in Society*

We believe that teaching experiences and mentor relationships are an essential part of the developing musician's growth as an artist, teacher, scholar, and citizen, critical to his/her success as a practitioner and as a significant contributor to society.

Principle 7: *Equity and High Expectations*

We believe that the compelling nature of music generates unique opportunities for music and classroom teachers to provide equitable access to learning while invoking and sustaining high expectations for all students.

Principle 8: *Reflective Practice*

We believe that teachers and musicians build their capacity as reflective practitioners through a scholarship of teaching that involves documenting, analyzing, and sharing their own work and evidence of student music and music-integrated learning.

Principle 9: *Participation in Professional Community*

We believe in the creation and expansion of professional networks to generate discourse, share practices, develop new inquiry, and further research as an ongoing extension of the music-in-education process.

Principle 10: *Diverse Assessment Strategies*

We make a commitment to develop, document, and disseminate multiple assessment strategies of music-in-education programs, adapting both practitioner action research and formal research methodologies in order to illuminate the complexity and scope of the teaching and learning processes, to refine definitions of program quality, and to address a variety of audiences and purposes through new technologies and innovative publishing strategies.

AT THE HEART OF THE MIENC LEARNING LABORATORY SCHOOL NETWORK IS THE PRINCIPLE OF COLLABORATIVE RESEARCH-BASED PROGRAM DEVELOPMENT AND EVALUATION. THAT IS, EVERY LLSN SCHOOL PARTNERSHIP BECOMES A DEMONSTRATION CENTER FOR THE COMBINATION OF ACTION AND FORMAL RESEARCH-BASED EVALUATION PROCESSES IN THE CONTEXT OF ITS PARTNERSHIP WITH AN ARTS ORGANIZATION AND AN INSTITUTION OF HIGHER EDUCATION.

funding opportunities related to the organization's mission. All levels of MIENC membership can use the principles as a road map for relating the growth and coherency of program standards, expectations, and outcomes to its guiding principles. Thus, the principles serve the organization as a tool for its own professional development and expanding capacity for advancing music as an agent of positive change in public education.

GENERATIVE PRINCIPLES FOR COLLABORATIVE RESEARCH IN THE CONTEXT OF THE MIENC'S LEARNING LABORATORY SCHOOL NETWORK

From its inception, The MIENC has conducted research only in the context of its public school partnerships. In the spring 2005, with funding from the Federal Department of Education FIPSE program, the MIENC members formed the Learning Laboratory School Network (LLSN). The LLSN is comprised of schools that view themselves as contributing members of the MIENC. With local and national arts organization and higher education partnerships, these schools act as laboratory-demonstration sites for Music-in-Education program development. New England Conservatory's Research Center for Learning Through Music acts as the supervisory and coordinating agency for the network (See Sidebar at the end of this Interlude)

At the heart of the MIENC Learning Laboratory School Network is the principle of collaborative research-based program development and evaluation. That is, every LLSN school partnership becomes a demonstration center for the combination of action and formal research-based evaluation processes in the context of its partnership with an arts organization and an institution of higher education.

Building on the guiding principles of the Music-in-Education National Consortium and contributions from international forums for educational research through Chicago Arts Partnerships in Education, MIENC members have set forth the following *Generative Research Principles* for the purpose, design, implementation, and interpretation of collaborative investigations to be carried out (1) for the benefit of member organizations of the Learning Laboratory School Network and (2) for the betterment of the broad field of arts in education.

GENERATIVE RESEARCH DOES NOT EXIST IN A VACUUM

The generative research principles will undoubtedly continue to evolve as the MIENC expands its range of inquiry and investigation into its program development over time and as MIE data collection, analysis, and reports continue to inform schools, arts organization, and higher education practices.

The overarching belief of the MIENC is that the impact of consortial research is not limited to the evaluation of the program practices of its individual organizations. The culture of collaborative inquiry and investigation taking place in schools generates new forms of music-in-education teaching, learning, and professional development practices for the benefit of K-12 students and the professional training of pre-professional guided interns. As these generative processes expand within LLSN school districts, the research practices and resultant curricular and assessment products generated by LLSN schools will continue to be informed by a wider range of adaptation by local school communities in the context of district policy. As a formative and generative research ethos in music-in-education grows nationally, new opportunities for professional development exchange programs and guided practice consultancies will extend beyond the boundaries of single organizations toward application across a confederation of autonomous, yet mutually dependent institutions dedicated to the pursuit of fundamental questions about learning in and through music and the arts.

To this end, we believe that generative research principles will:

- facilitate opportunities/expectations for practitioners and researchers to present, publish, and engage in theory development as colleagues with formal researchers (as mentors, coaches, references, special expertise);
- actively recruit and support the next generation of researchers from the communities being researched;
- demonstrate the worth of a plurality of art forms, styles, genres, expression (including classical, modern, and post-modern, multicultural, multimedia) and arts education practices (both traditional, single discipline, folk, interdisciplinary, etc.);
- reflect curiosity about why and how educators are able to change their understandings of and attitudes towards the arts, and how those changed attitudes translate into changed practice that has real benefit for learners;

- contribute to the development of shared rigorous, manageable, informative, and exciting models of alternative assessment;
- stimulate all members of MIE partnering organizations to imagine and participate in a rich range of opportunities to share research with a wide variety of publics in exhibitions and performances co-curated with practitioners; and
- articulate a collective commitment to move into sustainable structures that enact the already existing highly effective practices in arts in learning, and that actively investigate the character and structure of these effective practices with an eye to understanding how they can "scale up."

MIENC GENERATIVE PRINCIPLES FOR RESEARCH IN SCHOOLS IN CONJUNCTION WITH ARTS LEARNING ORGANIZATION AND HIGHER EDUCATION PARTNERS

RESEARCH PRINCIPLE 1: MIE RESEARCH IN SCHOOLS OPTIMIZES TEACHING AND LEARNING

We believe in the capacity of ongoing research to further the field of learning in and through music and the arts as a way to optimize teaching, learning, and assessment practices in the context of guiding school improvement and reform. [aligned with MIENC Guiding Principles 1, 2, and 4]

RESEARCH PRINCIPLE 2: MIE RESEARCH IS A DIALOGIC PROCESS

We believe that the systematic investigation of music and music-integrated teaching and learning and its impact on schools is a creative process that not only grows carefully out of the review of education literature and the exemplary practices of the past, but also is informed directly through ongoing dialogue with a new

WE BELIEVE IN THE CLEARLY REFERENCED YET NONPROPRIETARY SHARING OF RESULTS, PUBLICATIONS, MATERIALS, AND INTERVENTIONS WITHIN NETWORKS, SO THAT THAT THE INQUIRY BEHIND RESEARCH CONTINUES TO INFORM THE ENTIRE FIELD OF ARTS IN EDUCATION.

generation of collaborating teaching artists, music specialists, classroom teachers, program directors, and researchers in schools. The purpose of this dialogic process is to ensure the relevance and practical application of action and experimental research to teaching and assessment practices, school policy, and advocacy for the essential role of music and arts in education. [aligned with MIENC Guiding Principles 3, 8, 9, and 10]

RESEARCH PRINCIPLE 3: MIE RESEARCH ENGAGES MULTIPLE METHODS AND PERSPECTIVES

We believe in the value of supporting multiple and complementary research methods as ways to improve the quality of music in public school education through multiple avenues of inquiry. Thus, research in schools should not be limited by the assumption of intractable divisions between quantitative and qualitative assessment methods, experimental versus action research, or the relationship between program evaluation and basic research. In particular, we believe in research methods, practices, and interpretations that recognize, honor, and engage the reflective practice of teachers, artists, and students as valuable and complementary with other formal research methodologies. [aligned with MIENC Guiding Principles 3, 8, 9, and 10]

RESEARCH PRINCIPLE 4: MIE RESEARCH SHOULD FOCUS ON PROGRAM DEVELOPMENT AND OUTCOMES THAT SUPPORT EQUITY AND HIGH EXPECTATIONS

We believe that research should support the goals of equity as well as excellence in schools through the collection and analysis of data that provide evidence of high-quality curriculum design, assessment practices, teaching, learning, pre-service training, professional development of in-service teachers, and quality of community partnerships. This evidence should demonstrate music's contribution to public school achievement in the areas of academic, music- and arts-integrated learning, improvement of school culture, and participation in school partnerships. [aligned with MIENC Guiding Principles 4, 5, 7, and 10]

RESEARCH PRINCIPLE 5: FOCUS MIE RESEARCH ON TEACHING AND LEARNING THAT DRAW ON BOTH THE INTEGRITY AND INTEGRATION OF DISCIPLINES

We believe research should explore issues of differentiation and synthesis in learning in order to construct appropriate, generative, and transferable methods of music and music-integrated instruction, assessment, and teacher professional development in

schools. From this perspective MIE research will contribute to a deeper and broader understanding of fundamental concepts and processes shared between music and other subject areas, including academic, arts, and literacy and their contributions to social-personal development and school culture. [aligned with Guiding MIENC Principles 3, 7, 8, and 10]

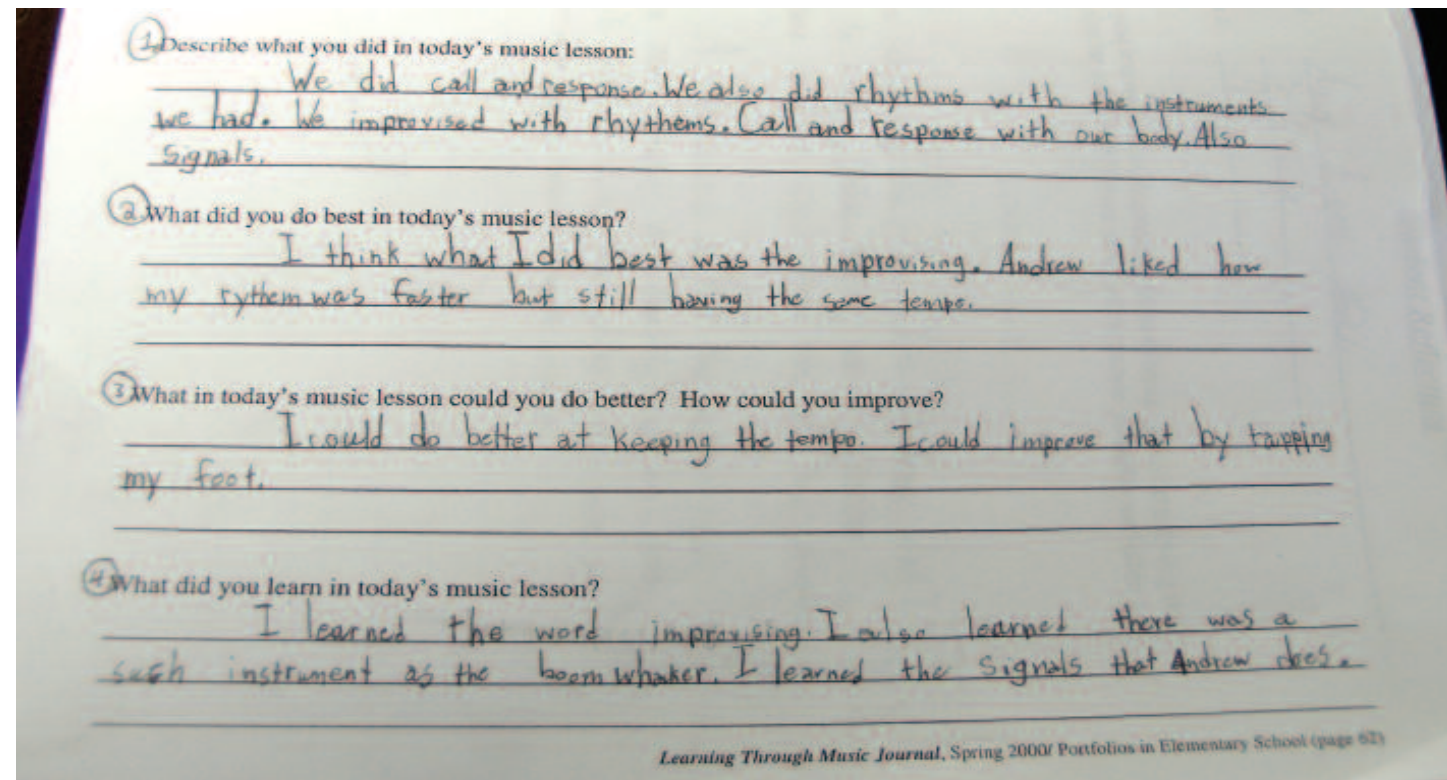
**RESEARCH PRINCIPLE 6:
MIE RESEARCH METHODS SHOULD
EMBRACE COMPLEX ISSUES OF
TEACHING AND LEARNING**

We are committed to the development, documentation, and dissemination of multiple assessment strategies, including new technologies, in order to illuminate the complexity and scope of teaching and learning processes through music and the arts, to refine definitions of quality and equity, and to address a variety of

audiences and purposes shared with professional communities. [Aligned with MIENC Guiding Principles 1, 3, 5, 8, and 10]

**RESEARCH PRINCIPLE 7:
MAKE RESEARCH AVAILABLE TO OTHERS
AS QUICKLY AND EFFECTIVELY AS
POSSIBLE**

We believe in the clearly referenced yet nonproprietary sharing of results, publications, materials, and interventions within networks, so that that the inquiry behind research continues to inform the entire field of arts in education. MIE research must connect us also to other networks whose work informs ours, such as networks of school, arts organization, and higher education reform, or business interests openly supportive of the development and evaluation of music and music-integration teaching and learning practices dedicated to improving schools through the arts. [aligned with MIENC Guiding Principles 8 and 9] ¶



At the Morrison Elementary School in Los Angeles, CA, an MIENC Learning Laboratory School, the emphasis on music learning includes attention to students' reflective awareness and reflective understanding of music, learning, and the context of ensemble improvisation. Remarks collected here show an openness to learning about music by way of using multiple points of view, observing close interactions between students and teaching artists during performance tasks, and being willing to explore musical issues with new instruments and new modes of expression. Portfolio data, such as that shown above, become points of discussion and discovery in the dialogic process that occurs among Music Center artist-teachers (Andrew Grueschow), arts organization program evaluators (Denise Grande), the action-research teacher team at the school (led by Marsha Guerrero), and researchers from higher education partners in the Consortium. These multiple processes of evaluating student learning through music guide the Consortium's research principles.

The MIENC Learning Laboratory School Network

The following schools are members of the Music-in-Education National Consortium Learning Laboratory School Network. They are listed with their respective arts learning organizations and/or higher education partners.

CALIFORNIA (NEC-sponsored)		
El Dorado Elementary School, Grades K-5	San Francisco, CA	Music in Schools Today; New England Conservatory, San Francisco State University
Thornhill Elementary School, Grades K-5	Oakland, CA	Music in Schools Today; New England Conservatory
Empresa Elementary School, Grades K-5	Oceanside, CA	New England Conservatory
Morrison Elementary School, Grades K-5	Los Angeles, CA	Music Center; New England Conservatory
GEORGIA (GSU-sponsored)		
Centennial Place Elementary School, Grades K-5	Atlanta, GA	Atlanta Symphony; Georgia State University
Fernbank Elementary School, Grades K-5	Atlanta, GA	Atlanta Symphony; Georgia State University
ILLINOIS (CAPE-sponsored)		
Disney School, Grades K-8	Chicago, IL	CAPE
Northside High School, Grades 9-12	Chicago, IL	CAPE
FLORIDA (FAU-sponsored)		
A. D. Henderson Lab School, Grades K-5	Boca Raton, FL	Florida Atlantic University
South Grade Elementary School, Grades K-5	Lake Worth, FL	Florida Atlantic University
MARYLAND (NEC-sponsored)		
Kensington-Parkwood Elementary School, Grades K-5	Bethesda, MD	Metropolitan Opera Guild; Towson University
MISSISSIPPI (NEC-sponsored)		
Laurel High School, Grades 9-12	Laurel, MS	University of Southern Mississippi
MINNESOTA (NEC-sponsored)		
Ramsey School Grades K-8	Minneapolis, MN	Learning Through Music Consulting Group; New England Conservatory, University of Minnesota
NEW YORK (MOG-sponsored)		
Long Island City High School Grades 9-12	Long Island City, NY	Metropolitan Opera Guild; Mannes College of Music
PS 10 Elementary School Grades K-5	Brooklyn, NY	Metropolitan Opera Guild; New York University