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Pedagogies of Care
for 21st Century
Music Classrooms
Part Two

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Reviewing Part I,
Opening Part II

- "I don't need a hero"

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The Need for Care

COMPASSIONATE MUSIC TEACHING

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Considering Care

COMPASSIONATE MUSIC TEACHING

Three kinds of caring:
- Caring for
- Caring about
- Caring with

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Compassion:
Caring "With"

("com" = with)

PITY
("passion" = suffering)

SHARED ENTHUSIASM
("passion" = excitement)

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Considering Compassion

COMPASSIONATE MUSIC TEACHING

Six qualities
of compassionate music teaching:
- Trust
- Empathy
- Patience
- Inclusion
- Community
- Authentic Connection

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Considering Compassion

COMPASSIONATE MUSIC TEACHING

Six qualities
of compassionate music teaching:
- Trust
- Empathy
- Patience
- Inclusion
- Community
- Authentic Connection

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Six Teachers

- Dorothy DeLay
- Steve Massey
- Brian Michaud
- Marcus Santos
- Renae Timbie
- YOU!

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Boomers: Why are there holes in your jeans? You rip those yourself?

Gen Z: Why are there holes in the ozone? You rip those yourself?

Millennials:

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Generation Z

- Born between ± 1995 and 2010:
  - Kindergartners or younger at the time of 9/11
  - Grew up with technology
  - iGen, Digital Natives, Post-Millennials, the Hopeful Generation, the Anxious Generation, the Meme Generation
  - Motivated to make change instead of being pessimistic/disengaged

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Generation Z

- Describing themselves:
  - Loyal
  - Thoughtful
  - Determined
  - Compassionate
  - Open minded
  - Responsible
  - Tolerant for different beliefs
  - Hardworking
  - Cooperative
  - Perspective-taking
- Describing other Gen Z'ers:
  - Competitive
  - Spontaneous
  - Adventuresome
  - Curious

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Generation Z

- Top strengths:
  - Honesty
  - Kindness
  - Humor
  - Fairness
  - Desire for authenticity
- Top weaknesses:
  - Less focus (attention span of 8 seconds vs. 12 seconds for Millennials)
  - Less inclined to vote and participate in their communities (but more inclined at this age than other generations!)

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Generation Z

Gen Z is the most diverse generation to date with 49% identifying as non-White

The number of multiracial youth is growing, making it the fastest growing of all identity groups in the U.S.

Over 60% believes diversity is an asset that strengthens America

Gen Z sees diversity reflected in leadership (e.g., more POC and women in office)

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Generation Z

- Gender and sexuality:
  - Only 48% identifies as exclusively heterosexual
  - 82% say they don't care about sexual orientation
  - More open to gender fluidity
  - Less likely to ascribe traditional gender binaries
  - Only 44% buys gender-specific clothing

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Generation Z

Gen Z members carefully curate identity through social media, only sharing what they want others to know about them

Gen Z members have two (or more) identities at the same time

"Real life" identity

(One or more) online identities

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Generation Z

- Social media:
  - Constantly online; many micro-generations
  - Visual communication through emoji's and memes (emotional expression and humor)
  - 42% believes that social media has a direct impact on how they feel about themselves
    - (11% higher than Millennials, 20% higher than Gen X, double of Baby Boomers)
- Technology for entertainment:
  - >70% watches three or more hours of video per day for entertainment on their smartphone only
  - Less reading for fun, more TV binging, video games
  - "On demand"

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Generation Z

- Motivation:
  - Relational (not letting people down, making a difference for others)
  - Gamification (earning credit)
  - Used to receiving instant feedback
  - Less than 30% is motivated by public recognition
  - Doing good work and helping others because "it's the right thing to do"

Gen Z members value independence and collaboration with peers

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Generation Z

- Future:
  - 76% overwhelmingly worried about the climate
  - 37% make it their No. 1 concern
- Next wave of "ethical consumers"
  - Expect brands and businesses to be transparent and accountable

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Generation alpha

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Generation alpha

- Born between ± 2010 and 2025
  - Generation that grew up during COVID-19
  - First generation entirely born within the 21st century
  - Children of Millennials
    - Praised by their parents more than ever
    - More one-child families than ever
  - 2.5 million members of Gen α are born every week globally
  - Expected to be the largest generation in world's history by 2025

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Generation alpha

- Expectations of Gen α growing up:
  - More likely to be selfish and expect instant gratification
  - Possess similar behaviors, attitudes, and beliefs to that of their parents
  - Extra effort needed for social emotional learning due to missed interactions caused by pandemic
  - Won't be "good at school" in the way older generations were (they will have different expectations, more group work and constant feedback when working individually)
  - School shouldn't be "compliant" but "compelling"

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Generation alpha

- Gen α was born into technology and will therefore have better digital literacy and adaptability
- Challenges: Shorter attention spans and delayed social development
- Creative energy, seeking instant (shallow) positive reinforcement (e.g. through likes on social media)
- Doesn't care as much about grades. Discussions and feedback are more meaningful

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Generation alpha

- Growing diversity
  - Growing diversity in Gen Z also applies to Gen α
  - Census population projections estimate that the U.S. will become "minority white" by 2045
  - More likely to grow up in single-parent households
  - Likely to become the most formally-educated generation ever

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Generation alpha

- Connected to their peers 24/7 across social, geographic, and demographic boundaries
- Will have a longer life span than previous generations
- Will likely be working in jobs that don't yet exist
- In many cases it may be too early to draw conclusions (for example, about the consequences of the pandemic, screen time, etc.)

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Inclusion

- Story of a Policymaker
- Music Education in the 21st Century
  - What are our needs?
- How is "Inclusion" insufficient or problematic from a CMT perspective?
- Justice and Equity
  - What is our role?

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Reflection: Inclusion

- What pedagogical practices have you simply taken for granted that might actually privilege some students over others?

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Reflection: Inclusion

- What words or language have you taken for granted that might serve to reinforce hurtful stereotypes or injustices?

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Reflection: Inclusion

- In what ways do you currently lack resources, ideas, or assistance to meet the needs of particular students you teach?
- How might you advocate for and/or acquire the support that you need?

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Community

- Belongingness
- Place versus Space
- Hospitality

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Reflection: Community

- In what ways does your classroom or studio feel like a "home away from home" for you and your students?

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Reflection: Community

- How might you practice hospitality within your classroom and studio?
- How might you practice hospitality with those beyond your classroom or studio whom you have previously not reached musically?

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Community and Competition

- Competition research: No evidence of lasting motivation
- What are some ways that competition plays an extrinsically-motivating or "controlling" role with your students?
- How might you modify these approaches to create intrinsically-motivating or "informing" experiences?

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Community and Expression

- Our good friend vulnerability
  - Trust, empathic creativity
  - Musical risk-taking
    - "safety without safety"
    - "brave spaces"
      - Dialogue and musicianship
      - Welcoming different ideas – how do you do this?

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Authentic Connection

- Human Connection and Coherence
  - Musical Connection
- Authenticity
  - Connection with true self
  - Integrity in actions and interactions
- Vulnerability revisited
  - The art of apology
  - "The *power* in saying 'I don't know'"

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How do we connect authentically with our students?

- One major way: See the world from their perspective.

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Chris Emdin's "Reality Pedagogy"

We were told not to express too much emotion with students or be too friendly with them. I was told to "stand your ground when they test you," . . . and "remember that there is nothing wrong with being mean." Unfortunately, this same mantra required us to remove all emotion from our teaching. It turned us from passionate educators into automatons who worked to maintain the school's structures and inequities. Rather than face our fears, the mantra helped us to mask them. And because being in touch with one's emotions is the key to moving from the classroom (place) to the spaces where the students are, our students were invisible to us. (pp. 36-37)

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Reflection: How Do We Teach Connection?

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Reflection: How Do We Teach Connection?

- Connecting with Peers

"In school there's all these social classes and cliques. But in orchestra, everyone is equally important. We're all trying to be better, all playing together."
-Doug, age 15

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Reflection: How Do We Teach Connection?

- Outreach and "In-Reach"

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Reflection: How Do We Teach Connection?

- Outreach and "In-Reach"

"At first when we decided to go sing for the elderly a lot of people weren't very excited. As we started singing and getting to know some of the men and women there, I noticed that everyone's attitudes had changed for the best. Seeing all of the elderly clapping, singing, and even playing their harmonicas with us really helped everyone to feel the holiday spirit. Although we went there to give service, I think we were the ones who were made better by the experience."

-Gerry, age 15

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Reflection: How Do We Teach Connection?

- Self-Expression

"It's not that hard to be able to play music, but putting your heart into it is another matter."

–Tori, age 15

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Reflection: How Do We Teach Connection?

- Shared Expression

"Music is an amazing thing. I don't think the composer can ever know what their music can do for people. I always try to have some purpose for playing and it always works best when it is for someone else. Today it was for my aunt whose husband just left her and her seven-month-old baby.

Then I thought about it and not 3 feet away was [a member of the ensemble] who needed something to lift her up, too. I, just like the composer, can't know if my thoughts and reasons for the music ever reached her, but look what it's done for me. It allowed me to play for someone else to try and lift them up, and that is what I have been taught by wonderful and understanding teachers who know exactly what music is supposed to be all about."

-Cora, Age 17

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Reflection: How Do We Teach Connection?

- Authentic Self Expression

As we aspire to create a compelling work of art, are we more consumed by producing a performance that is perfect, or one that is alive?

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Conclusion

- The Michelangelo Phenomenon

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