**GLOSSARY**

**Active Learning** With a clear preplanned goal in mind, students must do something that engages them as full participants in their learning. Teachers often act as guides and facilitators in these endeavors.

**Administrative**

**Knowledge** An understanding of how to organize the whole of teacher knowledge such that effective learning can take place

**Administrative Skills** The ability to take action effectively based on one’s administrative knowledge

**Advance Organizer** A general overview of the ideas to be learned and their relationships to previously learned material

**Affective Domain** Learning that connects with feelings, emotions, motivations and attitudes

**Approach** A term that is often used in place of ‘method.’ Those using this term often feel that ‘method’ suggests a rigid system of teaching and learning.

**Assessment** There are three parts to assessment (a) the collection of data to measure student performance, (b) the evaluation of those data, and (c) actions taken resulting from information revealed by the evaluation (Schuler, 2011).

**Assessment Tools** Means of gathering data most often during formal assessment processes

* Checklist- Often used for the collection of psychomotor or performance data - This tool simply notes the presence or omission of a criterion.
* Journaling - A tool that allows students to express their musical knowledge and personal growth more freely than other assessment tools
* Pencil and Paper - An effective tool for assessing substantive knowledge (cognitive domain) about music.
* Portfolio - A collection of evidence documenting a student’s achievement in music
* Rating Scale - Similar to a checklist, this tool lists criteria for successful performance. The difference is that the observer can provide more information to the learner by noting the level of performance for each criterion.

**Rubric** A “form for a criterion-specific performance scale - It is a set of scoring criteria used to determine the achievement level of a student’s performance on an assigned task” (Wesolowski, 2012, p. 37).

**Assessment (Forms of)** There are three forms of assessment (a) diagnostic, (b) formative, and (c) summative.

1) Diagnostic- A form of assessment takes place before instruction and provides information about what students already know and can do

2) Formative - A form of assessment that occurs either during or after instruction and is used to “elicit information which will be of use to the pupil and the teacher in deciding what ought to be done next in order to develop learning” (Fautley, 2010, p. 9)

3) Summative - A form of assessment that occurs after instruction and is used to determine what a learner may or may not know and/or can do independently at certain points in time

**Assessment (Purposes of)** Assessment is used for, (a) improving student learning, (b) improving teaching, (c) improving programs, and/or (d) informing stakeholders. (Schuler, 2011).

**Assessment (Types of)** Three techniques used during assessment, which include: alternative assessment, authentic assessment, and standards-based assessment

1) Alternative Assessment - “Any assessment technique other than traditional paper-and-pencil tests that uses strategies for collecting and analyzing information” (Asmus, 1999, p. 21)

2) Authentic Assessment - “Assessment techniques that gather information about students’ ability to perform tasks that are found in real-world situations” (Asmus, 1999, p. 21)

3) Standards-based Assessment - Assessments designed to demonstrate student competencies in relation to published standards.

**Assessment (Uses of)**  The multiple roles that assessment serves

* Assessment as Learning - A way of using assessment that places the student in the central role as the assessor and evaluator of learning
* Assessment for Learning - “A constructivist perspective in which students, as active learners, use assessment feedback to extend their current levels of understanding” (Scott, 2012, p. 32)
* Assessment of Learning - “The traditional function assessment plays in providing a summative profile of what students have achieved as a result of instruction” (Scott, 2012, p. 32)

**Attribution Theory** A theoretical model that characterizes attributed causes for successes and failures in terms of three dimensions: controllability, locus, and stability

* Controllability - The degree to which a person can control causes for success or failure
* Locus - Location of causes for success or failure as being either internal or external
* Stability - The degree to which causes for success or failure stay the same or change over time

**Audiation** The ability to ‘hear’ and understand musical sounds when they are not physically present

**Behaviorism** A theory explaining how people learn as changes in observable behavior that occurs as a result of interaction with one’s environment.

**Behavioral Motivation** The use of operant conditioning to initiate, direct, and sustain desired behaviors

**Child Development** Normal children’s abilities and experiences at various stages of growth Child development informs instructional planning

**Classical**

**Conditioning** A form of behaviorism that utilizes unconscious responses to shape behavior - Classical conditioning is effective for establishing habits.

* Unconditioned Stimulus - Anything that elicits a response naturally and automatically
* Neutral Stimulus - A type of stimulus that normally does not elicit a response
* Conditioned Response - A previously neutral stimulus that, after being paired with an unconditioned stimulus, elicits the same response as the unconditioned stimulus

**Cognitive Constructivism** A theory of learning that asserts learners construct their understanding of the world through schemas and that these schemas are constantly changing through accommodation and assimilation

* Accommodation - Change that occurs when children are faced with adjusting their schemas to make sense of their environment
* Assimilation - Change that occurs when learners adjust their conception of the environment to fit their current schemas

**Cognitive Dissonance** A situation involving conflicting attitudes, beliefs and behaviors that often a rise as the result of investigating teacher beliefs

**Cognitive Domain** Learning that is knowledge-based

**Cognitivism** A theory of learning that asserts learning is a change in *thinking* rather than in behavior - Learning is a result of internal brain functions such as perception, memory, information processing, and transfer.

**Common Content**

**Knowledge** Knowledge used in settings other than teaching such as recognizing errors, pronouncing terms correctly, and basic theoretical foundations - This knowledge is required for teaching but not exclusive to it.

**Composing and**

**Improvising** Two activities that comprise ‘creativity’ in music - Composition is the act of creating music to be performed and heard at a later time; while improvisation is the act of creating music to be performed and heard in the present.

**Concept Learning** A type of learning in which a “category (is) used to group similar events, ideas, objects, or people” (Woolfolk, 2012, p. 299)

**Concrete to Abstract** Learning content begins through activities that allow learners to touch and see materials and then move to conceptual and theoretical understandings.

**Conformity Versus**

**Creativity** A ‘big picture’ idea asking music teachers to consider the degree of music decision-making autonomy being given to students

**Congruence** The synergistic combination of vocal delivery skills and physical expression

**Constructivism** A student-centered philosophy suggesting that learners construct their own understandings based upon actual and authentic experience

**Constructivism** A theory of learning in which students learn by constructing their own perspective on the world based on prior knowledge and through new encounters with content, peers, and significant others

**Constructivist** A view of knowledge acquisition assuming that learners construct their own knowledge - Knowledge is not an object to be transmitted, but is constructed within each learner by each learner.

**Content Knowledge**  Knowledge of the subject in the sense that it can be a topic of study

**Criterion-referenced** An assessment that determines the value of the learner’s performance by comparing it to a particular benchmark established prior to the performance of the task

**Cultural Disposition** “Teachers’ inclination and desire to meet the needs of all learners in the classroom” (Schussler et al., 2010, p. 352)

**Curricular**

**Development Stages** Six stages for developing curriculum proposed by Estelle Jorgensen (1988)

1. General Objectives - Those objectives resulting from a teacher’s reconciliation of her internal preferences with the external standards that may be imposed upon the curriculum

2. General Program Outline - A sketch of the major elements or a framework upon which to hang more specific ideas

3. Specific Objectives - Based upon general objectives and the general program outline, the teacher makes rational decisions about the scope and sequence of the materials that will be presented in the classroom.

4. Specific Curricular Plan - A list of activities, projects, and/or repertoire that can be used instruction - These are often organized into units.

5. Specific Lesson Strategies- Breakdown of the unit content into learnable chunks, often based upon decisions about instructional method

6. Translation to Instruction- The moment when the theory of constructing lesson plans meets the actual practice of delivering instruction

**Curriculum** Literally, a ‘course to be run’ - For this text, we consider curriculum in four basic approaches: praxis, process, product, and transmission.

* Praxis - A curricular approach suggesting that curriculum is not simply a set of plans to be implemented, but rather is constituted through an active process in which planning, delivery, and evaluation are all reciprocally related and integrated
* Process - An approach that views curriculum not as a physical entity, but rather the interactions among teachers, students, and what is to be learned
* Product - An approach to curriculum that is concerned about students, but views students as products or outcomes of the course of study
* Transmission - A positivist approach to curriculum that views knowledge as a preexisting object that can and should be given to students by the instructor

**Curriculum Knowledge** Knowing (a) the full range of programs designed for teaching of particular subjects, (b) the variety of instructional materials available, and (c) the set of characteristics that support the inclusion of these programs and materials in given situations

**Curriculum Planning** An in-depth process for designing instruction beginning with general objectives and culminating in effective classroom instruction

**Dalcroze, Emile Jacques** A pedagogue who believed that rhythm was the primary element in music and that the natural rhythms of the human body were the source of all musical rhythm

**Delivery Skills** Sets of vocal abilities and physical expressions used in specific ways to enhance learning in the classroom

**Demographics** Statistical data of a given population, typically including categories of race, ethnicity, religion, sexual orientation, and poverty level

**Developmental Issues** That which pertains to categories of development in school-aged children, usually including cognitive, physical, emotional and social characteristics

**Dewey, John** An educational reformer, active during the beginning of the 20th century, who promoted the ideas that what was learned needed to be experienced directly and subjected to scientific inquiry by the student to be understood fully

**Discovery Learning** A type of learning in which students explore their learning environments to discover general rules, concepts, and principles, rather than being passive recipients of a the teacher’s presentation

**Discrimination Learning** In Music Learning Theory, rote learning that takes place when students are conscious of, though may not fully understand, what they are being taught

**Disposition** The tendencies of individuals to act in particular ways under particular circumstances, based upon their beliefs

**Embodiment** The connection between music and the lived experience that manifests as a sense of physicality in the music elements (e.g., weight, space, momentum, etc.)

**Emile Jaques Dalcroze** A pedagogue who believed that rhythm was the primary element in music and that the natural rhythms of the human body were the source of all musical rhythm

**Essentialism** A teacher-centered philosophy suggesting there is a common core of information and skills for all individuals in a given culture

**Ethnicity** Belonging to a social group that has common meanings and values for cultural aspects such as language, religion, region, ancestry, clothing, customs, and rituals

**Eurhythmics** A process that includes movement and music attempting to combine what the ear hears to what the body feels and senses along with what the brain evaluates, imagines, and corrects

**Exceptionalities** Learning disabilities or other challenges that require special services to help individuals with such challenges reach their potential

**Experiential**

**Learning** A belief that children learn best initially through direct experience rather than through abstract representations like books.

**Expository Model** An approach to learning where the teacher is responsible for organizing the presentation and sequence of events so students receive the most useful content in the most expedient manner

**Evaluation** To make some “judgment or decision regarding the worth, quality, or value of experiences, procedures, activities, or individual or group performances as they relate to some educational endeavor” (Radocy & Boyle, 1987, p. 7)

**Family Educational Rights**

**and Privacy Act (FERPA)** A Federal law that protects the privacy of student education records.

**Feedback** Information provided about a performance or product for the purpose of future improvement

**Five Factors Model** A model describing the main dimensions of personality - Each factor represents a particular continuum anchored by two extremes.

**Formal Assessment** A process that involves measuring student achievement by collecting data (often in written form) apart from the learning process and evaluating students based upon the data gathered

**Four Common Places**

**of Education** A framework comprised of four critical perspectives (subject matter, teacher, student, milieu) required for planning any educational endeavor

**General Pedagogical**

**Knowledge** Knowing how to represent and formulate the subject as to help others to understand it

**Grading** A system to communicate information about an individual student’s learning and/or performance to various stakeholders (e.g., the student, parents, administration, and public at large)

**Ground** Elements within a metaphor or an analogy that are shared between the target and the source

**Group vrs Individual** A ‘big picture’ idea asking music teachers to consider the degree to which the focus of instruction is balanced between group outcomes and individual outcomes

**Humanism** A student-centered philosophy focused on student well being - Teachers who ascribe to this philosophical foundation work to ensure their classrooms are welcoming and students feel comfortable in sharing their thoughts, feelings, beliefs, fears and aspirations.

**Inclusiveness** Accepting of everyone

**Individual to Ensemble** An approach that provides music learners the opportunity to move from singular music makers to working with other music makers to form a whole

**Individuals with Disabilities**

**Education Act (IDEA)** A federal law ensuring students with disabilities (a) receive an individualized education plan, (b) are educated in the least restrictive environment possible, and (c) are protected regarding their rights and the rights of their parents

**Inference Learning** In Music Learning Theory, students use the tools developed during the Discrimination Learning stages to make their own discoveries - Students are taught concepts at this level.

**Informal Assessment** A process that involves measuring student achievement by observing the learners as they learn and evaluating them from the data gathered

**Informal Music Pedagogy** Conceived by Green, this is an approach to music learning that is employed by popular/vernacular musicians as they acquire musical knowledge and skills.

**Informance Emphasis** Music instruction intended primarily to ‘inform’- Although such instruction may include a performance component, the primary outcome intends for students to gain an increased understanding of the content being studied.

**Information Processing** An early cognitive theory of learning based on how the brain remembers content and involving the sensory register, short-term memory, and long-term memory

* Sensory Register - An initial form of memory in which unfiltered information is experienced through the five senses for mere seconds before that information is either ignored or processed via short-term memory
* Short-term Memory - A form of memory where the brain ‘weeds out’ vast amounts of unusable information experienced in the sensory register and attends to a few select pieces. Information remains in short-term memory approximately 20-30 seconds before it is either moved to long-term memory or forgotten
* Long-term Memory - A form of memory where the brain retains information from short-term memory by way of encoding techniques such as maintenance rehearsal, chunking, and elaborative rehearsal
* Semantic Memory - A form of memory for meaning that is often stored via structures (or schemas) used to organize vast amount of closely connected ideas related to a specific object or event

**Intellectual Disposition** “Teachers’ inclination to process knowledge of content and pedagogy, their awareness of what the educational context requires for desired learning outcomes to be reached, and the inclination to put their knowledge and awareness to use accordingly in the classroom” (Schussler et al., 2010, p. 352)

**Interdisciplinarity** Drawing upon two or more distinct disciplines in an effort to enhance understanding in all disciplines involved

**John Dewey** An educational reformer, active during the beginning of the 20th century, who promoted the ideas that what was learned needed to be experienced directly and subjected to scientific inquiry by the student to be understood fully

**Knowledge of Educational**

**Context** An understanding of the environments in which a subject is taught and the effects of these environments on the teaching and learning of the subject

**Knowledge of Learners and**

**their Characteristics** Knowing “what students like, what they find challenging [and/or] common misconceptions or misrepresentations they have about particular topics” (Millican, 2012, p. viii)

**Knowledge-Based** A positivist curricular model based on the theoretical and/or historical understanding of musical elements and events

**Known to Unknown** Ideas are presented in relation to what the students already experience in their own lives, and then are moved to unknown contexts.

**Kodály, Zoltan** A pedagogue whose concept for music teaching and learning emanated from his desire to provide skills in music reading and writing to all members of society

**Learn**  a) To gain knowledge or understanding of or skill in by study, instruction or experiences, b) to come to be able, c) to come to realize

**Learning Transfer** The ability of students to generalize what was learned in one situation to other situations, often requiring teachers to structure and sequence information in particular ways

**Literature-Based** A positivist curricular model based on the repertoire chosen for study

**Lowell Mason** A pivotal figure in music education history responsible for convincing the Boston School Committee, in 1838, to incorporate music in the public school curriculum, marking the first time that the teaching of music was supported with public funds

**Mastery Orientation** A type of goal orientation in which students are concerned with mastering a task rather than how their performance measures up to that of others

**Measurement** The process of assigning “numerals to objects, individuals, or events according to specific systematic rules” (Radocy & Boyle, 1987, p. 6)

**Metacognition** Thinking about how one thinks

**Metaphor** A linguistic tool used to (a) make teacher’s implicit conceptions of teaching visible and (b) communicate those conceptions in a manner that others can understand

**Method** Resources that can help teachers organize their teaching while acknowledging the teachers’ professional roles in making decisions that affect their students’ learning

**Moral Disposition** “Teachers putting aside their own needs to help another reach her or his potential” (Schussler et al., 2010, p. 353)

**Motivation** The process of initiating a behavior, directing that behavior toward a particular goal, and sustaining that behavior over time

* Extrinsic - A type of motivation in which one engages in a task to receive a reward that has little to do with the task itself
* Intrinsic - A type of motivation in which one engages in a task because the activity brings genuine pleasure

**Music Achievement** A measure of what a student has learned in music

**Music Achievement** Accomplishment in music

**Music Aptitude** “A measure of the student’s potential to learn music” (Gordon, 1995, p. 5)

**Music Aptitude** A measure of a learner’s potential to learn music

**Music Awareness**

**and Response** A category of engaging music such that one notices and can make decisions about what is heard.

* Listening - Purposefully attending to sound and/or music
* Evaluation - Assigning value to what is heard

**Music Elements** Fundamental music components that can be perceived as having characteristics distinctive from one another (melody, harmony, rhythm, timbre, etc.)

* Expressive - A category of music elements that are superimposed over tonal and temporal elements in the effort to communicate particular musical intentions
* Structural - A category of music elements associated with the ‘roadmap’ or layout of a piece of music by positioning parts that either repeat or contract each other
* Temporal - A category of music elements associated with the perception of music across time
* Tonal - A category of music elements associated with highness and lowness of sounds

**Music Learning**

**Theory** A pedagogical approach to music learning devised by Edwin Gordon based upon concepts of audiation, aptitude, and achievement in music

**Music Notation** The set of written symbols associated with music to communicate technical information about that music

**Music Relationships** Associations between music and other areas (i.e., other Arts, other subjects, history and culture)

* Other Arts - Visual art, drama, and dance
* Other Subjects - Non-arts subjects such as math, science (physical and biological), social studies, reading, history, and literature.
* History and Culture - The study of people of particular time periods affected by the events, politics, and technologies of those time periods.

**Musical**

**Independence** The capacity to enact artistically informed decisions when working with the elements of music.

**Musical Skills** These include, but are not limited to performance ability on both primary and secondary instruments (voice is considered an instrument in this sense), piano skills and conducting skills (when required).

**National Standards** A declaration of what all students should learn and be able to do.

* Performance - One of four logical categories of the National Standards that includes singing (#1) and playing instruments (#2) as tangible expressions of musicianship
* Creativity - One of four logical categories of the National Standards that includes improvisation (#3) and composition (#4) as two components that encourage development of original musical ideas
* Response - One of four logical categories of the National Standards that includes listening to music (#6) and evaluating music (#7) as two components that encourage accurate conceptions of the music elements
* Relationships - Associations between music and other areas (i.e., other Arts, other subjects, history and culture)

**Norm-referenced** An assessment that determines the value of the learner’s performance by comparing it to a standard that is established from a large group of representative others that have completed the same assessment

**Objectives-Based** A positivist curricular model that usually occurs via the following phases: (a) develop objectives, (b) sequence the objectives, (c) design activities to meet objectives, and (d) evaluate outcomes

**Objectivist** A view of knowledge acquisition suggesting that knowing moves from an object (where knowledge resides) through the expert (teacher) to the amateur (student)

**Operant**

**Conditioning** A form of behaviorism that utilizes conscious associations of stimuli with target behaviors to induce or reduce those target behaviors

* Negative - Taking away or ending a stimulus
* Positive - Presenting or starting a stimulus
* Punishment - Anything that reduces or stops the target behavior
* Reinforcement - Anything that increases or strengthens the target behavior

**Orff-Schulwerk** An inductive pedagogical approach where learners engage in multiple experiences through speech, rhythm, singing, and playing so learners are musical participants first. Notation is used as a tool for remembering and recreating the musical experience

**Part to Whole** Music learning begins with acquisition of a single element; additional elements are then added to construct the entire piece

**Passive Learning** Students are relegated to the role of recipient of information and the teacher often takes on the role of transmitter. In a passive role, student often wait for education to ‘happen’ to them

**Pedagogical Content**

**Knowledge** The intersection of content knowledge, curriculum knowledge, general pedagogical knowledge, and knowledge of learners and their characteristics that informs a teacher’s decision-making process

**Pedagogical Skills** The collection of abilities that help teachers operate their classroom and present effective instruction. These skills include teaching methods, motivational skills, classroom management skills, delivery skills, and pacing skills

**Peer-assessment** An assessment process that requires students to provide feedback to their peers on a performance, based on criteria which students may have been involved in determining.

**Peer-evaluation** A process that requires peers to assign a value to the performance assessment of their peers

**Perennialism** A teacher-centered philosophy suggesting that ideas are universal and, therefore, relevant and meaningful throughout time to everyone

**Performance Emphasis** Music instruction intended primarily to produce a performance. Although such instruction may include non-performance components (e.g., theoretical and historical background information), the primary intended outcome is for students to produce the highest quality performance possible

**Performance Orientation** A type of goal orientation in which students are most concerned with how they perform and how that looks to others, rather than with the process of learning

**Personal Skills**  The collection of abilities that help teachers be enthusiastic, cope with multiple situations, manage time, plan, and set priorities for a well-functioning classroom

**Pestalozzian**

**Principles** A set of principles for teaching and learning put forth by Johann Heinrich Pestalozzi that collectively reinforce the idea that the only true foundation of human instruction is that acquired through direct participation

**Physical Expression** Ability to manipulate various aspects of one’s physicality (i.e., eye contact, facial expression, arm and hand gestures, and posture) to enhance learning in the classroom

**Positivism** A teacher-centered philosophy that rejects any information that cannot be formally measured.

**Poverty Level** The set minimum amount of gross income that a family needs for food, clothing, transportation, shelter and other necessities

**Practice-before-**

**theory** A belief that music learning should begin with actual experience before exposing the learner to the theoretical foundations on which this instruction is founded

**Professional**  Teachers who envision themselves in this role understand their primary responsibility is to their students. They understand the craft of teaching, but view these skills as a means to attain their ultimate goal of finding creative ways of meeting students’ needs.

**Program Assessment** “The determination of an educational program’s strengths and weaknesses through a well-conceived and well-implemented plan of data collection and analysis” (Asmus, 1999, p. 21)

**Progressive**

**Education** An approach to teaching and learning, starting during the early 20th century, that affirmed ‘learning by doing’ and emphasized on ‘teaching the child, not the subject’

**Progressivism**  A student-centered philosophy suggesting that “ideas should be tested by experimentation and that learning is rooted in questions developed by learners” (Johnson et al. 2010, p. 114)

**Psychomotor Domain** Learning associated with skills or the ability to do something.

**Race** Any group of people who can be identified according to shared physical characteristics that are determined genetically (e.g., skin color, eye color, hair color, bone and jaw structure)

**Reflection**  A process that brings meaning to experience - Either during or after an experience, actors observe the experience and consider all elements that had bearing on the experience and its outcome. Based upon this information they devise plans for future experiences.

**Reinforcement**

**Schedules** Timetables of when to present or remove reinforcers or punishers following a specified operant behavior.

**Reliability** “The consistency of an assessment instrument to obtain similar scores across time” (Asmus, 1999, p. 21)

**Religion** A system of beliefs regarding a deity or deities

**Schema** Structure used to organize vast amount of closely connected ideas related to a specific object or event.

**School Music vrs.**

**Student Music** A ‘big picture’ idea asking music teachers to consider the degree to which instructional materials are comprised of a balanced between familiar and unfamiliar music.

**Self-assessment** A process of formative assessment during which students reflect on and evaluate the quality of their work and their learning

**Self-regulated Learning A type of learning that occurs when learners take charge of their own** learning, taking into account a sense of self-awareness such that they capitalize on their strengths and minimize their liabilities

**Sequential Instruction** A pedagogical approach that suggests that learning is best facilitated through a step-by-step approach to instruction.

**Sexual Identity** How one thinks of him- or herself regarding gender - One may experience an intense sense of being male, female, or something else that may or may not correspond to his or her sex at birth.

**Sexual Orientation** The sexual attraction individuals have for the other sex, for their own sex, or for both

**Simple to Complex** Ideas and skills are presented in their most elementary forms, and then combined with other ideas and skills so that a complex understanding of the content is achieved

**Singing and Playing** Two primary means through which people express their musicianship

**Singing School**

**Movement** Having started in the late 1700’s to improve the quality of congregational singing, singing schools soon evolved beyond their purely church-centered focus and became an integral part of the social life of the community.

**Skills-Based** A positivist curricular model based on what students can and should be able to do within the subject matter

**Social Cognitivism** A theory of learning that asserts people learn information and assign meaning to that information by observing others

**Social**

**Constructivism** A theory of learning that asserts people co-construct cultural knowledge with others as a primary way of learning

**Sound to Sight** A pedagogical approach that begins by helping students create aural images of the music they are learning and then providing a means to transfer that aural understanding to notation

**Source** The aspect of a metaphor or an analogy that is known and used to clarify or amplify the target

**Specialized Content**

**Knowledge** Knowledge used for and exclusive to teaching - This includes not only the ability to recognize errors, but the ability to prescribe solutions to individuals who may not immediately comprehend the subject.

**Spiral Curriculum** An approach to learning in which students are introduced to ideas first in their simplest forms - Then they revisit those ideas exploring content with increasingly more complexity at higher levels of difficulty and in greater depth.

**Staging Space** A deliberate manipulation of the teaching area to support logistics and to facilitate student engagement through the use of proxemics

* Engagement and Proxemics - How people use space within a particular teaching/learning context (proxemics) can affect learning. When teachers vary their proximity throughout the room in deliberate, purposeful, and strategic ways, student engagement improves significantly.
* Logistics - Two basic logistical concerns for staging a classroom are acoustical and visual accessibility. Such aspects as flooring and wall materials, seating arrangements, and visual aides all contribute logistically to effective instruction.
* Standard - A clear idea concerning the level of accomplishment that is asked of the students in a teaching cycle set. This is often an aural or visual product.

**Standards-Based** A positivist curricular model based on attainment of certain criteria defined by sources external or internal to a learning environment

**Student-centered**

**Instruction** An approach to instruction in which “the planning, teaching, and assessment revolve around the needs and abilities of the students” (Brown, 2008, 30-31)

**Successive**

**Approximation** The use of a series of small manageable steps, beginning with what students know or can do currently, that incrementally approaches the target skill

**Talent**  A ‘speed limit’ for learning rather than denoting an ‘absolute barrier to learning’

**Target** The particular concept being clarified or amplified by a metaphor or an analogy

**Teach**  a) To cause someone to know something, b) to cause someone to know how, c) to accustom to some action or attitude

**Teacher Beliefs** Convictions based on teachers’ personal experiences that have great bearing on teaching philosophy and decision-making

**Teacher Knowledge** A collection of understandings that allow teachers to transform their knowing into forms that students can comprehend

**Teacher Skill** What teachers must do to be effective

**Teacher-proof**

**Curriculum** A course of instruction externally designed with minimal contextual consideration that is intended to be equally effective in all settings - This approach minimizes teachers’ professional roles in making decisions that affect their students’ learning.

**Teaching Cycle** A three-part process for delivering effective instruction.

1. Set - An instruction given or a request made of the learner by the teacher

1. Follow-through - What the learner does in an attempt to demonstrate the skill or knowledge requested of him in the set
2. Response - The feedback given to the learner resulting from the teacher’s informal assessment of the student’s follow through as compared to the desired behavior requested in the set

**Technical Rational or**

**Positivist Approach** A view of curriculum in which one’s faith is placed in science and reasoning and that which can be weighed and measured.

**Technician** Teachers who envision themselves in this role note the craft involved in the act of teaching - They do not question the scope or sequence of prepared materials from external sources and do not question taken-for-granted assumptions that drive instruction.

**Validity** “The effectiveness of an assessment instrument in measuring what it is supposed to measure” (Asmus, 1999, p. 21)

**Vocal Delivery Skill** Ability to manipulate one’s vocal pitch, vocal volume, vocal quality, and vocal rate to enhance learning in the classroom

**Zoltan Kodály** A pedagogue whose concept for music teaching and learning emanated from his desire to provide skills in music reading and writing to all members of society

**Zone of Proximal**

**Development** The range of tasks that cannot be performed independently, but can be performed with help

* Communities of Practice - Groups of people who share an interest, a craft, and/or a profession, and learn from each other through the process of sharing information and experiences with group members (Lave & Wenger, 1991)
* Cognitive Apprenticeship - A type of relationship where a teacher (or another more knowledgeable other) successfully serves to stretch and support a novice’s understanding of a culture’s skills
* Scaffolding - The process of providing and adjusting support as needed throughout the learning process
* Situated Learning - A type of learning that is inherent to and socially imbedded within a specific setting - Situated learning is often found in communities of practice