

# S3E13 Explicit teaching and music education

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## SUMMARY KEYWORDS

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## SPEAKERS

Brad Fuller, Zoë Humberstone, James Humberstone

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James Humberstone 00:00

Oh music Zettel with James Humberstone.



James Humberstone 00:13

Welcome to MUSIC settle a podcast about engaging students in creative pluralist music making, drawing on my own work as an academic teacher, and a composer and producer. I wanted to start off by thanking you all for your feedback on my AI party last week.



James Humberstone 04:48

Sadly the trips have to be canceled because the Department of Education have decided to have a day of professional development on Monday for all teachers, including all music teachers.



James Humberstone 05:00

The topic for the Professional Development Day is explicit teaching. We've even had the Minister of Education talking about it and how important it is, it's been all over the newspapers. The Minister for Education is also the Deputy Premier. So she's a very high profile person in the government. And thus, this is a high profile day. And as I say, every department music teacher in this state, so that means lots of my listeners are heading into a day of professional learning on Monday. And as we teachers always do, I remember them well, wondering whether it's useful to them. So luckily, I know an expert on explicit teaching and music education, that particular subject, that's quite a niche part of the explicit teaching world, because he wrote a paper on this topic as part of his PhD. And so I pivoted from the podcasts that I was preparing to hastily arrange an interview with my friend and colleague, and I said he wrote this as part of his PhD. So it is with my friend and colleague, Dr. Brad Fuller, because his PhD is in and done now. About that paper, just to introduce Brad, before I cut to that, I had a wonderful podcast once with somebody who is a mindfulness teacher and went to study with the Dalai Lama, and

kept taking a research student of theirs with them, and introducing, introducing them to the Dalai Lama as my research student. And the Dalai Lama, who is obviously not known for physical attacks, hit the professor and said, Not my not my IE, you don't own that student don't refer to them as my student. The wonderful. The wonderful thing about having been the supervisor of Brad's PhD, was that I definitely learned loads more than he learned, or at least, I learned everything that he learned. And I definitely learned loads more from him than he learned from me. And I'm sure if you follow his podcast through the goop Based Learning website and stuff like that, you'll he'll tell you a little bit more about his story. They're on their I think they call it their blog cast. But, but Brad pivoted from really being focused on music technology, which is still one of his speciality. So we have a lot of crossover in what we're interested in and looking at exactly where music education is, in the politics and the ideology, and the, you know, the pressures that are placed on music teachers today, the PhD is a fantastic read. It's got four different papers and book chapters that he had published as part of it. And then he puts the whole thing together. And I mentioned a week or two ago that I'm working on a research book at the moment. And Brad is one of my colleagues working on that book, which is actually based on a theory that he developed at the the end of that, so yeah, an amazing, amazing academic, amazing music teacher, amazing thinker, and really fantastic to be able to bring Brad Brad into the podcast for an interview for the first time since series one, something that I certainly hope that I can do, again in the future. So here we are over to the interview.



James Humberstone 08:43

Thanks for coming and chatting to me in Music Zettel, Brad. So your paper is called is what works best best for music education. But what does that have to do with explicit teaching?



Brad Fuller 08:54

Well, if you believe everything you've read in the what works best 2014 And what works best, I think 2020



Brad Fuller 09:04

Turns out number, I think it's number one or number two on the hit list of what works best is explicit teaching. And or sometimes it's sometimes called explicit teaching, sometimes called explicit instruction, and sometimes called direct instruction. And all of those things mean slightly different things. But in general discourse that used interchangeably



Brad Fuller 09:34

and so I think in New South Wales, at the moment, explicit teaching was what works best in 2020. Sometimes, though, I think it's called explicit instruction in the media. And what is it that's happening, James in, in New South Wales? Are this coming Monday? Ah, yes, well, we're at RT



James Humberstone 10:00

music teachers, I mean that all teachers, but we're concerned about music teachers, because we're on Muse exetel, they're all going to be doing this day of professional development, about explicit teaching. So there's a relation between that, and you mentioned, two documents called what works best. So they're specifically things here in New South Wales in in Australia, but probably some of our listeners around the world have heard of ideas like what works best. Before, do we,



Brad Fuller 10:32

yes, in other jurisdictions govern governments, and independent, that's in quotes, independent bodies, used the term what works, but when we brought what works, imported it from England, in about, while 2012 or so we decided to pop based on the end, it wasn't just what works. It's what works best. And so there was a particular government body was formed. And they published this paper called what works best in 2014. And then a paper called what works best update in 2020. That's the Center for Education, statistics, and evaluation or SES. And so they came up with eight. And I've called them themes, practices, or strategies, because they use those terms interchangeably throughout the document. And so they, their aid work, number one, high expectations, number two, explicit teaching, number three, effective feedback for use of data to inform practice five, assessment, six, classroom management, seven well being, and eight collaboration. So



James Humberstone 11:57

Those all sound like excellent things for teachers to do all of those things.



Brad Fuller 12:01

So there you are number two, on the hit list, explicit teaching, right?



James Humberstone 12:05

Okay, so we I mean, we've had that that's been one of the the eight golden things, or the seven golden things since 2014. So you would think that we're already really good at it. And we all know what it is. But just in case, anyone has never heard of explicit teaching, or those other kind of versions of it that you were talking about, like direct instruction, what does it actually what does it actually mean?



Brad Fuller 12:28

So the, what CeCe adopted had his definition in 2020. And they said, explicit teaching is where, quote, the teacher decides the learning intentions and success criteria that makes them transparent to the students, demonstrates them by modeling, evaluates if they understand

what they've been told by checking for understanding and retelling them, what they've been told, by tying it all together with closure.



James Humberstone 12:58

Oh, that's funny, because I would just call that didactic education. It



Brad Fuller 13:02

was Yes. Up until somebody came up with a new name for it. Mostly, it was called talk and talk.



James Humberstone 13:09

Yeah, talking talk. Yeah. Which is fine. We all talk and talk probably a bit too much, don't we? I love talking and talking.



Brad Fuller 13:15

Well, that that was the thing for a while. Wasn't it was trying to trying to convince teachers to talk less. Yeah, yeah. And so that was that was the prevailing discourse for a while. Yeah. And now it's, oh, actually talk more raw.



James Humberstone 13:31

Okay, so this is, uh, uh, right. Okay. So that's interesting, right? Because I would think in music education, I still find when I go and watch my practice students, I still find that I'm asking them to talk less than just do music more. Because so I'm going to guess I'm going to have actually already read your paper, but I'm not going to take any spots. I'm going to guess that you didn't necessarily find that this is a good direction to take music education. And am I right in your research?




Brad Fuller 13:58


Well, interestingly, it wasn't just me, Paulo Ferreri in 1970, essentially paraphrased what John had, he said, in 2009, but as a criticism, rather than a direction for how teachers might like to teach, can I read that too? I'd love it. Check this out. So he calls, fairies, explanation and oferece different. So fairies term for explicit teaching is the banking concept of education. And he says this is in which education thus becomes an act of depositing in which the students are the depositories and the teacher is the Depository. Instead of communicating the teacher issues communicate and makes deposits with the students patiently receive, memorize and repeat. That's from page 72. Isn't that interesting that that was a criticism




Brad Fuller 15:00

 **Brad Fuller** 15:00

Some and it sounds almost exactly like a description of explicit teaching. Yeah, that's, that's really that's really interesting. Okay, so go on, I'll just I'll leave my question hanging.

 **James Humberstone** 15:13


That's what Frary thinks. And that's about all education. What did you and others find about music education?

 **Brad Fuller** 15:19

Well, so I music education is built on one of three learning experiences. And in New South Wales, in music, a seven to 10, we talk about teachers providing opportunities for students to have experiences, and those experiences are performed in compose in and listening. Notice I emphasized in because they are doing words. So our mandated curriculum in New South Wales is about students having opportunities to experience music to have musical experiences. And rather than the teacher telling them about music, the syllabus is designed for students to experience music. Fantastic, I'm just gonna let you keep going. Because, yeah, so I can see that there's a definitely, there's a clash there in, in, in the intention of the syllabus, and, and this guidance that the teacher needs to tell the students what they need to know, and then help them practice it until they know it. Yeah. And so essentially, we, we've, we've set up a dichotomy, I think, because what works best is essentially grounded in behavior list and cognitivist learning theories. And so they're coming from an objective perspective, or epistemology. And so the music education is based on a constructivist understanding. And so, in words like experience, we can see come from scholars like John Dewey, who, who has a book called Art and experience and Dewey's whole approach was about learning through experiencing. And so right from the get go, we've got our syllabus, which is based on a pragmatic constructivist underpinning, coming up against this new mandate, government top down mandate, which has a completely opposite of epistemology based on behaviorist and we hear lots and lots about the science of learning, and about cognitive load. And essentially, that comes from what philosophers and and learning people talk about as an Objectivist epistemology. So

 **Brad Fuller** 18:03

it seems to me that we've got a problem.

 **James Humberstone** 18:05

It's really interesting, right? And I don't know, Brad, whether you're completely up to date with your episodes, but I did do a few. A few. I did talk a little bit about our new upcoming syllabus and talked about the fact that you know, there's lots of interesting things happening with syllabus reform around the country, sorry, around the around the world at the moment that affects music teachers and music education. But it seems to me like even though I made a whole episode moaning about having 56 points to check off, in the new syllabus that's been published, I very much praised the spirit of the new syllabus and the fact that it did, it did and

does still have, essentially, in the main part that same those same sort of constructivist underpinnings. So it's interesting because that that tension that you're pointing out here, between the idea of students learning music through experiencing music, and the the direction of using a more explicit teaching approach is that both of those instructions are coming from government, in one case coming from the syllabus goes to all schools. But the explicit teaching thing more specifically into teachers in deeper departments, causes teachers in departments, schools, who will have to do this training on Mondays teachers in Catholic schools and independent schools. It's a kind of optional thing for them, isn't it? Whether they look at the advice that's coming from from CEC, but But yeah, interesting that, that, that that tension, actually, it's not a tension between teachers, and between, in between government or between? I know it's been painted in the press as a tension between academics and government, but it's actually it's actually a tension between two government documents, isn't it?

B

Brad Fuller 19:50

Yeah, it's incredible. That we can I'll give you an example. So the music seven to 10 syllabus on On Page 18, check this out. It says learning in music ready occurs best occurs best. So what works best according to our syllabus, right? What works best is learning in music occurs best when these experiences performing, composing, listening, integrated with each other. So integrated learning experiences. And then if we look at the what works best document, it says, the evidence shows that students who experience experienced explicit teaching practices perform better than students who do not. Right. So both so we've got both documents, they're very clearly pronouncing an empirical, it's an empirical statement.

B

Brad Fuller 20:52

And so



James Humberstone 20:53

might there be performed though, Brad, because Because students perform best after explicit teaching. So this is this is designed for all teachers in all subjects, not just music teachers. So perform therefore might be answering questions in a test, or exam.

B

Brad Fuller 21:10

That's fantastic. Okay, so we've got a syllabus, who's saying learning in music occurs best, because it's concerned with learning. And we've got this what works best document? Yes, that's fantastic. Dr. Humberstone. Well done. That's all about performing and in a competitive student versus student. And it's not about learning at all. It's about ranking. That's very good.

B

Brad Fuller 21:40

But I think even more, I think even siblings, I think something that's even more scary, is a workbook spread. When it says consistent use, consistent use of explicit teaching practices

workbook spaced. when it says consistent use, consistent use of explicit teaching practices. And it's all about everybody in the school, doing it the same way, regardless of what the subject at hand, what is the music teacher to do? And I guess that's where I came in with this paper, being really concerned for myself as a music teacher, but for music teachers in Nueces, in New South Wales, who were experiences this cognitive dissonance. Where is it? Is it rabbit season or duck season? Essentially? What do I do?



James Humberstone 22:39

Yeah, fantastic. And that will just remind our listeners have the name of the paper. Again, I'd said it in my first question, but you'll realize how clever it is now is what works best, best for music, education and best for music educators, and maybe best for students in the music classroom. So we're talking about a document and a series of strategies, from the government of things that have been shown, according to the research that they cite, to be the things that are that are that are best, but Brad's proposition is, you know, that these might be good things across the board, or they might not be but let's think specifically about music education. And again, just I'm going to ask Brad in a second he he's got a fantastic quote from a scholar called Bennett reamer, one of the probably one of the most one of the most influential music scholars who's lived especially in the in America. But that the the, the tension that I wonder there about the teacher talking is if we take ourselves away from classroom music education, so I just I asked you while I give Brad a second to think about Bennett Rhema, I asked you to think about you know, how you learned music, how you learn to play your instrument, how you learn to sing in choir, how you learn to, to rock out how you learn to make music in the studio. And you think about that even the time that you spent with directly with teachers or mentors is all about you learning. You know, I don't think that this is some sort of crazy hippie idea, this idea that, that musicians learn by doing especially when we think about you're learning to play instruments and learning to make music all of the active musicking stuff. It is something that we do very hands on. So have you got that that quote from Bennett? Reamer because I think that allows us to make that distinction between classroom music education nicely,



Brad Fuller 24:27

doesn't it? Indeed, and I have a blog post about Bennett Reamer. He's one of my cats of music education because he literally wrote the book on it. In 1970. He wrote the worst. In 1970. He wrote the first music education philosophy, I'm leaving worse than Thank you. And so he kept updating that and in 2003, he wrote the third edition of his music education for philosophy. And so he had at that point about 30 years, working on what he talked about as the language knowing, paradigm. And he says, language knowing is so dominant in education, so highly respected and supported, that we can be seduced into relying on it too much over balancing the experiential foundation our subject requires. So we need to be careful here. Thank you, Bennett, using disclosure and explanation sufficiently for them to enrich, but sparingly enough that they do not interfere with what matters most in music, the experience of its meaningfully organized sounds in their embodiment of the culture from which they spring Holy



James Humberstone 25:48

moly. Yep. Yeah, that's really good. Isn't that isn't that beautiful? Good. And he's bringing it back to that work experience, which is the the word that you got out of the syllabus before.

 B**Brad Fuller 25:59**

Yes. Funny that. That word enrich, we need to be so careful. So it's not that we're not going to talk about music. We need to be careful though. And using disclosure and explanation to enrich but not to interfere. So use sparingly, and enriching only

**James Humberstone 26:25**

on my list of podcasts to make, dear listener, these will all be made in the end. I've got one called don't teach the concepts. And that's that sorry, Brad. I know Elliot and Silverman call it verbal knowledge. What does reamer call it? Language knowing language knowing Yeah, so and that's, that is literally that idea. Might I will, I will record that podcast one day, maybe maybe we should record that one together as well. Brad, but yeah, that idea of Don't. Don't, don't just teach about music, teach, teach music itself, teach teach music learning, teach, as as Rima said, and as the syllabus says. And as Brad said, Dewey said, teach through the experience of music.

 B**Brad Fuller 27:09**

So yes, so to me, Rima here is saying, you're performing, composing and listening. And then you're disclosing and I think that's a really important word to, it's not just explaining, but it's disclosing as well. And I love that word. It's like you've kept something up your sleeve, and the students musicking. And then an opportunity presents itself to talk. And then you can disclose something that will be much more enriching, because the students have the experience. And then the disclosure comes after the experience. And it's so much more useful than the before when nobody cares about it yet.

**James Humberstone 27:52**

It reminds me of one of the things you told me about I think it again, it's from Elliot and Silverman about but the teacher fades in, and then fades out. So it's nice isn't you might fade in and do a bit of disclosing. Yeah.

 B**Brad Fuller 28:03**

And I think it works really well with Lucy Green's informal learning research where the students would talk about the teacher standing outside the room. And when we need them, they'd help us.

**James Humberstone 28:29**

So you were saying before, Brad, that we're sort of set up with a dichotomy here. But one of the things that, you know, as somebody who would definitely describe himself as a constructivist you know, I'm definitely interested in and especially about being a music-



constructivist, you know, I'm definitely interested in and specifically about being a music teacher, not, not not not necessarily about all education, I totally accept the fact that, you know, in a subject like maths, especially in the early years, you just kids just need to repeat doing things with the number ladder until it's internalized. So I'm certainly not against the idea of rote learning. And, you know, totally understand that has a place. But with that dichotomy, I wonder whether you feel that it does come down to one or the other. So is it explicit teaching, or student centered teaching, or whether there's a balance, and if there's a balance for music, education, whether that balance should be prescriptive, or whether it's something that the teacher feels out themselves? Well,

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Brad Fuller 29:25

I think that's what Reema was getting to keep coming back to Reba was was getting to that. There's already a tendency in music education, to lean towards what for what Elliot and Silverman called Talk, talk and more talk. So we've already had even in the last 20 or 30 years or so, we've had a much more fertile ground for doing we've through the project management period sorry, through the project based learning period. And with a constructivist pragmatic music syllabus, teachers have been impelled and encouraged to talk less and less extend let students experience more. And yet, at the same time, remains there in 2003 is identifying that compulsion we have as teachers to want to talk. It's kind of the, it's a thing, right for teachers. Alright, hush, everybody. I'm an expert. And just can we cut to the chase, you could fuff around doing it improperly, but just sit quietly for a minute, not only the answers. Yeah. I think that's a really, I think it's important that certainly within me, I'd love everybody to sit quietly in me to tell them the to do it the right way.



James Humberstone 30:48

Especially when the when the students end up in our wheelhouse, like if they suddenly end up, you know, doing like with me, it would obviously be composing, songwriting, that kind of thing. Like, I've done this a million times, let me share you some share some golden nuggets, I definitely feel like that.

B

Brad Fuller 31:03

And I think it can come for from a really nice place, too. Yeah, I found this. Like, for example, I found this all really difficult. Let me give you the shortcuts. I think it all comes from a nice place. But I think a not so nice place is this thing that we have with music education, professional, always feeling like it's under attack in schools. And you've talked about this a great deal about how many schools and how many students don't have access to a great music education or any music education in the classroom. And the funding cuts in it, there are movies about it, and all sorts of stuff. So one of the ways typically that music education and music teachers tried to deal with that is through what a writer called loose calls the legit legitimation crisis. And he says, in that it's all about us trying to say, look, we're just as rigorous as you check this out maths, we do lots of talking and writing and rote learning as well. And we've got a written examination. And we can do multiple choices as well. So this legitimation crisis, or any kind of impulses, as Ms compels us as music teachers to go, yeah, we're just as legit as you are. And we're kind of forced into playing in this field, which which isn't our field, it we've got something much richer and cooler and hipper to offer, which is these musical experiences of

performing composing and listening, which are in and of themselves. Wonderful. And that's what our profession, and that's what music has to offer. But we we can be fooled into playing along in this legitimate legitimization crisis into saying, look at us. And he loves talks about objective assessment driven instruction. And so and then, if you even scarier, I think if you look at the research that Schneider enrolled did in 2007, they said that teachers tend to be a theoretical and inconsistent in their beliefs with experienced teachers more likely to favor teacher centered teaching, and that constructivist beliefs of pre service teachers and beginning teachers tend to temper over time as they become immersed in the culture of teaching. So there's quite a good deal of pressure. And so for us both to have been involved for years with pre service and in service teachers. My heart particularly goes out to the young teachers, who just feeling torn between what might feel natural and right to them. Versus this legitimization crisis where we're being told across the state that students perform best when they talked, I mean,



James Humberstone 34:15

that Yeah, that's absolutely fascinating, isn't it thinking about, you know, the graduates that we've had from the last five years, so they spent four years in the, in the degree and following this as own recommendations, every single lecture is based on the last 10 years research so everything is completely and utterly research backed or evidence based, if you prefer, and, of course, also, culturally diverse because we we really tried to teach music in a pluralist way so that the ideas are either transferable or where we need to be culturally sensitive that we are learning how to investigate and, and be culturally responsive. That's that I'm trying to find. So so to then go from that, and having learned from all of the latest research to an idea, that seems, seems to me like necessarily a bad idea, but an idea that is just generally aimed towards everybody, but wasn't actually, you know, based necessarily on research that had anything to do with music education at all



Brad Fuller 35:23

into heat. And that's, I think that's the scary thing that, coming back to that quote about, from that research from Schneider and roll, where it's a drift, there's a natural drift towards more talk, the longer the longer you teach, the more likely you are to talk. And now, that's being actively encouraged. I think that's, that's just a really scary moment. Yeah.



James Humberstone 35:54

And let's make it really clear at this point that we're not. We're not actually, you know, accusing our most experienced teachers out there of all being painful chalk and chalk and talk us I know, certainly, that all the mentors that I had, who were as, as our friend, Jenny Robinson calls veteran teachers or even super veteran teachers, which actually includes you and me, Brad, we Retron are super fun. I think we're veteran for about another five years, and then we're super veteran. But certainly, yeah, I've, you know, I can, I can remember being blown away going into watch lessons where the, you know, an experienced teacher leads an ensemble playing or leads a group singing or leads a songwriting challenge. And, you know, bring everybody together, get them going, leave the students going, and just plucking little moments of learning out and making sure that everyone's aware of them throughout and hardly, you know, if we, if

we had a percentage on it, you know, the teacher isn't even the center of attention for more than five 5% of the class, but But learning is constantly happening, the teacher is definitely in control. But yes, I, I hear you very much. I don't know, do you want to tell us anything else about explicit teaching, because I know that you, you ended up getting onto a recommendation at the end, and I want to make sure we get there before we finish.

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Brad Fuller 37:20

So I think it's really important thing. Well, okay, so we have to find a way forward. Don't wait, because everybody in New South Wales on Monday of next week, depending on when this podcast hits the list of mores, yeah. Everybody's going to be sitting in in the room. So if they're in a department school, yes, we've never we I don't think, No, we've never in music education. Been not about explicitly instructing people. It's been careful, though, I think we just have to keep coming back to rumor. We need to be careful here, using disclosure and explanation sufficiently for them to enrich, but not to interfere. And so I think that's where, and also, maybe if we pick up Wayne Berman's work in 2005, he was called he called explicit instruction, or do it this way mode. And, sure, there are times II as a musician, where it's really helpful for somebody to say, do it this way. But how often in music? Is it magical when somebody finds a new way to do it. And so I think that gets us to Dewey's wonderful work about being welcomed into a tradition. And so to have the tradition saying, this is everything that's happened before you got here. And now choose your own adventure. And so I think in that way, explicit instruction, as long as it tells us can help to tell us what we might do. It can help us to, to understand what somebody has done. But we have to be very careful that it's not that music education doesn't doesn't become a do it this way. approach. And so, um, because I think this is beautiful, but from Bowman, he talks about if not carefully monitored, foster critical compliance and nurture dependence Isn't that beautiful phrase critical compliance and nurture dependence, rather than the independence and empowerment that are hallmarks of true education. And so yeah, and coming back to Frary. Again, he talks about narration sickness. I love it. And I've looked at my students over the years and definitely seen some people a bit green around the gills, as I've been rabbiting on with some wonderful exposition. Yeah, we've all been there. And so, Ferriss get this, the real evil is not in the expository lesson in the explanation given by the teacher, but he argues for an approach, which he's he regards as profoundly valid. So that's pretty cool. So explicit instruction can be profoundly valid. But he says, where the teacher makes little presentations of the subject, and then get this, the group of students joins with the teacher in an analysis precisely of that presentation. And so I think that's really important because when we're talking, we're not talking at, we're talking with, and we're giving everybody the opportunity to think critically about what we're doing. So I guess what I'm saying here is that we're experiencing music, we're doing music, from time to time, anybody in the room, might want to talk about what we're doing, that might be the teacher, but I'd argue that students could make really wonderful observations and bring all sorts of rich musical backgrounds to the classroom. And to have have a, an, an explicit expository and have an exposition where we can all challenge ourselves and, and grow.



James Humberstone 41:34

I mean, I really, really loved that. And I want to actually acknowledge that in some of the explicit teaching and direct instruction, literature, there are researchers who've talked very much about, you know, the waiting between the teacher talking and the students discussing

and analyzing so it is at you know, if Brad and I are both saying this isn't a dichotomy, it's not one or the other, then that's true. But I also want to recognize that fair a is talking about there as is the explicit teaching is talking about that verbal knowledge is talking about, you know, about the words of music and music is all about words.

B

Brad Fuller 42:12

Yeah, and I think then Elliot, and Silverman in 2015 came along, and they said, this is beautiful verbal dialogues. I love that verbal dialogues that feels democratic, and that is even hipper than conversation. So verbal dialogues contribute to but should never replace active musicking. And listening. They say verbal concepts and conversations about musical products and music making this is really beautiful, are filtered in parenthetically and contextually and should emerge from and be discussed in relation to ongoing efforts to solve musical problems through active musicking. And listening.



James Humberstone 42:56

And there, ladies and gentlemen, is what I was just trying to say, but actually in really good words that are very understandable. That's excellent.

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Brad Fuller 43:04

And I think they also go on they talk about educative teaching, which is educative teaching is all about care and growth of the student, and is so different from the idea of the student performing. As we heard before, it's actually about learning and growth and empowerment. And so they talk about educated it educative teaching involves taking short time outs, and I love the idea of explicit instruction being a timeout, that comes that comes out of the music in and they say it might be now and then you might ask a brief closed ended and open ended questions about anything related to the expressive nature of the music in what they're thinking or feeling about their what, what they're doing, or to provide some amount of music, musical contextual information or suggestions that will deepen students awareness of how to play sing or compose more expressively, or to give them a chance to contribute their own constructive suggestions about why and how to make their music more creative, to collaborate with each other, about how to generate and select imaginative ideas for various parts of a composition, and so forth. So here, the explicit instruction is so far removed of what we were talking about before about Bowman's Okay, everybody sit quietly, and I'll tell you this, we're going to do it this way. mode, and this is how you do it.



James Humberstone 44:36

I love that so much because I know what it's like when you get a because I've done that myself. When I was a classroom teacher, I did classroom teaching for 12 years, so I did my fair share of staff days, and you rock up to the staff day, and you haven't really thought about it beforehand unless you've been sent some homework to do. And you're just sort of sitting there thinking how on earth is this going to be relevant to me, Well, dear music teachers, if you are doing this kind of this kind of professional development on on Monday or any other time of your careers,

you can take that advice you are learning about how to do useful brief timeouts from musicking. These are brief, you are learning excellent skills for what you might do in your brief timeouts from music. And that's beautiful. So music is still the main course. In fact, it's probably still the starter main course and the desert. But between those courses, you may have some brief timeout, and maybe some explicit teaching, it would be a good thing to do, then that's

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Brad Fuller 45:34

fantastic, isn't it? Some parenthetical, explicit instruction? Yes. So well, in what works best, is what works best for music education. I argue then that, and we can temper this, I'm not sure that teachers want to well put their hand up and say, fuller says that we should, should be engaged in explicit learning. But you could have this up your sleeve. So what I'm working on in my practice, is rather than explicit teaching, to have explicit learning. And so in my paper, I, I argue for teacher as learner, and to make, to make your learning with the students explicit and talk them through, essentially give them a commentary about how the teacher is approaching learning as a musician, and how that happens. organically in the classroom, with the students. And that comes again, inspired by Frary. So he talks about an active dialogic music classroom while I put the word music classroom in there. So he talks about the bank clerk, or Clark, music teacher, who can transform into, well, a musician in the classroom. And so this is a of, I think we're probably this is enough for me, I'll give you this quote, and you can take take it away and have a think. And so he says, going from the bank clerk slash Clark, who explicitly teaches to a musician who explicitly learns, and fairy paints a picture of quote, a very serious teacher who adopts a relationship with the subject with the content that is one of profound, affectionate, almost loving respect. This passionate classroom music teacher is bearing witness to the students as to how he or she studies, approaches or draws near a given subject, how she or he thinks critically, students in this classroom are also transformed. As the teachers explicit learning impels them to have or create and develop the critical ability to accompany the teachers movement in his or her attempt to approach the topic under consideration. Thank you, Paulo, and just a couple of little inserts there in square brackets of music teacher. But he laid it all down for us, you know, between 1970 and about 2000, and something.



James Humberstone 48:20

Excellent. Thank you so much. explicit learning everybody. We've already worked out that explicit teaching is going to be excellent for our brief timeouts. But generally, if we want to have an approach that works for us in music, education, and maybe philosophically a little bit with the way music is learned, then, explicit learning, and sharing that process of learning with our students might be the way to go, according to the paper by Dr. Brad Fuller, is what works best best for music education, Brad, the listeners might want to go and listen to your you're in competition with mine podcast, because we want to duke it out in the podcast airwaves. And also can read some of what you've written and join a community that you've run, called gig based learning, where would they go to find out about that? You could

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Brad Fuller 49:17

just point your browser to gig based learning or your if you type that into a search box anywhere. I think Peter Orenstein are the only people that come up at the moment. So there's a what we call the blogger cast on substack. It's available on Spotify and Apple Music, and it's

also a website and on any YouTube channel, but maybe a great place if this. If this has made you think all that's interesting, then the podcast might be a really great place to start. I dig into some of the background that got me into this way of thinking and there'll be plenty more to come So yeah, gig based learning



**James Humberstone 50:01**

was fantastic. And I did promise the listeners that in the rest of this season, what remains a bit I was going to lean into research a little bit more. And so there we go. We've We've dealt with what's happening live in Australia at the moment in music, education and the influence of Polit politics and may even dare to say political ideology a little bit. But we've also responded to that by leaning into some of the latest research evidence this paper was only published last year, and we've actually spoken to the researcher so thanks for listening to music that'll and Thank you Brad fuller for being my guest. Thank you



**Brad Fuller 50:39**

very much, Dr. Humberstone. Until next time.



**ZoÃ« Humberstone 50:49**

Music settle was written, presented and produced by James Humberstone. Music in this episode was imposed by James Humberstone