EXPERIENCING MUSIC 2200 ONLINE: A CRITICAL CASE STUDY OF THE CURRICULUM TRANSFER PROCESS

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Experiencing Music 2200 online:
A critical case study of the curriculum transfer process

by

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A thesis submitted to the

School of Graduate Studies

in partial fulfillment of the

requirements for the degree of

Master of Education – Curriculum, Teaching and Learning Studies

Faculty of Education

Memorial University of Newfoundland

July 2009

St. John's Newfoundland

Abstract

Driven by the need to provide all high school students, regardless of geographic location, equal access to provincially prescribed curriculum, the government of Newfoundland and Labrador, Canada, undertook to deliver a selection of its high school programming via web-based delivery formats. Representing a groundbreaking initiative for music education in the province, this web-based delivery format presents a new context for the teaching and learning of music in rural public schools. Through the lens of critical theory and using a critical case study approach the researcher collected and analyzed data from (1) interviews with persons directly involved in transferring *Experiencing Music 2200* from a face-to-face instructional delivery to an online format, (2) field notes, and (3) pertinent government documents. Abstractions emerging from the data were clustered, themed, and then analyzed and interpreted using categories derived from the work of critical theorists and within selected literature in the area of critical educational research. Synthesis and analysis of data includes the development of timelines, discussion of the process of transference of curriculum to online formats, the identification of challenges, opportunities and implications in this specific case and in future developments, and the posing of critical questions pertaining to curriculum development in online contexts. Suggestions for further research in this area are provided in the concluding section.

Acknowledgements

"In a footnote in *The Pilgrim's Progress,* John Bunyan writes, 'The blessedness of savoury experimental conversation with fellow pilgrims cannot be too highly praised'" (Tiffen & Rajasingham, 1995, p. xvii). The vision of this thesis has been made a reality due to the assistance and generosity of many people, in many ways, over the last several years.

I begin by recognizing my fellow pilgrims. To my colleagues and friends at the Eastern School District for your continued support and willingness to listen I thank Terry Barron, Ian Crewe, John Elkins, Freeman Mercer, Susan Murray, Jacqueline Rideout, and Deborah Toope; each of you has provided me with many 'golden nuggets' along this academic journey of mine. I am forever grateful to the friendship and support of my dear friends and teammates from 3J+1, Jason Aue, Christina Cox, Jason Fancey and Lisa Fancey. Thank you to my friend Marjorie Lester for all of your time and guidance in helping me find myself in the writing process. My life has been truly blessed to be able to share in the making of music with those who bring my heart joy. My sincerest gratitude to my friends in song from Lady Cove and the Lunch Bags, Lynnann Anstey, Karen Bulmer, Cheri Carroll, Michelle Chippett, Julia Halfyard, Katie Sullivan and Kellie Walsh. To my dear friend in sport Ann Chafe, for your infectious enthusiasm, constant motivation, your energy, and for running endless miles by my side to prove to me I can reach my goals, a heartfelt thank you; the ink on this work is indeed finally dry.

High praise is given to those who engage in 'savoury conversations'. To the participants of this research study, thank you for sharing your thoughts and insights of your work in bringing *Experiencing Music 2200* online. From Memorial University's School of Music I thank Laura Taylor for your time and commitment in transcribing the interviews for this investigation. From Memorial University's Faculty of Education thank you to Jillian Gosse, Tina Hunt, and Renee Mercer for all of your assistance throughout this entire process and for never ceasing to be that 'calming voice on the other end of the phone'. Your commitment to graduate students is phenomenal. To Dr. Dave Philpott, thank you for your assistance in the very early stages of this work as I made the preparations for my proposal. My sincere gratitude is offered to my thesis supervisor, Dr. Andrea Rose. Thank you for the endless conversations, all of your work and your support throughout this entire process. Thank you for all you have done to help me realize this academic goal of mine.

Then there are times, when out of nowhere, guardian angels help pilgrims find their way. To my loving aunt, Dr. Florence Samson, and my dear friend, Dr. Clar Doyle, my deepest and heartfelt thanks are extended to you both for your unending generosity in offering your time, guidance and expertise on so many occasions, in ways too numerous to mention, throughout the course of this project. It has been a pleasure and a joy to share this journey with you both.

Finally, to the 'blessedness' of the pilgrimage I thank my family. To my parents Elizabeth and Keith Pike and my brother Jonathan Pike, thank you for your love and support in everything I have ever done and worked towards. To my

husband Brian for all of your patience, love and support, and everything you have done to allow me to reach this goal; my thanks and my love. My life has been so blessed to experience the unconditional love and support of six grandparents, three of whom passed away during the course of this work. I would like to end my acknowledgements by dedicating this work to them; Fred and Marie Down, Ronald and Janet Peet, and Mac and Ada Pike.

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Chapter 1: Introduction to the Study

On May 24, 1884

Samuel Morse sent the first wireless message

from Washington to Baltimore asking

"What hath God wrought?"

The question remains unanswered. (Bellis, 2009)

1.1 Overview

The aim of the research study *Experiencing Music 2200 online: A critical case study of the curriculum transfer process*, is to document, describe and critique the processes undertaken to transfer the high school course *Experiencing Music 2200* from a face-to-face instructional delivery format to an online delivery format.

This investigation is a critical case study. Critical theorists work from the underlying notion that there exists no absolute certainty or one universal truth and contend, therefore, that knowledge is produced by our own interpretations and perspectives of the world around us (Kanpol, 1999; Kincheloe, 2002). In terms of this understanding, nothing can exist until it is perceived within one's own consciousness. Since an individual's interpretations "cannot be separated

from the interpreter's location in the web of reality" (Kincheloe, 2005, p. 119), critical researchers need to be cognizant that both knowledge and the research process itself cannot exist with claim to come from a completely neutral perspective. As Kincheloe (2002) reminds us, "alas, when we attempt to remain neutral, like Pilate, we support the prevailing power structure" (p. 60).

It is necessary then, for those engaged in critical educational research, to personally "reveal their allegiances, to admit their solidarity, their value structures, and the ways such orientations affect their inquiries" (Kincheloe, 2002, p. 61) thus recognizing their own positioning on the web of reality. Kincheloe and McLaren (2005) state that,

> research in the critical tradition takes the form of self-conscious criticism — self conscious in the sense that researchers try to become aware of the ideological imperatives and epistemological presuppositions that inform their research as well as their own subjective, intersubjective, and normative reference claims. Thus, critical researchers enter into an investigation with their assumptions on the table, so no one is confused concerning the epistemological and political baggage they bring with them to the research site. (pp. 305-306)

As outlined above by Kincheloe and McLaren (2005, 2002) it is necessary to state openly the researcher's allegiances prior to engaging in any discussion

regarding the investigation. At this juncture, I therefore situate myself within this study. I have been a music teacher in St. John's and the surrounding metro area since September 1996. During my teaching career I have taught various subjects from Kindergarten through to High School Level Three and also at the post-secondary level; as a music teacher I have taught classroom, instrumental and choral music. During this time I have held various positions on both the Eastern and Provincial Executives of the Newfoundland and Labrador Teachers' Association (NLTA) Music Special Interest Council (MSIC), a volunteer organization involved in providing professional development to music teachers throughout the province. I have served also on the Department of Education's Curriculum Committee for Intermediate Music and have an avid interest in the development of music curricula and how they are delivered to the students of Newfoundland and Labrador. Currently I am working as the Fine Arts Itinerant Teacher for the Eastern School District, Newfoundland and Labrador.

In 1996 I taught the course *Experiencing Music 2200.* This was the first year that the course was made available to high schools throughout the province of Newfoundland and Labrador; the number of schools that availed of the course depended upon factors such as student interest, programming capabilities, and teacher allocations. In 2002, as I was completing the coursework for my Master of Education degree, and deciding upon a thesis topic, I was intrigued to learn that *Experiencing Music 2200* had been selected to be the first music course offered to high school students throughout the province via web-based delivery. It is the culmination of these interests,

experiences, the timing of events, and an interest in technology that brought me to this investigation.

The remainder of this chapter consists of a description of the study. It includes the need, purpose and foundational background information pertinent to this investigation. Various themes of inquiry will be referenced and a brief overview of the research design given.

1.2 The Need for the Study

In March 2000, it was recommended in the Ministerial Report, *Supporting Learning* (Sparkes & Williams, 2000) that the government of Newfoundland and Labrador establish the Centre for Distance Learning and Innovation (CDLI) to manage the delivery of provincial high school curricula via a web-based delivery format to students in rural communities. Eighty-eight schools throughout the province's ten school districts availed of these web-based courses. This distance education initiative provided students access to high school courses where geographic area proved curriculum/subject variety in programming limited, obsolete, or non-existent.

The initial suite of web-based courses available through CDLI was slated to include as a starting point 30 credits, two of which were allocated for music; *Experiencing Music 2200* was the music course chosen by CDLI for online delivery (Sparkes & Williams, 2000). While the government of Newfoundland and Labrador offers full support for the placement of music specialists in schools

throughout the province, constraints resulting from shifting demographics and teacher shortages often yield an uneven distribution of music specialist placements. CDLI's initiative of teaching a high school music course via the web, therefore, was an effort to satisfy the need for an online high school music education course, as well as provide students in small, rural communities access to a music specialist.

Although the government of Newfoundland and Labrador, through CDLI, offers a variety of high school courses from a multitude of subjects by means of web-based delivery, *Experiencing Music 2200* was the first music course offered in this manner. As a result, many rural high school students have had an opportunity to participate in a high school music course for the first time; for some, their first musical experiences in their school career will have been through a web-based delivery format. The transference of *Experiencing Music 2200* to a web-based delivery format, therefore, represents a groundbreaking initiative for music education in Newfoundland and Labrador, and thus, the primary reason why this educational endeavour was investigated via this research study.

1.3 The Study: Purpose and Design

As stated previously, the intent of this investigation is to describe, document and analyze critically the process involved in transferring *Experiencing Music 2200*, from a course designed for face-to-face delivery to one designed for web-

based delivery. Since innovative programs and practices are often the focus of descriptive case studies in education, the research methodology used for this investigation takes the form of a critical case study. We are reminded from the research literature that a case study is "an examination of a specific phenomenon such as a program, an event, a person, a process, an institution, or a social group" (Merriam, 1988, p.9).

For the purposes of this investigation, the case study design is both descriptive and critical. Such studies often provide a database for future comparison and theory building. As Mertens (1998) quotes Denzin and Lincoln,

> qualitative research is multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (p. 160)

This study investigates the process taken to transfer the curriculum for *Experiencing Music 2200,* intended for the traditional classroom, to the web. It is through the participation of the people involved in the process and close examination of the roles they played, the decisions they made, and the experiences and philosophies they brought to the process, that a detailed, accurate description of the overall process is achieved. A qualitative approach is therefore the most effective way of achieving this goal in this particular educational instance (Charles & Mertler, 2002; Merriam 1988).

According to Harvey (1990), "the aim of a critical methodology is to provide knowledge which engages the prevailing social structures" (p. 2). He continues by saying "critical social research does not take the apparent social structure, social processes, or accepted history for granted. It tries to dig beneath the surface of appearances" (Harvey, p. 6). Guided by the data collected, the lenses of critical educational theory and research are utilized to reconstruct and deconstruct the process undertaken to transfer *Experiencing Music 2200* to a web-based environment. The perspectives of the stakeholders involved in this process informed the descriptions and analyses within this study.

By viewing the data through critical research lenses, this investigation seeks to gain a deeper understanding of the total process involved in transferring *Experiencing Music 2200* to a web-based delivery format. In addition to providing a detailed account of the processes that took place, the data will be analyzed and interpreted from a critical theory perspective, highlighting the implications for 1) the stakeholders involved, including the curriculum designers, teachers and learners 2) the curriculum, and 3) the future development of web-based music courses. "The important thing for critical education research is to have a brea[d]th of understanding, a recognition of history, and a detail of the setting that pays attention to the complexity of education" (Doyle, 1994, p. 39). By presenting and critiquing a detailed account of the process involved in transferring *Experiencing Music 2200* to the web, this study will be useful in presenting foundational information about an area of education (i.e. the transference of a music curriculum to the online learning environment) in which, to date, little research has been conducted.

1.2.1 Description of the Study

As previously stated, this investigation, within the contexts of critical educational research, examines the process undertaken to transfer *Experiencing Music 2200* from a classroom delivery format to a web-based delivery format. Data collected from interviews, government documents and field notes were the primary sources in researching the process used to transfer *Experiencing Music 2200* to the online learning environment.

Research questions "define how the purpose or goals will be carried out. They delineate the specific hypothesis or problems addressed in a study" (LeCompte & Preissle, 1993, p. 37). Emerging from the lenses of critical theory, the following foundational questions were formulated to guide the development of this research study.

- Who were the developers, decision makers and stakeholders involved in transferring *Experiencing Music 2200* from a classroom delivery format to a web-based delivery format, and what role did they play in this process?
- What issues, concerns and challenges did stakeholders encounter during the process used to transfer *Experiencing Music 2200* to the web? What were their perceptions and perspectives of this process?
- What were the philosophical, pedagogical, political, socio-cultural, and curricular contexts underlying the transfer of *Experiencing Music 2200* from the classroom to the web?

- What process did CDLI use to transfer *Experiencing Music 2200* to the web (i.e. the time-line for the process and the government's policies and procedures)?
- What can be gleaned from the study of this process that might inform the transference of other courses to web-based delivery formats?

It is in light of these foundational questions that the investigation *Experiencing Music 2200 online: A critical case study of the curriculum transfer process*, was developed. The following section provides the background information necessary to set the study within its historical, political, and educational contexts.

1.2.2 Background to the Study

As with any research study, in order to completely understand the nature of the investigation, it is necessary to provide the frames of reference or contexts in which the investigation takes place. Pertaining to this study, these contextual frames include reference to the national and provincial educational contexts, the province's shifting demographics and the subsequent challenges faced by the provincial government regarding equality in the delivery of curricula within the current political, socio-economic climate, and educational reform.

In Canada, provincial governments, through their ministries of education, develop curricula and provide teacher allocations for the delivery of those curricula. As a result, educational policies and practices are entrenched in

political and socio-economic contexts. The following description provides several contextual frames for this investigation.

The mandate for Newfoundland and Labrador's Department of Education, the policy-making body responsible for the K-12 and post-secondary provincial school systems, is

> to provide an affordable, high quality education to Newfoundlanders and Labradorians so that they are able to acquire - through lifelong learning - the knowledge, skills and values necessary for personal growth and the development of society. (Government of Newfoundland and Labrador, n.d.b.)

The provincial government's vision for meeting this mandate is to have creative and innovative educators deliver a high quality education to its students through the most effective and efficient means, thereby ensuring that learners will not only become self-reliant but active participants in their communities, community organizations and educational institutions and are prepared to meet the challenges they will encounter in their personal and work-related lives (Government of Newfoundland and Labrador, n.d.b.). While the mandate and vision of government were formulated to facilitate an ideal learning environment for the province's students, shifting demographics and the maintenance of such an environment have proven, over time, to be a financial and educational challenge for the provincial government.

Located in coastal and inland communities that span 405,212 square

kilometres, 66% of the province's schools are rural and geographically isolated (Law, 2004). Given the vast distances between rural communities the government has classified approximately one third of its rural schools as "necessarily existent" (Government of Newfoundland and Labrador, 2005, pp. 9-10). Barbour, (2007) further explains that this is "a term used when a school is located so far from another school that it makes bussing the students from that community to another school impossible due to distance or geography" (¶ 1). By the year 2,000, the provincial population of 512,930, which included 93,957 students, was served by 320 schools, 140 of which offered high school courses for grades 10-12 (Sparkes & Williams, 2000). Since the peak of enrolment in 1972 with 162,818 students, the steady decline in enrolment has meant drastic changes in teacher allocations, school viability, and subsequently, course offerings.

The challenge of providing an education for students in rural, isolated communities has been a long-standing one for the province of Newfoundland and Labrador. Government initiatives have included multiage schools, correspondence courses offered via coastal boats, the 'School Car', 'School Broadcasts' and the 'Travelling Library' (Mulcahy, 1999). In light of the recent massed out-migration from rural communities and the resulting shift in demographics, the implementation of distance education through web-based technologies is an initiative that offers small schools in rural communities "not just new teaching and learning opportunities but a life-line for their continued existence" (Furey & Stevens, 2008, ¶ 3).

As early as 1967/68 recommendations regarding the needs of small and rural schools had been made in Royal Commissions and research studies. It was the *Report of the Royal Commission on Education and Youth* by Warren (1967/68) that recommended consolidation for elementary and secondary rural schools. The need to enhance and support the curricula offered in small and rural schools was so great that the government formally offered correspondence courses for secondary students throughout the province (Mulcahy, 1999). "The main purpose was to provide...students in small schools [at the] secondary level...[access to] courses that were important for postsecondary admission but difficult to offer in the rural schools because of the low levels of student enrolment" (Barbour, 2005, p. 1055). It was the *Small Schools Report* (Riggs, 1987) that first recommended "a Distance Education School to be established and a principal and teachers be employed to assume responsibility for the development and administration of distance education courses" (p. 28).

Intended for the purpose of supporting medical professionals throughout the province, Memorial University's Tele-Medicine model of the late 1980s, later renamed TETRA (Telemedicine and Educational Technologies Resources Agency) was a viable means to meet the needs for high school distance education at the time (Furey & Stevens, 2008). In addition to the teleconferencing available, curricula would be delivered primarily through correspondence, computers and videotapes (Barbour, 2005). By 1988 the province had implemented the proposed distance education program in one Mathematics course for 36 students from 13 rural high schools. "By 2001, provincial TETRA

course enrolments had risen to 895 representing 706 students in 11 high school courses taught by 27 full- and part-time teachers" (Furey & Stevens, 2008, ¶ 5). During the 15 years the TETRA program was in place the course roster broadened to encompass high school curricula in French, chemistry and physics (Barbour, 2005; Mulcahy, 1999).

While improvements were being made in terms of distance education models, the provincial education system as a whole was faced with financial constraints. In 1992 the report of the *Royal Commission of Inquiry on the Delivery of Programs and Services in Primary, Elementary and Secondary Schools* was the catalyst for dramatic school reform throughout the province. Reform initiatives included the consolidation of schools and school boards and ultimately led to the demise of denominational education, in which Newfoundland and Labrador's school system had been based historically.

The mid-1990s also saw advancements in the Internet and web-based technologies, which resulted in the development and establishment of regional and national educational networks throughout Canada. By 1993 "STEM~Net, the Student and Teacher Educational Media Network, was established in Newfoundland and Labrador and became one of the founding organizations of the federal School-Net Network" (Furey & Stevens, 2008, ¶ 6). While no longer in existence today, the place of STEM~Net in the history of distance education in the province is an important one, as STEM~Net was the precursor for later developments in educational networks in Newfoundland and Labrador (Furey & Stevens).

By the late 1990s new and emergent web-based technologies enabled school districts to take on their own initiatives in offering distance education opportunities to their students. In 1998 the Vista School District, one of eleven districts in the province at the time, was the first to partner with Memorial University to establish the Vista Digital Intranet (VDI). The main focus of this endeavour was the development of advanced placement courses in the subject areas of mathematics, physics, biology and chemistry (Furey & Stevens, 2008). "Courses consisted of synchronous student-teacher interaction through voice-over-internet protocol (VOIP), direct messaging, virtual white boards, and asynchronous WebCT-based curriculum activities and resources" (Furey & Stevens, ¶ 7). By the 1999-2000 school year five other school districts throughout the province were offering advanced placement courses to their own students throughout the province.

Unfortunately, the educational reforms of the 1990s did not totally alleviate the constraints on the educational school system. Government appointed the Ministerial Panel on Educational Delivery in the Classroom to "examine the education system and advise on ways to advance the reform process and address the outstanding issues of improvement and effective programs delivery" (Sparkes & Williams, 2000, p. 1).

This Ministerial Panel recognized that all high school students throughout the province, regardless of location, needed equal access to courses required for graduation, post-secondary admission, and career opportunities. In order to graduate, students must attain the Atlantic Province Education Foundation's

(APEF) Essential Graduation Learnings (EGLs). These EGLs "are statements describing the knowledge, skills and attitudes expected for all students who graduate from high school. Achievement of the Essential Graduation Learnings will prepare students to continue to learn throughout their lives" (Government of Newfoundland and Labrador, 2000, p. 4). These EGLs are: Aesthetic Expression, Citizenship, Communication, Personal Development, Problem Solving, Technological Competence and Spiritual and Moral Development. It was necessary, therefore, to provide a means for rural students to satisfy the necessary requirements for graduation.

The government of Newfoundland and Labrador, in response to recommendations made by the Ministerial Panel on Educational Delivery in the Classroom, established the Centre for Distance Learning and Innovation (CDLI) (Sparkes & Williams, 2000). Its purpose was to "provide access to educational opportunities for students, teachers and other adult learners in both rural and urban communities" throughout the province (CDLI, 2006, ¶ 1). By December 2000 CDLI was founded. Following a year for development and subsequent year for pilot, by 2003-2004 CDLI "became the sole delivery mechanism for high school distance education" (Furey & Stevens, 2008, ¶ 8) in the province. By 2003-2004,

> 97 of 139 (70%) schools offering the provincial high school program were connected to the CDLI intranet using a variety of technologies – 81 schools were connected through frame relay, 11 schools through two-way satellite,

3 through cable/DSL, and 2 through wireless technologies. (Furey & Stevens, ¶ 8)

As part of a wider curriculum development process and in accordance with the centre's vision and mandate, it was recommended that the existing high school music course, *Experiencing Music 2200*, would be the first music course to be offered via distance learning technologies to rural students throughout the province of Newfoundland and Labrador.

"The purpose of *Experiencing Music 2200* is to provide a creative and innovative approach to understanding music through performing, creating, and listening" (Government of Newfoundland and Labrador, 1996, p. 3). Accessible to all students regardless of prior musical experience, the course design allows students to participate in musical activities without any pre-requisite coursework in music at the high school level. Students can enter the course at their own level of musicianship and progress at their own rates by becoming actively involved in the experience of music and music-making. With a concentration on the contexts of music, (including historical, technological, cultural, social, affective, human, economic, religious and political), the elements of music (such as melody, rhythm, harmony, form, timbre, texture, text, acoustics, and expressive devices) and the relationships between the various musical styles (including jazz, rock, classical, country, pop, folk music and alternative), students can explore the intricacies of music from a variety of perspectives. Using music as the medium, students also will gain a deeper understanding of

themselves as individuals, members of society, and producers of culture. This in turn will heighten their sensitivity to individuals and cultures around them, both near and far (Government of Newfoundland and Labrador, 1996).

As indicated in the curriculum guide (Government of Newfoundland and Labrador, 1996), *Experiencing Music 2200* is a resource-based course designed to meet the needs of students throughout the province. Throughout the face-to-face delivery of the course, students maintain an active participant role, while the teacher "is seen as musician, coordinator/director, co-musical participant, and catalyst for creativity in the classroom" (Government of Newfoundland and Labrador, p. 21). This method of instruction combined with an evaluation scheme that uses pre-instructional, formative, and summative activities which all focus on an equal balance between product and process events, will allow students to maximize their musical potential within the learning environment (Government of Newfoundland and Labrador).

With regard to course delivery, the curriculum guide for *Experiencing Music 2200* states that, "all approaches will include active involvement and participation by the students" (Government of Newfoundland and Labrador, 1996, p. 24). Building on the cultural capital of the students, school and community,

> each teacher is ultimately responsible for developing his/her own plan for the delivery of this course. This plan should reflect the individual nature for each school. It must be designed to meet the varying and changing needs

of the students and accommodate their musical and cultural backgrounds. (Government of Newfoundland and Labrador, p. 24)

Such a child-centered approach to education is attributed to the work of John Dewey (1938) and can be perceived as a constructivist model of learning. Dewey (1938) claimed that knowledge and ideas emerge from experiences that are relevant to the learner. When this occurs in a social context, where learners create communities and manipulate materials, either individually or collectively, knowledge becomes a social act and becomes more meaningful. Dewey further extended this idea by stating that knowledge is a social construction; learners gain knowledge from their peers as a result of social processes (Chao & Stovel, 2002, p. 116).

As a classroom teacher of *Experiencing Music 2200* who has a commitment to professional development, my students, and equality of opportunity in education, and an intense interest in technology, I was both curious and eager to discover the approach taken by stakeholders in the transference of this music curriculum from a face-to-face to a web-based delivery format. My professional interests, in education generally and music education specifically, encouraged me to examine and explore the process of transferring *Experiencing Music 2200* to the web in order to build an awareness and understanding of this process, thus providing a foundation of information available for future developments and research in curriculum and online delivery formats.

I felt there was a need to explore and examine this process from the perspective of a critical framework in order to gain a deeper understanding of the implications this process has within the political, social, cultural, and economical contexts of Newfoundland and Labrador. Finally, I had discovered that there indeed existed many questions regarding this process by my fellow colleagues in the field of music education. This investigation, therefore, is an attempt at satisfying my own interests while also providing information and to the field of music education specifically and education generally.

1.3 Summary

With respect to the issues contained in this chapter and the research questions as outlined above, this study documents, describes, and critiques the process utilized by Newfoundland and Labrador's Department of Education, through CDLI, to transfer the high school music course *Experiencing Music 2200* to an online delivery format via the web. This chapter outlined the investigation as a critical case study and provided background information regarding that theoretical and conceptual framework. It continued with a description of the need, purpose and design of the study, followed by the political, economical and educational climate thus providing background information and set the context of the study.

In Chapter Two the research and literature pertinent to this study will be presented. Specifically, this chapter includes relevant information on critical

educational research and critical theory, the place of education in a democratic society, curriculum development and implementation, music education, and technology in schools and the online learning environment.

Chapter 2: Review of the Literature

"The web of our life is of a mingled yarn, good and ill together..."
All's Well That Ends Well, Act 4, Scene 3, William Shakespeare (1987)

2.1 Introduction

Chapter Two provides an extensive review of the research literature related to the themes and issues addressed in this study as outlined in Chapter One. Evolving from a critical theory perspective this study documents, describes and critiques the process involved in transferring the course *Experiencing Music 2200* from a face-to-face to an online delivery format. Given the specificity of this research topic, finding similar research studies directly related to online high school music courses was an onerous and futile task, as, up until the time of this research project, no other curricular-based music course could be found that had been developed for high school students, solely with instruction via an online delivery format. Hence, the literature drawn upon to inform this inquiry stems generally from the following broader topics: critical educational research and critical theory, the place of education and schooling in a democratic society, curriculum development and implementation, music education, and the nature of the online learning environment. It is within the parameters of these five general topics that the following literature and research is embedded.

2.2 Critical Educational Research and Critical Theory

At the onset of this section it is important to note that, "research is a social practice carried out by research communities and what constitutes 'knowledge', 'truth', 'objectivity' and 'correct method' is defined by the community and through the paradigm of normal science which shapes its work" (Scott & Usher, 1996, p. 17). With regard to social and educational research there exists great variety and diversity in the way research is approached and conducted, thus allowing for variety in the "representations of social reality capable of providing social explanations sensitive to the complex relationships between human agency and social structure" (Anderson, 1989, p. 251). This multifariousness allows critical educational researchers to design investigations that are better able to represent the complexities associated with the relationships and social structures of schools and schooling.

Critical educational research is heavily influenced by critical theory, which originates from Marxism. It has evolved to include the work of a diverse group of sociopolitical analysts commonly referred to as the Frankfurt School, whose prominent members included Adorno, Horkheimer, Marcuse and more recently, Habermas (Cohen, Manion & Morrison, 2007; Muncie, 2006; Sim & Loon, 2001). Regelski (2005) says of these critical theorists,

> Their critique or basic agenda was to account for how the society that had resulted from the scientific and technological progress of the industrial revolution had become so dysfunctional and problematic. Their critique was

> as diverse as their disciplines and the literature of critical theory, especially as it continues today in the work of Jürgen Habermas. (p. 1)

Critical theorists are primarily concerned with instilling a social consciousness and awareness whereby citizens within a democratic society have the capacity to make a link between their values and their actions. Hinchey (1998) states,

> Rather than instances of conscious choice and action, the critical theorist seeks to uncover situations in which one group *unquestioningly* and/or *unconsciously* accepts a value system that results in privilege for some other group at the cost of its own welfare. That is, group members defer to others without having thought critically about the values influencing their actions. (p. 18)

It is important as educators that we are conscious of the relationship between beliefs and actions.

The ultimate goal for critical theorists, then, is to achieve a socially just society wherein all its citizens are in control of the cultural, economical and political aspects of their lives. "Its purpose is not merely to understand situations and phenomena but to change them. In particular it seeks to emancipate the disempowered, to redress inequality and to promote individual freedoms within a democratic society" (Cohen, Manion & Morrison, 2007, p. 27). It is only through emancipation that those oppressed and exploited are sufficiently empowered to

transform their circumstances for themselves by themselves. Hinchey (1998) explains,

> Critical theory is about possibility, and hope, and change. It calls our attention to places where choices have been made, and it clarifies whose goals those choices have served. It calls our attention to the fact that we might have chosen otherwise. Indeed it proposes a radical vision of schooling and urges us to make different choices. Whether you accept these revolutionary goals is for you to decide. (p. 15)

Encompassing a broad variety of philosophical works as well as empirical studies in history of education, educational anthropology, curriculum, and pedagogy, critical theory holds that knowledge is socially constructed, contextual, and dependent on interpretation (Doyle & Singh, 2006; McLaren & Giarelli, 1995). The use of such a critical approach is therefore attractive to educational researchers. As a result, critical educational research "attempts to reveal the socio-historical specificity of knowledge and to shed light on how particular forms of knowledge reproduce structural relations of inequality and oppression" (Muncie, 2006, p. 51). Critical educational researchers are fully aware that "research is a value-laden activity, from the choice of research subject and the questions to investigate through to the interpretations and publication of results. Critical educational research sees the need to reveal its theoretical, political and ideological underpinnings" (Muncie, p. 52). It is part of a growing realization that the attempt to dispense with values, historical circumstances, and political

considerations in educational research is misguided. As Kincheloe (2002) tells us,

> Our understanding of an educational situation depends on the context within which we encounter it and the theoretical frames that the researcher brought to the observation. These ideological frames are the glasses through which we see the world...The explicit rules which guide our generation of facts about education are formed by particular world views, values, political perspectives, conceptions of race, class, and gender relations, [as well as] definitions of intelligence. (p. 61)

The agenda of critical educational research is to challenge the status quo, the taken for granted ways of knowing and the dominant assumptions that presently exist in many schools and schooling in a democratic society. The ultimate goal is one of transformation and emancipation that results in social change.

Critical educational research, therefore, examines and interrogates the relationship between schooling and society. It sees education as being shaped by the structures and processes of power that exist in the wider society, while at the same time recognizing education as a powerful force for shaping the minds, perceptions, beliefs and behaviours of the general public. It is a way of asking fundamental questions, questions to do with power. "Who has it? How did they get it? How do they keep it? What are they doing with it? How do their actions affect the less powerful? How might things be otherwise?" (Hinchey, 1998, p. 17) With regard to education, specifically, critical research examines,

> how schools perpetuate or reduce inequality; the social construction of knowledge and curricula, who defines worthwhile knowledge, what ideological interests this serves, and how this reproduces inequality in society; how power is produced and reproduced through education; whose interests are served by education and how legitimate these are (e.g. the rich, white, middle-class males rather than poor, non-white females). (Cohen, Manion & Morrison, 2007, p. 27)

These concepts and perspectives, as drawn from critical theory, and my reflection upon them informed the development of the research questions and the analysis of data gathered in this study.

2.3 The Place of Education in a Democratic Society

The transference of *Experiencing Music 2200* from the face-to-face learning environment to the online learning environment, in essence, resulted in the same curriculum being implemented in two very different learning environments at the same time. In keeping with a critical research approach it is important to consider both the macro and micro contexts of a research investigation. Ultimately, curriculum is the medium and the work of schools. Therefore, prior to delving into the literature associated with the processes of curriculum development and implementation, it is important for the purposes of this study to first establish a

foundational understanding of what schools do, their purpose and their place in society.

In 1897 John Dewey wrote in his treatise *My Pedagogic Creed* that, "school is primarily a social institution. Education…[is] a social process, [and] the school is simply [a] form of community life…[therefore,] education proceeds by the participation of the individual in the social consciousness of the race" (Flinders & Thornton, 2004 p. 19). Dewey continued by saying that education in itself is an experience, "a process of living and not a preparation for future living" (Flinders and Thornton, p. 19). Elliot Eisner (2005) contends that

> The ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves….The important outcomes of schooling include not only the acquisition of new conceptual tools, refined sensibilities, a developed imagination, and new routines and techniques, but also new attitudes and dispositions. The disposition to continue to learn throughout life is perhaps one of the most important contributions that schools can make to an individual's development. (¶ 15)

The instilling of a love of life-long learning is a goal that many educators have for their students. Maintaining that quest for learning in their own professional development is something that educators strive for themselves as members of professional learning communities. Yet, educators are very aware that their students are constantly learning, regardless if they are inside or outside of school. Labuta and Smith (1997) remind us that,

> the perpetuation of formal schooling implies that school experiences are intended to impart information of skills that life experiences do not, or that they are meant to impart them in a different way. For this reason, teachers must know exactly what schools are intended to do. They must understand differences in teaching and learning that occur inside of school rather than outside. (p. 53)

Knowing the purpose and place of schools for educators is an important exercise, especially in this current age of rapid technological advancements. Fulton (2002) claims, "one of the most remarkable trends [in education] is the rise of virtual or Internet-based schools, which are transforming basic ideas about what a school is, what a classroom is, when and where education occurs, and how instruction is delivered" (p. 7). Whether teaching in a virtual school or the traditional face-to-face classroom, technological advancements have meant that the latest learning tools for classroom use are dramatically different from even a decade ago. In this current year, 2009, the latest learning tools include devices such as interactive whiteboards and Web 2.0 aplications (eg. YouTube, and WIKIs), and a variety of Google applications (i.e. GoogleEarth, GoogleMaps and GoogleDocs). The reality is that information is generated at a rate well beyond the capacity of any pre-packaged curriculum. The majority of students enrolled in school today will find themselves as adults employed in careers that do not yet exist. How is it then that educators are able to prepare students in such a rapid changing society? Written just over a century ago, Dewey (1897) had the

following concerns regarding the preparation of students for the future. Remarkably, they could have been written today. He said,

> ...it is impossible to prepare the child for any precise set of conditions. To prepare him for the future life means to give him command of himself; it means so to train him that he will have the full and ready use of all his capacities; that his eye and ear and hand may be tools ready to command, that his judgment may be capable of grasping the conditions under which it has to work, and the executive forces be trained to act economically and efficiently. (Dewey, 2004, p. 18)

When considering the place of school in a democratic society, we are reminded by Torres (2006) who states "[Michael]Apple wanted to demonstrate, joining a number of critical educators, from the critical readings of John Dewey to most of the work of Paulo Freire, that education is a political act" (pp. 57-58). Echoing the conditions found in society, the microcosms that exist within schools are faced with similar struggles when it comes to power, equality and social justice. Freire (1988) notes that,

> Education never was, is not, and never can be neutral or indifferent in regard to the reproduction of the dominant ideology or interrogation of it. It is a fundamental error to state that education is simply an instrument for the reproduction of the dominant ideology, as it is an error to consider it no more than an instrument for unmasking that ideology, as if such a task were something that could be accomplished simplistically, fundamentally, without

> obstacles and difficult struggles.... As women and men, we are not simply determined by the facts and events. At the same time, we are subject to genetic, cultural, social class, sexual, and historical conditionings that mark us profoundly and that constitute for us a center of reference. (p. 91)

If equality and social justice are the ideals we are striving to achieve in our schools, by what means do we meet these ends? For isolated, rural students in Newfoundland and Labrador, the government has proposed that the best means available to attempt to provide a form of equitable programming is via an alternative learning environment, that of the virtual classroom referenced in this thesis as the online learning environment. Fulton (2002) qualifies that in the literature "the terms 'online school', 'cyber school', 'netschool and 'virtual school' are often used interchangeably to refer to educational organizations that offer K-12 courses through the Internet or Web-based resources" (p. 9). It follows that from this point forward the way we know and understand schools is no longer the same. Fulton contends, "virtual schools are calling into question longstanding ideas about the definition of a public school, the social goals of public education, and local control of public education" (p. 1). While there has been active dialogue by policymakers regarding the manner in which virtual schools, as a "new mode of education is changing the delivery, structure, governance, or funding of education" (Fulton, p. 1), very little discussion is happening regarding the impact these changes could have on the underlying purposes and principles of public

education; "in other words, the expectations and ideals that have shaped the...vision of public education for more than a century" (Fulton, p. 1).

With the introduction of virtual schools and online learning environments, society is forced to shift the paradigm that has been established for education and schooling. It was scientist Thomas Kuhn (1962) who employed the term 'paradigm' to "indicate a generic system of thought in which key ideas are interrelated and accepted as axiomatic" (Tiffen & Rajasingham, 1995, p. 10). In essence,

> Kuhn applies the concept of paradigm to 'normal' science, this being the accepted scientific explanation of the world in a particular period of time. He then goes on to note how scientific discoveries lead to the development of new scientific paradigms, but how the shift from the old paradigm to the new paradigm is one of angry argument and debate between the practitioners of the old paradigm and advocates of the new. (Tiffen & Rajasingham, p. 10)

The term paradigm can also refer to the way society thinks of 'normal' education; a set of procedures that takes place in classrooms with students and teachers, meeting face-to-face, both in the same classroom, at the same time. In the case of this investigation, in an attempt to maintain equity in programming, it was necessary for the government of Newfoundland and Labrador to change the 'normal' learning environment from the regular face-to-face classroom to an online classroom. For some students in small, rural schools, certain high school courses would not be available if they did not venture from the face-to-face

classroom, to the online classroom. Tiffen and Rajasingham (1995) state, "what we are seeking is a new paradigm of education with new standards and outcomes, something that may have no resemblance to classrooms as we know them" (p. 12). Kuhn (1962) reminds us that while new paradigms shift into place with much argument and debate, a new paradigm cannot be evaluated in terms of the old paradigm. This understanding certainly applies to this present study of the process used to transfer *Experiencing Music 2200* from the face-to-face to the online learning environment.

2.4 Curriculum Development and Implementation

It is well recognized within the literature that there is no universal, finite definition for the term curriculum (Connelly & Clandinin, 1988; Connelly & Lantz, 1991; Flinders & Thornton, 2004; Goodlad, 1991; Marsh & Willis, 2007). With a Latin origin meaning 'racing chariot', the term's derivations include: "a racetrack, or a course to be run, and from this, a course of study" (Ross, 2000, p. 8). A more narrow, and also quite common, view of the term elicits responses including, a series of textbooks, course outlines, topics and outcomes while, in a broader sense, curriculum is also referred to as "one's life course of action…the paths we have followed and the paths we intend to follow" (Connelly & Clandinin, 1988, p. 1).

When referring specifically to schools and exactly what it is that one should be taught in school, Marsh and Willis (2007) contend that many difficulties on

reaching a consensus arise due to the mere fact that most present-day adults of developed nations have spent eight years, or more, in school, "everybody seems to know what schools should teach" (p. 3). Lived experience in school tends to yield an 'expert' opinion. The variety of opinions and disagreements on the subject is further compounded by the access that the general public has to copious amounts of information now readily available through the Internet. In essence, a large part of the frustration and confusion surrounding those involved in curriculum deliberations stems from the notion that "each person may see only a small part (and not necessarily the same part) of the changing overall picture and insist that part is all there is to see" (Marsh & Willis, p. 4).

It is necessary for educators and stakeholders of education to be aware of the complete K-12 subject area for a broad understanding of the curriculum and learning process. With regard to the practice amongst writers and researchers, the definition of curriculum is either an explicit statement of their working definition of the term, or one that is implied "in what they say and do. Definition flows from the concept in use" (Connolly & Lantz, 1991, p. 15). Ross (2000) considers the best definition of curriculum as follows:

> A school's curriculum consists of all those activities designed or encouraged within its organisational framework to promote the intellectual, personal, social and physical development of its pupils. It includes not only the formal programme of lessons, but also the 'informal' programme of so-called extracurricular activities as well as all those features which produce the school's 'ethos', such as the quality of relationships, the concern for equality

> of opportunity, the values exemplified in the way the schools sets about its task and the way in which it is organized and managed. Teaching and learning styles strongly influence the curriculum and in practice they cannot be separated from it. Since pupils learn from all these things, it needs to be ensured that all are consistent in supporting the school's intentions. (p. 9)

Equally as challenging as defining the term curriculum is arriving at a consensus when making decisions and asking questions about curriculum development and implementation. There have been a number of schools of thought on this topic. Marsh and Willis (2007) state that scientist and academic Joseph Schwab felt that

> the theories typically used in education are inappropriate because they are abstract, general, and have been borrowed from other fields. For him, participants in curriculum decisions must be familiar with a wide range of theories that they can draw upon eclectically to solve specific, practical problems. (p. 116)

Schwab (1962) uses the term 'eclectic' to describe the problem-solving process whereby parts of theories are used in a manner to fit practical situations. Curriculum planners are able to reflect and better solve curriculum problems through a process Schwab labeled 'deliberation'.

According to Schwab (1962), deliberation occurs in three stages, the first is a discovery of those involved in the curriculum planning; a declaration of their positions on curriculum problems. The second stage is consensus; whereby

curriculum planners explore the alternatives available as they arrive at conclusions towards what can and should be done. Finally, the third stage is utilization. This stage is where curriculum planners decide on the best alternative to solve the curriculum problem.

Schwab felt that all curriculum decisions and deliberations referred to four main components or "commonplaces" of curriculum. Marsh and Willis (2007) reference Schwab by stating that decisions on curriculum matters must therefore include reference to the "'learner', 'subject matter', 'teacher', and 'milieu'" (p. 117). When solving curriculum problems Schwab contends that no one commonplace is more important than the other, the goal is to strike a balance amongst them and "curriculum deliberation is a group activity, and no individual can possibly have full knowledge of all four commonplaces" (Marsh & Willis, p. 117). Schwab reminds us that subject matter not be considered too narrowly. Since curricula is intended for the student he sees that amongst students and between students and teachers deliberation can occur to generate creative options as a resource for learning. Finally, the milieu of a school

> can facilitate learning and stimulate interests or it can constrict and repel. If the milieu adversely affects the other commonplaces, then it clearly must be altered. There is also the added complication that school milieus themselves change rapidly and are influenced by the broader milieu of society in general. (Marsh & Willis, p. 117)

According to Marsh and Willis (2007) "there is no single curriculum question on which everyone must agree. Instead, at the most basic level are three kinds of questions to be asked, and these deal, respectively, with the planned curriculum, the enacted curriculum, and the experienced curriculum" (p. 4). While all are interrelated, it is important to make the distinction between these three areas of questions, when analyzing the data for this inquiry.

In terms of the complexities of curriculum, Connelly and Lantz (1991) contend that with regard to curriculum research there are four main topic areas that are generally considered:

(a) curriculum making, frequently referred to as curriculum development
(b) curriculum managing, frequently seen as an administrative and implementation problem
(c) the study of the curriculum, which is essentially the rules and methods for curriculum research
(d) the nature of the curriculum, in which views of subject matter, content, disciplines, children and the like are presented. (p. 16)

For the purpose of this inquiry, the topic areas studied include that of curriculum making/development and curriculum managing, specifically as they relate to the learning environment in which the curriculum is implemented; that of the face-to-face classroom, and the online classroom or learning environment.

Ross (2000) poses the question, "Is it possible to separate what we teach from how we teach it?" (p. x). Educators are fully aware that curriculum

development and curriculum implementation are both co- and inter-dependent. Given this symbiotic relationship, Doyle and Singh (2006) remind us that separating the two entirely is an 'artificial split' (p. 5). For the purpose of this study, and as will be revealed in Chapter Five, it is necessary to draw a distinction between curriculum and instruction, or between curriculum development and curriculum implementation. Peter Oliva (2005) indicates that "we may simplistically view curriculum as that which is taught and instruction as the means used to teach that which is taught" (p. 7). Curriculum, in this view, is seen as a plan or program developed to provide the learning experiences the learner encounters in school, whereas instruction refers to the means and techniques the teacher uses to implement or deliver the curriculum.

Curriculum development can be seen as a decision-making process, just as curriculum implementation can be seen as a decision-making process. In large part, this study involves both the development and implementation aspects of curriculum, with an ultimate emphasis on implementation. As is evident in this particular study, curriculum development and curriculum implementation represent a complex process involving many levels of official education as well as many roles within institutional structures.

It should also be noted that there are many models for curriculum development (Oliva, 2005; Ornstein & Hunkins, 2004). "As curriculum planners proceed with the task of developing the curriculum, they must also decide on the organizational structures within which programs will be implemented" (Oliva, p. 303). Curriculum developers "prepare learning experiences that point students

toward the purpose of education for which that curriculum is intended" (Sowell, 2005, p. 213). Ultimately, it is their task to make fundamental decisions regarding education and these are primarily to decide what is included in curriculum and what is omitted. One of the foundational rationales for curriculum development is based on four questions as provided by Ralph Tyler (1949). He encourages curriculum developers to ask,

1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organized?
4. How can we determine whether these purposes are being attained? (p. 1)

The subtext to Tyler's rationale on curriculum holds that it is "controlled (and controllable), ordered, predetermined, uniform, predictable and largely behaviourist in outcome – all elements of the positivist mentality that critical theory eschews" (Cohen, Manion & Morrison, 2007, p. 31). Despite the resistance that critical educational researchers may have to a positivist model of curriculum development, Tyler's model has been argued as being the most satisfactory model of curriculum development.

Ross (2000) encourages curriculum developers to ask the following questions when engaged in curriculum making:

> Is the curriculum decided on the basis of utility, pragmatics, or educational theory?....When the chips are down, do we believe that education is a

> drawing out or a putting in? Are we educating to produce good citizens, creative innovators, competent operators, contented members of society, or none of the above? (p. x)

Ross reminds us that it was Basil Bernstein who suggested "how a society selects, classifies, distributes, transmits and evaluates the educational knowledge that it considers to be public reflects both the distribution of power and the principles of social control" (p. 10).

A curriculum, no matter how well it is developed, must be enacted. It must be implemented. Ornstein and Hunkins (2004) claim "that implementation requires restructuring and replacement...it means getting educators to shift from the current program to the new program..." (p. 299). It follows that moving from a face-to-face setting to an online educational experience requires a substantial shift. Curriculum implementation essentially has three stages: initiation, implementation, and maintenance all of which involve complex processes. Ornstein and Hunkins go on to state "that successful implementation requires a community of trust" (p. 324). Fullan (2001) identified four issues in relation to change: active initiation and participation, pressure and support, change in behavior and beliefs, and ownership. Sowell (2005) claims, "planning for curriculum implementation begins with development parameters and selection of a change facilitator or team, followed by development of a two-way communication system" (p. 210). All these issues are germane for the implementation of *Experiencing Music 2200* in an online learning environment.

Effective curriculum implementation, a main concern of this present inquiry, "requires that the main agents of the curriculum to be in general agreement with the normative tasks at hand. But it also means that the main agents need to have the resources, time, and insights to complete their work ..." (Hlebowitsh, 2005, p. 219). Consequently, as Heide and Henderson (2001) remind us,

> Whenever we as teachers undertake a change in curriculum delivery or in teaching methods and styles, it is not a decision we take lightly. Being aware that the progress of our students is at stake, we can be reluctant to proceed until all our questions are answered. We feel the need to be sure the transition will be smooth and that every student will benefit. (p. 2)

2.5 Music Education

Thus far, this chapter has included a review of the literature associated with the macro contexts of this investigation; critical educational research and critical theory, the place of education and schooling in a democratic society, and the processes associated with curriculum development and curriculum implementation. This research study, *Experiencing Music 2200 online: A critical case study of the curriculum transfer process,* is specifically related to the nature of music education as it applies to the development of a music curriculum and the process used to transfer that curriculum to an online learning environment. While a great deal of the conceptual foundation for music education philosophy is attributed to the work of scholars such as "Peter Dykema, Karl Gehrkens, James Mursell, Lilla Belle Pitts, Charles Leonhard, Harry Broudy, Abraham Schwadron,

Bennett Reimer and Keith Swanwick," (Elliott, 1995, p. 5) for the purpose of this investigation the literature reviewed with regard to music education is in relation to the place of music education in schools, its curriculum and the nature of music in the online environment. This next section reviews the literature associated with the more micro contexts of this investigation, including music education and the literature associated with online learning.

When considering the place of the arts in society and education, Jorgensen (2002) makes the following correlation. She states, music education is

> a microcosm of general education [and] provides a window into what happens in education generally. It also can be an agent for change not only in education but also in the wider society. The arts are important ingredients of cultural life, and education fundamentally involves the transmission and transformation of culture. This link has been recognized since ancient times, and the idea has persisted to our day. (p. 13)

Mark (2002) claims that while the specific reasons may be different for each culture and society, music education has been a necessary component of education systems throughout the history of the Western world. Supportive to Dewey's (2004) claim that education is not a preparation for life, but is life itself, Mursell and Glenn (2002) state,

> the ultimate justification for music in the schools is not the idea that children will see it at some time in the future, so that it is wise to prepare them for so doing. It is that music properly taught has an immense and potent appeal to

the child, that it offers him a wide opportunity, *here and now* for fuller living and that this opportunity ought to be his. (p. 120)

A review of the literature suggests that the cognition of music is unique to the brains of humans (Fiske, 1990); that music is also considered a form of intelligence (Gardner, 1983); that music is a way of knowing (Reimer, 1999), and that "music is not simply a collection of products or objects. *Fundamentally, music is something that people do"* (Elliott, 1995, p. 39). The strength of music, as an expressive art, lies in the potential it has in the development and nurturing of human emotions and feelings. Leonhard, (2004) states that

> The potential strength and value of the music education program lie in the development of responsiveness to the expressive import of music. Without its expressive function and aesthetic quality music has nothing unique to offer to the education of young people. With consistent emphasis on its expressive function, however, music in the school fills a unique role in the development of the human potential of people of all ages. (p. vii)

According to McCarthy (1999), music, as a curriculum subject, "is poised at a particularly significant juncture between school and society. Music teachers function at the intersection of a highly complex set of social institutions--the school, the home, the community and other agencies related to schooling" (¶ 8). Elliott (1995) proposed that there are four dimensions to the concept of music, these include "(1) a doer, (2) some kind of doing, (3) something done, and (4) the

complete context in which doers do what they do" (p. 40). Elliott referred to the musical doers as *musicers*, the musical doing as *musicing*, and "the musical "something done" as *music* in the sense of performances, improvisations, and other kinds of audible musical achievements" (p. 40). It is important, then, to note that curriculum makers are consistently reminded of the 'doing' dimensions of music when creating and delivering music curricula in schools.

The ambiguous nature of the term curriculum has already been discussed in this chapter, and likewise, the same holds true for the interpretation of this term in the area of music education. According to Labuta and Smith (1997) music educators interpret the term music curriculum generally in three different ways: 1) music curriculum entails what students must do as a part of schooling, thus having an emphasis on skill development; 2) music curriculum is what students must do as a result of schooling, this interpretation has an emphasis on subject matter and 3) music curriculum consists of music instructional methods, such as those of Shinichi Suzuki, Karl Orff, Zoltan Kodály and Emile Jaques-Dalcroze (Mark, 1996). In this regard the "methods typically specify skills to be developed, theoretical knowledge to be acquired, and the order in which both should be presented, thus implying that skills and knowledge are equally important educational concerns" (Mark, p. 57). For the most part, music curricula for public schools entail a combination of all three components.

With regard to the curriculum making process, Labuta and Smith (1997) remind curriculum planners that musical learning is a combination of both

knowledge and skills and likewise, music curricula need to reflect the nature of music and musical activity.

> *Knowledge*, the first category of (or theoretical approach to) music content, includes factual or conceptual information about the elements of music, about music history and theory, about musical style, and so forth. The second category includes two types of *skills*: (1) those required for instrumental and vocal performance and (2) those having to do with perceiving musical sound and applying musical knowledge....Some kind of reaction is evoked by every musical experience, and various kinds of responses result from certain types of interaction with music. Thus, responses to music, like music knowledge and musical skills, must be primary concerns of music educators. (Labuta & Smith, p. 60)

Given that the nature of music, and subsequently music learning, is a combination of knowledge and skills, Elliott (1995) claims that

> MUSIC is distinctly different from scholastic subjects, it would be imprudent to assume from the outset that the curriculum-making procedures commonly used in science, history, or mathematics education are automatically appropriate for music education. Indeed...many conventional ideas about curriculum making are problematic for (if not inimical to) teaching and learning in general and music education in particular. (p. 241)

Elliott, therefore, encourages curriulum makers to probe and explore current curriculum doctrine procedures and rethink the concept of curriculum

development. In an effort to satisfy this need, Elliott proposes the following four step model for music educators or music curriculum teams:

(1) orient themselves to the teaching-learning situation

(2) prepare and plan music teaching and learning in relation to their orientations and their individual teaching situations

(3) teach by thinking-in-action in relation to their orientations, preparations, plans, and the contextual demands of their own teaching situations

(4) evaluate the first three stages of curriculum making. (Elliott, p. 256)

Specific to this investigation, curriculum planners were faced with the task of transferring the curriculum for *Experiencing Music 2200* from a face-to-face learning environment to an online learning environment in an effort to offer equity in programming to rural high school students in Newfoundland and Labrador. Such a paradigm shift is a radical change in the way we know and understand curriculum implementation and also the way we know the music classroom of our own school experiences. Yet, for our students, experiencing music through technological interfaces such as the Internet is not such a far-fetched concept, as the presence of technology is deeply embedded in the lexicon of their musical lives. We are reminded by Burnard (2007) that for our students,

> The Internet is their new playground and creates different social rooms for them. Its profound effect is conveyed in what sociologist Margaret Meade calls 'reverse heritage' – children encounter and familiarize themselves with

> innovations before their parents, and indeed teachers, do – a reversal of the usual hierarchical roles of parent and child and child and teacher. It appears that many young people are already high-end or consumption-bound users and consumers of music technology, mass media and the production technologies when they come to school. They are often motivated by out-of-school experiences of digital music cultures. What they bring to school from home and community, key sites in the context of leisure for cultural consumption, offers new challenges to teachers. (p. 201)

Buller Peters (2004) suggests that through the media students learn about music, experience music, and "for many children the media will be their first music teacher, and because the media plays such an integral role in our lives, perhaps their most important music teacher" (p. 3). The paradigm shift for music educators includes the recognition that their classes will consist of students whose musical perceptions will be formed as a result of musical experiences obtained through the mass media. Burnard (2007) suggests that, "closing the gap between technology use at home and school preoccupies teacher thinking about *what* should be included in the curriculum, *how* it should be delivered, and where in the curriculum it should be positioned" (p. 197). Music curriculum planners need to think of the teaching and learning of music in relation to the broad context of their students' lives. Ultimately, "knowing how (not whether) to position and deal with technology and creativity in the curriculum – to create, perform, learn and talk about music in new ways – is a major challenge" (Burnard, p. 199).

Providing a detailed account of the historical use of technology and use of the Internet to assist in student learning and achievement in music courses is well beyond the scope of this research study, as the primary purpose of this investigation was to document, describe and critique the process used by curriculum planners to transfer *Experiencing Music 2200* from the face-to-face classroom to the web. It is important to note, however, from recent research, that the new learning environment of the Internet has proven to be

> a dynamic teaching tool for exploring, discovering, creating, communicating about and playing in virtual music making contexts. It provides a mechanism for connecting a network of places, spaces, (both physical and symbolic), musical worlds, music makers, generators, performances, and productions. In doing so, it enables participation across places and fields through multiple forms of expression. (Burnard, 2007, p. 199)

Transferring *Experiencing Music 2200* to an online environment, while posing many challenges, does offer the possibility of experiences that the classroom version of the course might not. Online, students would experience music through a means that they are probably experiencing at home, through technological interfaces. One of the benefits offered to teachers through the online learning environment is the opportunity to bring students, composers, artists, performers, schools and audiences together in new spaces for collaboration, creativity, interaction and exhibition. "It becomes possible to experiment, be innovative, take risks, and close the traditional gap (and

relationship!) between 'inside' and 'outside' school communities of learning." (Burnard, 2007, p. 198)

For the rural students of Newfoundland and Labrador enrolled in *Experiencing Music 2200*, or indeed any web course offered through CDLI, the use of the Internet is not an option or alternative strategy used to enhance the experiences of the course; it is the primary means through which they participate, experience and learn music. While the majority of students enrolled in the province's schools have education 'delivered' to them in a traditional manner, "rural students, on the other hand, have always had access to alternative approaches to learning and teaching. The 2000 Ministerial Panel identified Distance/TeleLearning and Multi-grade/Multiage as possible alternative methods of delivery for small rural schools" (Mulcahy, 1999). The challenge then for the music teacher in the online learning environment (also called E-Teacher) is to meet the musical and educational needs of a diverse group of learners from a variety of locations throughout the province using sound pedagogical practices within the web-based environment solely.

> The paradox lies in establishing an appropriate organizational climate (i.e. of course structures) in the midst of a policy agenda which sometimes treats teachers like technicians rather than artists, and centrally controls both curriculum content and teacher practice...Lack of support for the creation of space and time for music does little to achieve widespread implementation of the latest government edicts. How much teachers can do as managers of

new technologies depends on what policy-makers can facilitate through new models of educational provision. (Burnard, 2007, p. 199)

2.6 Technology in Schools and the Online Learning Environment

The vast amount of literature available related to technology in education is indeed well beyond the scope of this review. Since this investigation is related specifically to the process of transferring a given music curriculum to the online learning environment the topics explored in this section will deal with macro and micro contexts specifically related to the place of technology in schools, the online learning environment, and music in an online learning environment.

One of the overriding themes found in the literature related to the place of technology schools is that there exists great debate both for and against technology's presence. The place of new technologies in education has "*become* an educational issue, a challenge, an opportunity, a risk, a necessity-all of these-for reasons that have little to do with willful choices made by educators" (Burbles & Callister, 2000, p. 2). Neil Postman (1993) states that "new technologies alter the structure of our interests: the things we think *about*. They alter the character of our symbols: the things we think *with*. And they alter the nature of our community: the arena in which our thoughts develop" (p. 20). Consequently, the introduction of new technologies into complex social realms such as schools would result in a host of changes "some active, some passive, some intentional, some only evident in hindsight" (Burbles & Callister, p. 1). In essence, as

Postman claims, technological change is neither additive nor subtractive, but ecological. "One significant change generates total change" (p. 18). As a result, educators, administrators, and curriculum makers are caught between a crossroads of caution and possibility when making choices and decisions regarding information and communication technologies.

We are cautioned by Postman (1993) that, "technology imperiously commandeers our most important terminology. It redefines "freedom," "truth," "intelligence," "fact," "wisdom," "memory," "history" – all the words we live by. And it does not pause to tell us. And we do not pause to ask" (pp. 8-9). As a result, "those who have control over the workings of a particular technology accumulate power and inevitably form a kind of conspiracy against those who have no access to the specialized knowledge made available by the technology" (Postman, p. 9). This reminder is especially crucial for those involved in transferring curricula to the online learning environment. Obviously, those in charge of the delivery of the provincial curriculum via an online learning environment, and the decisions they make, have a great impact on the teaching and learning within the province of Newfoundland and Labrador.

It is also noted in the literature that with regard to technological progress, those in power are also those with healthy financial budgets. Westreich (2000) brings forth the point of critics who argue, "that expenditures for lower-tech solutions may also represent better educational decisions" (p. 23). It is claimed that if a portion of the funding for technology were made available, quite possibly, there would be a greater chance at preserving "traditional music, art, and

remediation programs, reducing class size, and improving teacher training" (Westreich, p. 23). With regard to online learning in Newfoundland and Labrador specifically, we are reminded by Mulcahy (1999) that while careful consideration by the provincial government on the implementation of telecommunications technologies in the use of

> computers, the Internet, on-line courses, interactive two-way video, and satellite communications systems have increased the possibilities and potential for making the size and location of a school irrelevant as far as its capacity to provide access to educational programming and resources (p. 8)

there are many issues that do need to be critically investigated. These include a cost benefit analysis. Mulcahy refers to technology as "an enormous black hole into which an increasing amount of our educational budgets are disappearing" (p. 8). These are practical concerns and considerations that are directly related to the case under investigation in this study.

Diogenes Laërtius of 3 AD is credited with having said that, "the only constant is change" (Heraclitus of Ephesus, n.d., ¶ 2). Two thousand years later, this phrase continues to hold true in our society and also in our schools. Burbles and Callister (2000) remind us that changes in technology are very complex in the way they infiltrate and penetrate into society. They state that technological changes are "accompanied by a host of other changes in social processes and patterns of activity and it may be these latter changes that have the greatest overall impact in changing the society, not the "technologies" themselves" (Burbles & Callister, p. 7). Without the opportunity of choice, we are all

> actors in the drama of technological progress. As the Internet takes up residence in our offices, homes, and schools, we no longer have the prerogative to view technology as optional. The world in which children (and, by extension, parents and teachers) grow, learn, and interact will have significantly different modes of exchange than those of the previous generation. (Oseas, 2000, p. 3)

Change is constant not only in all levels of society but also in its schools. While many 21st century educational reforms can be attributed to the presence of new technologies, we are reminded by Burbles and Callister that the "changing technologies themselves may play only a small part in educational reform (and more newer technologies may not be any better), unless other educational practices and relations are changed as well" (p. 7). We cannot ignore that our actions, reactions, interpretations, and utilization of new technologies are equally as potent as the technologies themselves with regard to the changes and reforms we witness in society and our schools.

For every caution, any perspective, however, there are equally as many supporting recommendations in the literature that encourage schools to embrace the presence of technology. For the last four decades computers have provided both a supplement and enhancement to student learning and achievement across a multitude of curriculum areas. During this time the use of computers in classrooms has been referred to as Computer Assisted Instruction (CAI), Computer Based Instruction (CBI) (Kearsley, 2000) and, with the implementation of the Internet in the mid-1990s, Information Communication Technology (ICT)

which, until most recently, includes Web 2.0 applications (i.e. online collaborative environments such as WIKIs).

The theme of the drill and practice tutorial models utilized by music educators to support aural skills and theoretical and historical understandings (Williams & Webster, 1999) forty years ago has changed dramatically to one of collaboration, student-centeredness, connectivity and multisensory experiences as made available through the online learning environment today (Kearsley, 2000). Information Communication Technologies (ICT) includes music sequencing computer programs such as "Cubase, Finale, Cool Edit Pro and Musicator Delta", (Sneddon, 2007, p. 105) programs that make it "possible for students to engage in creative music making without first having to learn to play a traditional musical instrument. Students can learn at their own pace and engage with styles and genres of music of particular interest to them" (Sneddon, p. 105). Computers, the tools which once reinforced instruction in classrooms a generation ago, are now being used in rural Newfoundland and Labrador secondary schools as the primary interface in various subject areas to provide the environment whereby student learning takes place online.

The prevalent access to computers and the Internet in our current daily lives is due in part to their wide availability and affordability. They are present in all realms of society and have become integral components to employment, entertainment, social interactions and a host of learning opportunities that exist outside of schools. Tiffen and Rajasingham (1995) suggest that in order "to prepare people for life in an information society they need to be taught with the

technology of an information society" (p. i). Gardner (2000) reminds us, "technology is neither good nor bad in itself, nor can it dictate educational goals" (p. 33). Before we embrace new technologies, as Gardner claims, "we need to declare our educational goals and demonstrate how a particular technology can help us to achieve them. And of course we must provide adequate technical assistance if the technology is to be deployed effectively" (p. 34).

Educators are in a position where they "can no longer choose whether these technologies are educationally relevant or not, if they neglect them, that too becomes a decision with consequences that extend beyond what schools can control" (Burbles & Callister 2000, p. 2). Educators, school administrators, and department of education and government agency personnel who make decisions about the delivery of curriculum and tools for learning are encouraged to debate, dialogue and think critically about the decisions they make regarding the place of technology in the learning environments offered by our education system.

As mentioned previously, this investigation deals specifically with the process used to transfer the curriculum for *Experiencing Music 2200* to the online learning environment, as offered by CDLI. Defined by Watson, Winograd and Kalmon (2004) online learning is an "education in which instruction and content are delivered primarily via the Internet" (p. 95). It is recognized throughout the literature that agencies offering online learning are commonly referred to as virtual schools. Clark (2001) defines a virtual school as "an educational organization that offers K-12 courses through Internet- or Web-based methods" (p. 1). As conventional face-to-face schools exist in many forms, the same holds

true for virtual schools. Fulton (2002) provides the following synopsis and description of virtual schools.

> Some virtual schools offer courses to enhance, supplement, or enrich existing curriculum, while others provide a complete online alternative to traditional schools. Some virtual schools deliver instruction synchronously, with students and teachers logging on at the same time each day, but most do it asynchronously, with students working at different times and occasionally having face-to-face meetings, phone conversations or online chats with teachers and peers. Some structure their courses to fit into a standard school semester, while others allow students to complete courses at their own pace. (p. 9)

In the case of the online learning environment in Newfoundland and Labrador, as offered by CDLI, "students attend traditional schools for the majority of their courses and can enroll in web-based courses not available in their school" (Furey & Murphy, 2005, ¶ 4). Participating schools, therefore, align their schedule for a portion of their day to match that of the virtual school. As a result, "each local school becomes an inter-dependent part of a virtual school, without which they could not provide all the courses their students desire, and in many instances require, as part of their high school program" (Furey & Stevens, 2008, ¶ 12). The presence of distance education as offered by CDLI through online technologies, therefore, has an impact on the individuals enrolled in the courses and on the environment of participating schools as a whole.

The Internet and associated technologies necessary for online learning utilized by the government of Newfoundland and Labrador for distance education opportunities are the 'new technologies' specifically related to this investigation. While there is little literature available to date on issues related specifically to the nature of a music course in virtual schools, there does exist a broad range of literature associated with virtual schooling and online learning in general. The following literature encompasses issues related to the nature of online learning.

Spanning the parameters of time and space the Internet is recognized as the central vehicle of a new 'global' context that fosters human relations that are completely unique to the online environment, an environment that has "unique characteristics and distinct advantages (as well as disadvantages) compared to face-to-face relations" (Burbles & Callister, 2000, p. 5). In this regard the Internet is not considered a delivery system through which teachers provide learners access to information, but, instead, it is to be considered as a

> potential collaborative space, a place where teaching and learning activities can happen. These collaborations can bring people together who cannot possibly interact in face-to-face ways; or can bring together people in a *way* that cannot be accommodated in face-to-face encounters…this does not make these technologies (or their effects) always benign or even neutral, and the spaces fostered by these technologies can be incomplete, distorting, or exclusionary. But in this they are no better or worse than any other social place. (Burbles & Callister, p. 5)

We are reminded by Brackett, (2000) that while the Internet has the capacity to motivate the learning process, the Internet facilitates an environment for learning to take place, "without careful educational design and the guidance of a skilled teacher, such technologically enhanced experiences may not succeed at all" (p. 30). We cannot lose sight of the fact that technology does not teach students, teachers teach students and their craft is executed through the use of sound pedagogical practices; an integral component to the process of teaching and learning. Brackett suggests, "only when a technology allows us to reach a hitherto inaccessible educational goal, or to reach an existing goal more effectively, should we consider employing it" (Brackett, p. 30).

Jonassen (2000), however, claims that students do not learn from computers or teachers. Instead, "students learn from thinking in meaningful ways. Thinking is engaged by activities, which can be fostered by computers or teachers" (p. 4). Students need to be taught critical thinking skills in forming their understandings of the world around them; all processed through critical engagement,

> with what they read, see, and hear from the multimedia devices they so deftly operate. And school is still the place where they will need to develop the skills they need to function effectively in the world – to read and write, to add and subtract, to understand how nature and societies are organized and where they fit in. (Gordon, 2000, p. vii)

In essence, educators, school administrators and policymakers need to be cognizant that it is the experiences provided to children in school that actively

engage them in critical, meaningful ways thus fostering the best learning in all learning environments, face-to-face conventional classrooms or online classrooms.

When forms of telecommunication are used as a means of education, as the Internet is used in this investigation for distance education, Burniske and Monke (2001) propose that the online learning environment diminishes body language, such as the removal of subtle facial expressions and the altering of vocal tone. In their view the ramifications of these deficiencies in online communication yield that such technologies are a substitution rather than a supplement to educational practices; as a supplement would enhance, rather than take away from the learning environment. These sentiments are reiterated by Russell (2005) who claims,

> Physical proximity between teachers and students does not guarantee mutual respect, congeniality, or empathy. However, these sensitivities are more difficult to achieve in online classrooms because of the distancing effect, which is intensified by a reduction of bandwidth. Teachers and students interacting via computer have little access to the body language, social subtext, and relational cues that abound in face-to-face environments. (¶ 10)

Ultimately the face-to-face learning environment enables the opportunity for teachers to identify students' attitudes and emotional states with the option to adjust instruction in the moment, if necessary. In the online learning environment such nuances are not readily noticed or solved. "The use of mediated rather than

experiential learning, as well as the geographic and/or temporal separation between teacher and student, results in a weaker understanding of the affective domain" (Russell, ¶ 7). The online environment, therefore, yields limitations for teachers in observing the emotional states of their students and in their ability to respond.

As technology continues to advance and increased bandwidth becomes more readily available in remote and rural areas, there will be significant improvements in the capacity for synchronous communication in the online learning environment. Yet, as Fulton (2002) reminds us, "even when quality is high, virtual education has limitations" (p. 11). Just as conventional schools are not suited to all students, likewise virtual schools are not suited to all students, or teachers (Engler, 2000; Fulton, 2002).

To be successful in a virtual school, a student must be able to work independently, be highly "focused, self-directed, independent, motivated, and comfortable expressing themselves in writing" (Engler, 2000, p. 55). Russell (2004) adds that students need to be "persistent, intelligent and also have a supportive home environment" (p. 4). The reality is that there are many students, who drop online courses after experiencing difficulty with the pace and the absence of the consistent face-to-face contact with teachers and peers. Engler cautions that if using the lowest common denominator with regard to technology, online learning environments "could end up as dry, text-based, one-on-one communication between the teachers and individual students" (p. 56). Russell makes a specific caution for students enrolled in a virtual school that is within a

conventional school, as is the case for the virtual school in this investigation. In this instance,

> there will still be a need for assistance in areas such as counselling, time management, and information technology. It may be that even in a supportive environment such as this that some students would be advised to not follow a virtual schooling option. (p. 4)

These are important points to consider for educators who work with students taking online courses and for those who work in schools where online courses are offered and for policymakers, who may not be directly involved with online teaching, but who make decisions regarding the delivery of provincial curricula via the online learning environment; as the success of our students in any learning environment needs to be our highest priority when making decisions that involve their success in learning. In a similar vein Mulcahy (2002) cautions that the use of the online learning environment for rural students in Newfoundland and Labrador "has catered for the most part to a select "elite" group of students [and]...could be accused of "educating the best, while ignoring the rest," providing little benefit to the majority of the students in the school not taking part" (p. 2). Mulcahy urges policymakers to recognize that online learning environments have "to be designed for the students in question; they cannot be expected to "sink or swim" in a system that does not consider who they are and where they live" (p. 29).

In the case where virtual schooling is offered in local schools, as is directly related to this investigation, the literature indicated a presence of both a positive

and negative impact on schools as a whole. Mulcahy (2002) claims "indeed it is [a] program that has sometimes had a negative effect in various ways on the school as a whole – an educational example of the [tail] wagging the dog" (p. 2) which is especially true in terms of timetabling of courses and a school's daily schedule. Furey and Stevens (2008) commented on the loss of control of educational structures experienced by participating schools.

> School yearly schedules, daily timetables, the scheduling of science laboratories and special school events, administrative instructional planning, fiscal planning, resource allocation and teacher assignment, all of which were governed locally by school principals and councils must now fit within the structure of provincial virtual schooling. For example, the daily timetable of classes must be mandated by the virtual school in order to synchronize delivery across the system. However, in fixing the schedule for virtual course offerings, the virtual school also dictates local schools' schedules including opening times, length of class periods, recess times, lunch times and closing times. (¶ 13)

The benefits specifically related to the presence of the virtual school within conventional schools were in relation to the infiltration of new technology made available to the school. With regard to the Newfoundland and Labrador context specifically, Furey and Murphy (2005) noted "all CDLI students are supplied with up-to-date computer hardware, communications software and broadband Internet connections through their schools" (¶ 9). Having the latest technologies along with the broadband connection required for CDLI's online courses is something

that small and rural schools might not otherwise have been able to afford or manage without the presence of CDLI.

Other remaining benefits of virtual schooling found in the literature are very much related to all configurations of virtual schools. Fulton (2002) mentioned that virtual schools allow the expansion of course offerings for small and rural schools where both course enrolments and teacher availability may be limited. For schools where high enrolment is a factor the presence of virtual schools has helped to alleviate congestion within courses thus allowing more students access to their required curriculum (p. 10). In addition to the motivational benefits for some learners Fulton also noted that virtual schools

> can increase educational options for hospitalized or homebound students, incarcerated youth, dropouts, young athletes in training for the Olympics, students who've been suspended or placed in alternative programs, students with work or child care responsibilities, or other atypical students for whom regular classrooms are not practical or effective. (p. 10)

Natalie Engler (2000) claims that online courses are very effective, efficient and offer students a means to collaborate. One of their strengths is the inclusion of students from a variety of communities and school systems. The online learning environment is also a means to "eliminate some of the social stigmas that accompany so much of high school life…nobody is overweight, has acne, or has a stutter" (p. 54) or a disability.

Other benefits stated within the literature with regard to virtual schooling were more generalized and in relation to the nature of the Internet and the online

learning environment itself. Furey and Stevens (2008) also noted the expansion of communication capabilities. For remote and rural areas their claim is that the Internet is a "'window' into non-local environments rich in information about distant countries, people, and their ideas and customs" (¶ 9). They also refer to the communication opportunities that the Internet allows as a door that opens in both directions; thus enabling communication for small rural places from the inside out, and at the same time allowing that communication to take place from the outside in.

There were also references in the literature with regard to concerns for teachers working in virtual schools and in online learning environments. Russell (2004) notes, "it is likely that teaching in a virtual school will require both the acquisition of new skills and a reduced emphasis on some traditional skills" (p. 3). Fulton (2002) claims "teachers must be willing to take on different roles, teach in different ways, and spend more time organizing" (Fulton, p. 11). Engler (2000) concurs with the need to be organized and adds that teachers need to be "able to clearly articulate their instructions in writing. They don't have the luxury of reading students' faces to see who's confused" (p. 58). Mulcahy (2002) reminds teachers that "consideration also has to be given to the pedagogical needs of the more diverse group of learners expected to participate in online distance education (ODE)" (p. 4). While these are specific points for teachers, Furey and Stevens (2008) feel that the place of online learning in schools has encouraged teachers to have a greater understanding of the larger educational systems by stating "the Internet and web-based distance education courses are doing more than

broadening perspectives on education; they are encouraging educators to re-examine their understanding of educational systems" (¶ 11).

Finally, Russell (2004) reminds us that there is a need for those involved with teacher training to reevaluate how programs prepare teachers for virtual schools and the online learning environment. Since "virtual schools constitute only a very small proportion of schooling available...there has been little modification by teachers' colleges and other providers of teacher education to existing courses. Training, instead, is likely to follow the American model, where professional development is available to teachers" (Russell, p. 3). With the increased presence of online learning in our education system, either for virtual schooling or in the conventional face-to-face classroom, teacher preparation programs will need to start providing pedagogy for future teachers in online learning.

The procedure used to evaluate virtual schools and online learning environments was another important issue raised in the literature. Russell (2004) claims,

> there is not yet an extensive tradition of evaluating virtual schools, and this means that there is only limited data available to compare them with traditional schools or indeed to make any reliable decisions about their performance. A common approach on the websites of virtual schools in North America is for the use of anecdotal evidence and student testimonials to support the claims made and to attract students. (p. 3)

This point by Russell regarding the evaluation of virtual schools brings forth many concerns regarding accountability, equity, and ethics in education especially for those that make decisions about curriculum delivery.

As indicated by this review of the literature there exists both the support and cautions regarding the online learning environment. Even more specific to this investigation is the topic of music education in the online learning environment. Dillon (2007) proposes that with regard to new musical applications for education, specifically, we must seriously consider both the learner and the context. He cautions, "It is important not to parachute technologies into schools situations without understanding how they will serve the learning and development of the end-user" (p. 125). He continues by encouraging researchers and educators to proceed using the double-sided Janus-head. With one head focused on the current situation we need to be actively involved in engaging research initiatives on both the processes for individuals and collaboration that new technologies support. This includes having "improved models of learning and teaching, so that the technology is not delivered into schools for the sake of it and teachers are capable of integrating and inventing new uses for such tools" (Dillon, p. 125). At the same time he suggests an effort must be made to have even more communication between all of the stakeholders involved, teachers, software developers, researchers and policy makers. The other Janus-head needs to face the future. Stakeholders need to be aware of advancements in the technologies that exist and also actively engage and collaborate "constructively with those who are working on the leading edge" (Dillon, p. 125). While looking towards the

future we must also take with us all we have learned from our past mistakes as "new technologies need not and should not be developed in isolation from the end-user (students and teachers) and experts in the field of music education" (Dillon, p. 125). With this in mind Dillon recommends that stakeholders "work within mixed disciplinary teams so as to ensure that from the beginning the instruments we develop for future musical expression and communication are usable, aesthetically pleasing and motivating" (p. 125).

Finally, a common, but very important, theme regarding online learning and virtual schooling

> stressed repeatedly in the literature: haste makes waste. Online learning represents a substantial change in how education is provided. In addition to all the technical issues, both teachers *and* students have to learn new ways of teaching and learning. Not surprisingly, successful implementation takes careful and thoughtful planning. This means taking ones time, moving slowly; most importantly it means making sure that extensive professional development is provided to all teachers participating before implementation occurs. Equally important, students must be given the opportunity to learn the new skills they will need in order to participate in distance education" (Mulcahy, 2002, p. 29).

2.7 Summary

Chapter Two has encompassed a review of the literature directly associated with the investigation *Experiencing Music 2200 online: A critical case study of the curriculum transfer process*. The topics informing this investigation include: critical educational research and critical theory, the place of education in a democratic society, curriculum development and implementation, music education, and technology in schools and the online learning environment. For each topic area a broad and diverse range of support, concerns, and issues occurring in the literature were presented, thus establishing a solid foundation for the understanding of the case at hand. It is the information contained in this literature review that fueled the researcher's curiosity and intrigue regarding the processes used to transfer a music curriculum to the online learning environment. The theoretical framework, research design and their related literatures, which informed the investigation, will be discussed in Chapter Three.

Chapter 3: Research Methodology

Before I built a wall I'd ask to know

What I was walling in or walling out,

And to whom I was like to give offence.

Something there is that doesn't love a wall,

That wants it down.'

"Mending Wall" by Robert Frost (1969)

3.1 Introduction

The purpose of this chapter is to describe the research design and theoretical framework chosen for this investigation. As stated in Chapter One, the intent of this study is to document, describe and critique the process undertaken in transferring the curriculum for *Experiencing Music 2200* from a face-to-face instructional delivery to an online instructional delivery. Based on the professional knowledge landscape of the researcher (Connelly & Clandinin, 1995) and the context of this study, a critical case study framework was selected as the underlying research design for this investigation.

"Educational research is a systematic investigation, involving the analysis of information (data), to answer a question or contribute to our knowledge about an educational theory or practice" (McMillan & Wergin, 2002, p. 119). Emanating from a postmodernist world-view that there are "multiple forms of difference, multiple interpretations, [and] multiple ways of knowing or constructing

knowledge" (Kanpol 1999, p. 46), Doyle and Singh (2006) contend that there exists also a multiplicity of methodological and theoretical approaches to educational research. Methodological pluralist Habermas maintains that, whether it be scientific, ethnographic or critical modes of investigation, each offers "a valid type of understanding reflecting basic human interests" (Holt & Margonis, 1992, p. 235).

The way in which we understand and explain the social world is more complex and subtle than the distinctions we make between research traditions (Pring, 2000). We have to acknowledge that with "the diversity of the intellectual resources that are brought to the field of educational research…there are some significantly different rule governed systems in play" (Bridges, 2006, p. 266). It is these differences in educational research modes that allow for a more comprehensive understanding of the connection between educational theory, practice and change, as no one single paradigm is best suited to meet the needs of all investigations (Carr & Kemmis, 1986; Doyle & Singh, 2006). In other words, educational research, in the various ways it is practiced, leaves us with the need to make sense of some of these 'rule governed' activities (Creswell, 2008). It is within this context that this study examines educational change in curricular practice via an examination of the process used to transfer *Experiencing Music 2200* from a face-to-face to an online delivery format.

3.2 Qualitative Research

The term 'qualitative research' is used primarily throughout the literature with two meanings, to represent a philosophy of knowing/paradigm, and to represent an array of methods or approaches to collecting and analyzing information. As a philosophy of knowing, "qualitative research [characterized in the literature as the naturalistic paradigm] focuses on understanding from the perspective of whoever and whatever is being studied…[and is] based on the assumption that reality is subjective and dependent on context" (McMillan & Wergin, 2002, p. 119). In selecting a qualitative framework for this study, the researcher was cognizant that this framework draws upon the broad insights of the naturalistic paradigm, as is also found in the related traditions of hermeneutics and phenomenology. Characteristics of the qualitative paradigm include the following:

> a commitment to constructivist epistemologies, an emphasis…upon description rather than explanation, the representation of reality through the eyes of participants, the importance of viewing the meaning of experience and behaviour in context and in its full complexity, a view of the scientific process as generating working hypotheses rather than immutable empirical facts; an attitude towards theorizing which emphasizes the emergence of concepts from data rather than their imposition in terms of *a priori* theory, and the use of multiple qualitative methods for research. (Henwood & Pidgeon, 1992, pp. 98-99)

Each of these qualities directly suits the agenda of this study as it attempts to describe, document and critically analyze the complexities in the transference of *Experiencing Music 2200* to a web-based delivery format.

Yet, as we are reminded by Henwood and Pidgeon (1992), the use of qualitative methods within the naturalistic paradigm

> are thought by researchers to address a number of reservations about the sole use of quantification in social science practice: in particular, the problem of inappropriately fixing meanings where these are variable and renegotiable in relation to their context of use; the neglect of the uniqueness and particularity of human experience; and because of concern with the overwriting of internally structured subjectivities by externally imposed 'objective' systems of meaning. (p. 99)

Due to the stated intent of this research study and the critical contribution of each individual stakeholder in the process, it was deemed that quantification would not yield the type of data required to give a comprehensive understanding of the process. Therefore, qualitative methods were employed in this study.

Qualitative research is an interpretative methodology. In an effort to 'account for' the essence of their data, qualitative researchers are concerned with matters of meaning, and getting beneath the obvious claim or the obvious behaviour. In order to accomplish this objective, Eisner (1998) claims that qualitative research tends to be field focused. In education this means that researchers go out into schools and district offices, visit classrooms and observe teaching and learning. The mandate of the researcher is to study participants in

their natural settings and attempt to interpret the data in terms of the meanings people bring to them. Due to the nature of the investigation of people in their natural settings, qualitative researchers feel that the area of qualitative inquiry can be among the richest and most rewarding explorations in social science (Gergen & Gergen, 2000). Creswell (2008) notes that qualitative researchers need to listen to the views of participants in our studies ask general open questions and collect data in places where people live and work. Qualitative inquiry, therefore, helps us to understand "the particular context with which the participants act, and the influence that this context has on their actions" (Maxwell, 1996, p. 17). Hence, this study draws upon extended interviews with select participants to garner their roles, perceptions and perspectives in relation to the transference of *Experiencing Music 2200* to a web-based delivery format.

Merriam (1998) reminds us that in an effort to understand and explain observed social phenomena, qualitative research should be carried out with the least amount of disruption to the natural setting. Eisner (1998) stresses the importance for qualitative research to be true to the particular situation, individual, event, or object, and the uniqueness of particular features. Hence, with regard to studying the process utilized by CDLI to transfer *Experiencing Music 2200* to the online learning environment, it is crucial that the contexts of the participants involved be considered for analysis. Their professional realities defined the parameters of the study and contributed "to the depth, openness, and detail of [the] qualitative inquiry" (Patton, 2002, p. 14) thus allowing for a richer and fuller description involved in the transference process.

The qualitative paradigm is an interpretative and naturalistic approach to research that is multi-method in focus (Denzin & Lincoln, 2007). The means of combining methods or sources of data within a single study is called triangulation. By drawing on different types and sources of data, the qualitative researcher seeks to gain a deeper and clearer understanding of the people and places being studied (Creswell, 2008). Hence, this study makes use of three main sources of data: interviews, documents and field notes.

Creswell (2008) describes various research designs or plans for assembling, organizing, and integrating information (data) that results in a specific end product (research findings). The selection of a particular research design is determined by how the problem is shaped, by the questions it raises, and by the type of end product desired. Hence, due to the nature of the questions underpinning this research as outlined in Chapter One, it was deemed appropriate to utilize the research design of the case study.

3.3 Theoretical Framework

As noted previously in Chapter One, the theoretical framework, or lens, for this study draws from critical educational theory. Fundamentally, critical researchers recognize that schooling does not occur in a vacuum. One of the underlying tenets of critical educational research is the recognition that the complex and problematic nature of schools and schooling takes place within the greater context of economical, political, social and cultural practices (Doyle &

Singh 2006; Kincheloe, 2005). The agenda of the critical researcher is to explore the relations among knowledge, power, and domination in the production of research that becomes the medium for social action (Giroux, 1981). Consequently, in striving for a more just society, "the aim of a critical methodology is to provide knowledge which engages the prevailing social structures" (Harvey 1990, p. 2), thus providing a means whereby those oppressed can be empowered to strive for transformation, and ultimately, emancipation (Kanpol 1999; Tripp, 1992) if they so desire and are willing to take the risk of working towards it (Carr & Kemmis, 1986).

According to Hinchey (1998) "critical theory asks us to examine our own place in the hierarchical scheme of things, trying to determine patterns of constructed consciousness and hegemony, as well as their cause and effect" (p. 33). It is therefore necessary for critical educational researchers to adopt an holistic approach. This is achieved by consciously maintaining a breadth of understanding, recognition of history, and a detail of the setting that pays attention to the complexity of education its curriculum and delivery (Doyle & Singh, 2006). It is on the basis of this central theoretical framework that this study was conceived and designed in that its purpose is to 'make conscious' the process of transferring *Experiencing Music 2200* from a face-to-face delivery format to an online delivery format. Through a critical analysis of interviews, field notes and documents the goal has been to explore this process deeply and holistically and to uncover the complexities surrounding the process of curriculum

development generally, and of transferring a music curriculum to an online delivery format, specifically.

3.4 Research Design

While critical theory provides the conceptual framework for this research, Doyle and Singh (2006) remind us that a critical theory is the product of a process of critique; it is not the process itself. Critical theory may inform the specific research program but it is not the research program. The process of collecting data for critical research, therefore, is dependent on methodologies from various research paradigms. Glesne (1999) maintains that in preparation for an investigation, it is necessary for the researcher to choose a paradigm that is appropriate for the purpose of the study, the research methods used, and the intended role of the researcher in the investigation. She elaborates further, "the research methods you choose say something about your views on what qualifies as valuable knowledge and your perspective on the nature of reality" (Glesne, p. 4). By attending to the ontological premise that reality is complex, constantly changing and socially constructed, critical research methods "tend to be qualitative, naturalistic and nonpositivist and include life history and other informal interviews, observational methods especially participant observation case studies and social history research" (Doyle & Singh, 2006, p. 103). As a result, the methodological design used for this investigation was chosen from the qualitative paradigm, specifically, that of a case study investigation.

As noted, the case study falls within the realm of qualitative research and can be defined as "an intensive, holistic description and analysis of a single entity, phenomenon, or social unit" (Merriam, 1988, p. 16). It can be an examination of a specific phenomenon such as a program, event, person, process, institution, or social group (Merriam, 1988). According to Yin, (1994) a case study "investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 13). Case studies are particularistic, descriptive, and heuristic and rely heavily on inductive reasoning in handling multiple data sources. The nature of the research questions, the amount of control, and the desired end product are issues to be considered when deciding whether case study is the most appropriate design for investigating the problem of interest. McMillan and Wergin (2002) refer to case study as "an in-depth analysis of one or more events, settings, programs, social groups, communities, individuals, and other *bounded systems*" (p. 120). A deciding factor is whether a bounded system can be identified as the focus of the investigation (Scott & Usher, 1996). This study investigates a specific group of professional educators, each of who was involved in the process of transferring the course *Experiencing Music 2200* from a face-to-face to an online instructional delivery format. These individuals, therefore, constitute a 'bounded' system for this study. Likewise, the documents chosen to be included in the document analysis would constitute another 'bounded' system employed by this study. Both, of which, when combined and analyzed together

provide a richer, more in-depth perspective of the complete process involved with transferring *Experiencing Music 2200* to an online delivery format.

The case study has been differentiated from other research designs by what can be called 'interpretation in context' (Cohen, Manion & Morrison, 2007; Merriam, 2007). It seeks holistic description and explanation. By concentrating on a single phenomenon or entity, 'the case', aims to uncover the interaction of significant factors characteristic of the phenomenon. As Creswell (2008) observes, case study is a design particularly suited to situations where it is impossible to separate the phenomenon's variables from its context. In this regard, this study focuses on context, process and participants.

Case studies that go beyond description are interpretive in nature (Stake, 1995). This means that the researcher uses the data to analyze, interpret, or theorize about the phenomenon. Many case studies are evaluative in that they are undertaken to assess the merit of a particular practice or program. In reality, most case studies are a combination of description and evaluation (Cohen, Manion & Morrison, 2007; Yin, 2003).

A case study can be both enlightening and activating: if a case study sometimes provides illumination, it does so because in social life and social science we work pretty much in the dark. Our scientific understandings of social life have all too frequently fragmented it into 'manageable' bits, which conceal from us the context-embeddedness of social phenomena, their dynamical coherence, their reflexive effects and their true significance, which is in action rather than theoretical discourse (Cohen, Manion & Morrison, 2007; Johnson &

Christensen, 2008). Case study, because it is naturalistic, is especially suited to overcome the challenges presented by fragmentation and its associated obstacles to our understanding of research situations, including, as in this study, the delivery of curriculum which is neither simple nor fragmented and needs to be treated as a whole. Authentic insights reached through case study have the capacity to work reflexively to change the situation studied. The action possibilities created by case study are grounded in the situation itself, not imposed from outside it (Yin, 2003). In the spirit of case studies being descriptive, interpretive, enlightening and activating, all purposes best suited to the goals of this investigation, the case study design was therefore employed.

Merriam (1988) states that case studies in education are used to "approach a problem of practice from a holistic perspective. That is, investigators use a case study design in order to gain an in-depth understanding of the situation and its meaning for those involved" (p. xii). The case study design, therefore, is most appropriate for obtaining a macro to micro examination of educational instances from a critical perspective. The researcher is able to situate the case at hand within the broad perspective of the historical, cultural, social, economical and political contexts, while, at the same time, also attending to the detailed beliefs, feelings, values and judgments of the participants/interviewees.

A particular case study can be a thorough examination of a variety of specific phenomena, including an event, institution, person, process, program or social group. Regardless of the subject chosen for the investigation, it is crucial

that the researcher clearly define the boundaries of the case as a unit of analysis (Hatch, 2002; Merriam, 1988).

The boundaries for this specific case, the critical analysis of transferring *Experiencing Music 2200* to the online learning environment, are defined within the parameters of the primary and secondary research questions, the method of data collection, the method and categories employed for data analysis, and the nature of limitations to the study, as described in the following sections of this chapter.

3.4.1 Research Questions

The primary research questions for this investigation were formulated as a result of an extensive review of the literature of curriculum design, technology in schools, distance education, music education and critical theory, as discussed in Chapter Two, and the overall theoretical framework underpinning this study, as discussed previously in this chapter. The following questions are broad in scope and provide the foundation for this inquiry:

- What was the process involved in transferring the high school course *Experiencing Music 2200* from a face-to-face delivery format to an online delivery format?
- Who were the stakeholders involved in this process and what/how did they contribute to the process of transferring *Experiencing Music 2200* to an online delivery format?

- What do the findings of this study imply regarding the process of curricular development from face-to-face to online delivery formats?
- What are the general implications regarding the ongoing development and transformation of music education in Newfoundland and Labrador?

Once decisions were made regarding the design, theoretical framework and methods used to gather the data, more detailed secondary research questions evolved. As extensions of the primary research questions, the following questions guided the formulation of the interview schedule, the gathering of appropriate and relevant documents, and the creation of field notes related to this investigation.

- What were the philosophical, pedagogical, psychological, socio-cultural, economic, political and curricular contexts underlying the process used to transfer *Experiencing Music 2200* from the face-to-face classroom to an online delivery format?
- What were the Department of Education's procedures and protocols for developing face-to-face curriculum?
- What were the Department of Education's procedures and protocols for transferring a course to an online delivery format?
- How did participants describe the process and their participation/role in transferring *Experiencing Music 2200* from the classroom to an online delivery format?

- What were the perceived challenges, opportunities and possibilities regarding the transfer of *Experiencing Music 2200* from the classroom to an online delivery format?
- Are there mechanisms in place to evaluate and assess ongoing developments within the new web-based music education contexts?
- What are the implications for the transference of future provincial music curricula?

3.4.2 Collection and Analysis of Data

Many methods are available for collecting data within the qualitative paradigm. As we are reminded by Denzin and Lincoln (2007), "qualitative research is inherently multimethod in focus" (p. 7) and therefore, researchers tend to draw on a number of techniques or practices when designing a study. Harvey (1990) reminds us that critical social research requires the collection of empirical material in relation to the contexts from which it came. He states that,

> It does not matter whether it is statistical materials, anecdotes, directly observed behavior, media content interview responses, art work, or anything else. Whatever provides insights is suitable. But whatever it is, it must not be taken at face value...data are important in order to ground inquiry but data must not be treated as independent of their socio-historic context. (Harvey, pp. 7-8)

For the purpose of this investigation a number of data sources were utilized and later analyzed in relation to six categories of analysis, thus allowing deeper insight into the contextual frames as referenced by Harvey. In addition to strengthening the contextual significance of the case under investigation, employing a variety of data sources, referred to as triangulation in the literature, also increases the strength of the overall trustworthiness and validity of the data collected (Creswell, 2008; Denzin & Lincoln, 2007; Glesne, 1999; McMillan & Wergin, 2002; Stake, 1995).

There are a number of basic strategies a qualitative researcher can avail of to ensure the value, trustworthiness and internal validity of a study. For the purpose of this investigation the researcher made use of triangulation and member checking. McMillan and Wergin (2002) state that triangulation can entail the use of multiple investigators, multiple sources of data, or multiple methods to confirm the emerging findings. Although there was only one investigator, this study did employ the use of interviews, documents and field notes, and in each instance, there were a number of sources utilized.

When carrying out qualitative research, one does not begin data collection with a pre-established instrument to measure distinct variables. Instead, the researcher seeks to learn from the participants in the study and develop forms, called protocols, for recording data as the study proceeds. These forms pose general questions so that the participants can provide answers to the questions. Generally speaking, in qualitative research, interviewing needs to be flexible and dynamic (Creswell, 2008). In-depth interviewing, for example, often means

repeated face-to-face sessions between the researcher and participants directed toward understanding the participants' perspectives on their lives: work, experiences, or situations as expressed in their own words. Very often the in-depth interview is modeled on a conversation between equals. It is more than a formal question-and-answer exchange. For the researcher, part of the challenge is to learn what questions to ask and when to pursue an answer for further information.

When a researcher decides to take data and interpretations back to the people from whom they were derived to ensure that the results are plausible, this is known as member checking. Creswell (2008) contends that it is a good idea to employ this technique throughout the course of an investigation. In this study participants were given the transcripts of their interviews as a means of verifying that the transcriptions were accurate representations of their words and expressed perceptions.

Although research institutions have guidelines and regulations to protect participants in a research inquiry, ultimately, the burden of conducting the inquiry and disseminating the findings in an ethical manner lies with the principal investigator. No regulation can ensure that a researcher will not become coercive when questioning a respondent, will intervene in an abusive or illegal situation, or use the study's findings to the detriment of those involved. Therefore an individual researcher must be conscious of the ethical issues under which the research process is carried out from conceptualization of the problem to the dissemination of the findings. Above all, the investigator must examine his or her

philosophical orientation vis-à-vis these issues. Self-knowledge can form the guidelines one needs to carry out an ethical investigation (Dana & Yendol-Silva, 2003; O'Donaghue & Punch, 2003; Scott & Usher, 1996). Hence, these ethical ideals underpinned the course of this investigation.

3.4.2.1 Interviews

Interviews were an integral part of the data collection for this study. At the root of in-depth interviewing is "an interest in understanding the experience of other people and the meaning they make of that experience" (Seidman, 1998, p. 3). Through interviews the researcher can probe the thoughts, values, prejudices, perceptions, views, feelings and perspectives of an interviewee (Wellington, 2000). "The purpose of interviewing...is to allow us to enter into the other person's perspective" (Patton, 2002, p. 341). However, it is important to remember that in interviews people are subject to the same fabrications, deceptions, exaggerations, and distortions that characterize talk between any persons (Taylor & Bogdan, 1998). Each of us sees the world through our own experiences and mindsets. This is where triangulation and thick descriptions help the study. In carrying out these interviews it was important to set the 'right tone' in that the relationship between researcher and interviewee is that of a partnership rather than 'researcher-subject'. Erlandson, Harris, Skipper and Allen (1993) suggest "the first element common to every protocol is the researcher's respect for the person and group under study" (p. 89). The following principles, as

recommended by Erlandson et al., were established prior to each interview that took place for this investigation.

- *Motives and intentions*. Participants were informed of the aim of the research project and assured that their words would not be used against them or that they would be judged by what they said in their interview.
- *Anonymity*. Participants were assured that pseudonyms would be used to protect their identity and were informed that ethics committees insist on protecting people involved in research.
- *Final say*. Participants were told that they would have an opportunity to read and comment on all written documents that involve them including the transcripts from their interview.
- *Logistics*. A convenient place and time to meet was decided upon with each participant. The length of each interview did depend on the respective schedules of the participants involved.

In this study, semi-structured interviews were conducted in workplaces and homes of the participants. Each interview lasted from one hour to ninety minutes. All participants were comfortable with the use of recorders and understood that the interviews would be transcribed, returned to them for member checking and later used for data analysis.

Interviewees were selected through purposeful sampling, wherein the "researchers intentionally select individuals and sites to learn or understand the central phenomenon" (Creswell, 2008, p. 214). In Patton's (1990) terms, the

educational professionals selected for this study were "information rich" (p. 169). The intent in selecting the particular interviewees for this study was to have representation from a variety of stakeholders involved in all aspects of curriculum development (face-to-face) and curriculum delivery development process (online) of *Experiencing Music 2200.* A total of six interviewees were representative of the following areas: a curriculum development committee member, high school music teachers who piloted and taught *Experiencing Music 2200* in the classroom, Department of Education directors and personnel, a course developer for online delivery, and an E-Teacher of *Experiencing Music 2200* in the online delivery format. It should be noted that, of the six interviewees who participated in this research project, several had experience in more than one of these roles.

According to Maxwell (1996) the qualitative researcher understands "the meaning, for participants in the study, of the events, situations, and actions they are involved with and of the accounts that they give of their lives and experiences" (p. 17). This can be accomplished through an exploration of "perspectives and shared meanings and to develop insights into situations..." (Wellington, 2000, p. 16). It is crucial that this study also focused on the social world which can only be understood from the standpoint of the individuals who are part of the ongoing action that is being investigated (Cohen, Manion, & Morrison, 2007). The goal of this study was to gather insight and understanding from the perspectives of those educators in a fashion which offered "the greatest promise of making significant contributions to the knowledge base and practice of education" (Merriam, 1998, p. 1).

A detailed interview schedule was formulated from the research questions underpinning this study and a semi-structured questioning technique was employed to ensure consistency in those areas common to all interviewees. Open-ended questions were utilized for areas specific to the role of each interviewee to prevent any limiting of their responses.

Prior to each interview, participants were provided with a Letter of Introduction (See *Appendix A*) explaining both the nature and purpose of the study. Participants were then asked to read and sign a Letter of Consent (See *Appendix A*) acknowledging that they had been informed that their participation was completely voluntary, that they could withdraw at any time and that all interviews would be tape-recorded, transcribed, and destroyed upon the completion of the research project. All information collected by the researcher and the identities of the participants were deemed confidential and would remain secure throughout the course of the investigation. Once each interview was transcribed, participants were given the opportunity to review the transcription and edit their responses. At the end of the investigation a final copy of the study will be made available to each participant upon his/her request.

3.4.2.2 Documents

Creswell (2008) claims, that documents can be "a valuable source of information ... helping researchers understand central phenomena in qualitative research" (pp. 230-231). "The significance of the documents may be located in

the historical circumstances of production, in their circulation and reception of the items and also the social function, interpretations, effects and uses that may be associated with them" (Jupp, 2006, p. 79). Informed by a critical perspective, it was important for this research, "that different people will interpret or decode documents in various ways which might be different to the producer's or encoder's intentions" (Jupp, p. 80). In this study the following documents were collected, reviewed and analyzed:

- CDLI (2003). *2003 educators reference manual.* Retrieved August 3, 2006, from http://www.cdli.ca/ pdf/2003_educators_ reference_ manual.pdf
- Government of Newfoundland and Labrador (1996). *Experiencing music 2200: A curriculum guide.* St. John's, NL: Queen's Printer.
- Government of Newfoundland and Labrador (1992). *Our children our future: Royal commission of inquiry into the delivery of programs and services in primary, elementary, secondary school.* St. John's, NL: Queen's Printer.
- Government of Newfoundland and Labrador (2000). *Foundation for the province of Newfoundland and Labrador arts education curriculum.* St. John's, NL: Queen's Printer.
- Sparkes, R., & Williams, L. (2000). *Supporting learning: Report of the ministerial panel on educational delivery in the classroom.* St. John's, NL: Queen's printing for Newfoundland and Labrador.

- *Mid-Year and End Year reports 1991-1995, Music Consultant, Department of Education*
- *Press releases from the Department of Education, Provincial Government of Newfoundland and Labrador*

3.4.2.3 Field Notes

Field notes, interviews and documents allowed triangulation of data for this study. In general, field notes are the data recorded by the researcher during interviews or observations in a qualitative study. Field notes are an immediate product of doing work in the field consisting of observations and reflections (Jupp, 2006). Creswell (2008) refers to both descriptive field notes and reflective field notes. "Descriptive field notes record a description of the events, activities, and people. Reflective field notes record personal thoughts that the researchers have that relate to their insights, hunches, or broad ideas or themes that emerge ..." (p. 225). Both types of field notes were created and utilized by the researcher in this study.

Cohen, Manion, and Morrison (2007) state, "field notes can be written both *in situ* and away from the situation" (p. 146). In this study, field notes helped describe and understand the context in which educators worked to transfer *Experiencing Music 2200* to an online delivery format. Field notes were taken in the interviews and work settings, and were expanded upon as soon as possible after the meetings to record issues, ideas, concerns and general reflections. This

documentation helped develop a "tentative running record of ongoing analysis and interpretation" (Cohen, Manion, & Morrison, p. 313). The details contained in the field notes proved invaluable insights for the analysis and interpretations of data collected for this study.

3.4.3 Data Analysis and Interpretation

In essence, analysis of the data from a critical perspective is a process of critique in which nothing can be taken for granted. Critical theorists are less concerned with the manner of data collection than they are with the approach taken at interpreting it. It is their contention that collected data cannot be taken as irrefutable facts or certainties, for they are merely representations of hidden assumptions (Kincheloe, 2002). The mandate for critical educational research, therefore, is to "move beyond understanding and describing in order to provide a systematic critique of the conditions under which particular educational practices occur" (Doyle, 2009, p. 3).

Part of the process of conducting this research study was the construction of an organized, meaningful system that made sense of all that was seen, heard and read (Glesne, 1999). In order to ensure a familiarity with the data and a depth of analysis, data was coded manually, rather than with the assistance of computer coding software. Individually coded data were then clustered and placed in analytic files that were formulated from a combination of themes that emerged from the data and

categories used in the interview schedule. This process of filing, coding, clustering, and theming served as a primary organizational structure of the collected data.

Critical research is concerned with the "constant shuttling back and forth between concepts and data, structure and part, past and present, theory and practice, involving a continual process of re conceptualization" (Harvey, 1990, p. 201). For the purpose of this investigation the following categories of Historicity, Ideology, Hegemony, Discourse, Praxis and Transformation, were used as a basis for critical analysis. Their contextual relationship to this study is as follows:

Historicity is "the human state of being in the world, our place in space and time and the way it shapes us" (Kincheloe 2005, p. 22). It is relevant to this study in regards to the situatedness/historical context of the researcher, the participants, and the course *Experiencing Music 2200* itself. The transference of *Experiencing Music 2200* from face-to-face to online delivery is, in itself, an historical event for the music curriculum of Newfoundland and Labrador, necessitated by our place in space and time. The concept of Historicity allowed the researcher the opportunity to investigate this phenomenon, the roles, perceptions and contributions of research participants, and thereby possibly contributing to ongoing and future developments in curriculum, in particular the transference of curriculum to online delivery formats.

Ideology is defined by Cohen et al. (2007) as "the values and practices emanating from particular dominant groups – is the means by which powerful groups promote and legitimize their particular – sectoral – interests at the expense of disempowered groups" (p. 28). This case study deals specifically with

the process of development of curriculum and how that curriculum is transferred to a new delivery format; the online learning environment. Cohen et al. remind us that it is not possible for all knowledge to be included in curricula; there is a selection process whereby only the worthwhile is included. "The justification for that selection reveals the ideologies and power in decision-making in society and through the curriculum. Curriculum is an ideological selection from a range of possible knowledge" (Cohen, Manion & Morrison, p. 31). When analyzing processes of curriculum development we need to ask "Whose ideologies are dominant?" "Whose interests does this curriculum serve?" "How might the powerful retain their power through this curriculum?" "How is the curriculum perpetuating the societal status quo and how can it promote equality in society" (Cohen, Manion & Morrison, p. 31).

Hegemony is "the process by which dominant groups seek to impose their belief structures on individuals for the purpose of solidifying their power over them. Thus, hegemony seeks to win consent of the governed to their own subjugation without the use of coercion or force." (Kincheloe, 2005, pp. 38-39). According to Gibson (1986) the term hegemony "refers to the ways in which the beliefs of subordinate groups are controlled, shaped, manipulated, indeed taken over, to ensure the status quo, the present relations of subordination and domination" (p. 53). In essence, hegemony occurs when unassumingly the views of dominant groups, classes, and institutions including the government, are adopted by all. Yet, while done in a very well-meaning and subtle way, hegemony is a form of power and control of one group over another. "Hegemony, then, is

that condition where subordinates believe something, or hold something to be true, to be common sense, when in fact that 'common sense' is against their own best interests" (Gibson, p. 53). Ultimately, hegemony "is the struggle for, and the incorporation of, people's consciousness" (Gibson, p. 53). In reality hegemony refers to the manufacturing of consent: this is how it is done. Such hegemony involves the production of ways of thinking and seeing, and as such it is not always easy to recognize because we work within given hegemonies. This subtly is consistent with the views of Michael Apple (1990) who claims hegemony is "an organized assemblage of meanings and practices, the central, effective and dominant system of meanings, values and actions which are lived" (p. 5).

This case study examined hegemony as it is embedded in the hierarchical structures of government, including CDLI, and its influences on educational policies, and curriculum development, design and implementation. It examined also the engagement and decision-making of persons engaged in the hegemonic process, their perceived roles in that process, their positions within the institutional structures and their maintaining or breaking away from the status quo. The study examined the power and significance of such institutional and cultural hegemony.

"*Discourses* [language, communication, both written and oral] shape how we operate in the world as human agents, construct our consciousness, and what we consider true" (Kincheloe, 2005, p. 142). With regard to education, discourse shapes its policies, processes and curriculum development and delivery. For the purposes of this study, both the written discourse of educational documents and

the oral discourse of the participants used to describe their perceptions, roles, and responsibilities and how these shaped the transference of *Experiencing Music 2200* for online delivery, were examined as important components for analysis.

Praxis, as defined by Paulo Freire (1970) throughout his work, is a dialectical movement that consists of action, reflection, followed by reflection upon action and movement to a new action. Kincheloe (2005) defines praxis as "an activity that combines theory and practice, thought and action for emancipatory ends" (p. 39). Thus, critical educational researchers are aware that both reflection and action have a great impact upon knowledge. Consequently, for the purpose of this study, the actions and reflections of the participants as they transferred *Experiencing Music 2200* to an online environment were very influential in shaping and molding the state of the final product. Given that knowledge informs actions and practice, the analysis of the educational documents such as *Supporting Learning* (Sparkes & Williams, 2000) were also very influential in the final product of *Experiencing Music 2200* online.

Transformation exists both in tandem and as product of praxis. As a result, within the critical literature, it is often difficult to find a definition of transformation in the absence of praxis, as the following example by Leistyna, Woodrum and Sherblom (1996) demonstrates. Praxis is "the relationship between - theoretical understanding and the critique of society (historical, ideological, socio-political, and economic influences and structures) an action that seeks to transform individuals and their environment" (p. 342). In essence, the reflection upon past

praxis can bring about transformation, thus resulting in a change in present and future praxis. It is possible that through their involvement in this study, participants' reflections might act as catalysts to change their praxis in the future. This final category of analysis, therefore, guided the research in determining if, and to what degree, praxis and transformation were evident in the process used to transfer *Experiencing Music 2200* from a face-to-face instructional delivery to an online delivery format.

3.5 Limitations of the Research

As in any research study some limitations exist regarding the nature and design of the investigation. Firstly, this particular case study was confined to the perspectives and interpretations of the select group of six participants and the researcher. As well, the researcher's field notes were limited to those meetings and their contexts. The document analysis was limited to those documents the researcher deemed relevant to the investigation. Due to the nature of case study research, the findings of this research project cannot be generalized broadly beyond the boundaries of this individual case.

3.6 Summary

Chapter Three provided a presentation of the theoretical framework, research design, methodology and categories of analysis used in this investigation. The boundaries of the investigation are outlined through the

research questions, methods of data collection, categories for analysis and limitations of the research. Chapter Four presents a synopsis of the data collected from interviews, field notes and related documents.

Chapter 4: Presentation of the Data

When the technology itself grows powerful enough
to make the illusions increasingly realistic...
the necessity for continuing to question reality
grows more acute. (Rheingold 1993, p. 299)

4.1 Introduction

In Chapter Four, the data collected for this research study, *Experiencing Music 2200 online: A critical case study of the curriculum transfer process* is presented. The data gathered from interviews, documents and field notes was organized into structural categories, or, "abstractions derived from the data" (Merriam, 1998, p. 181), as a means to provide the best representation of the results in order to answer the research questions (Merriam, p. 183). After a thorough review of coded and themed participant responses to the interview schedule, field notes and collected documents, the following two broad organizational structural categories emerged from the data: (1) Curriculum Development and Delivery, and (2) *Experiencing Music 2200*. Pertinent sub-categories are utilized as necessary in each of these larger sections.

As noted in Chapter Three, the participants in this case study were employed in a variety of roles directly related to the development and implementation of the curriculum for *Experiencing Music 2200* and the transference of this curriculum to an online format. Since each participant held

unique roles and was responsible for different tasks, it was not feasible, nor was it the mandate of this research project, to ask each individual participant the same questions for the purpose of a comparative analysis. Instead, the interview schedule consisted of a bank of semi-structured and open-ended questions on relevant issues that would allow for an in-depth discussion on, and description of, the process of transferring *Experiencing Music 2200* to an online delivery format.

For clarification and consistency in the presentation and analysis of the data, each of the interview participants has been randomly assigned a number instead of a name (P1, P2, P3, P4, P5, and P6). These participant numbers are used when individual voices are referenced throughout the chapter (see Appendix C for a general title and role of each of these participants).

The Ministerial Panel Report, *Supporting Learning* (Sparkes & Williams, 2000) was the foundation document that provided the historical and contextual information regarding a number of issues pertinent to the research. Contained therein were a number of recommendations that were catalysts to the delivery of *Experiencing Music 2200* via an online format through the Centre for Distance Learning and Innovation (CDLI). The relevant points from this report are included in each structural category throughout this chapter.

4.2 Section1: Curriculum Development and Delivery

4.2.1 Distance Education in Newfoundland and Labrador

It is the mandate of this case study to investigate the processes involved in (1) the development of curriculum and (2) the transferring of that curriculum to an

online delivery format for the high school course *Experiencing Music 2200.* The presentation of the research findings commences in this section with the macro, historical context for both distance education and curriculum development in the province of Newfoundland and Labrador.

Distance education is defined as "any form of teaching and learning in which instructor and students are separated in time and location. In effect, any form of instruction other than that conducted in conventional classroom settings may be considered a form of distance education" (Sparkes & Williams, 2000, p. 57). Advocated in this province "as a means of equalizing educational opportunity, providing wide access to programs and learning resources and responding to varying learning styles and life styles" (p. 57), methods of deploying school curriculum through various mediums of distance education have emanated in Newfoundland and Labrador from the sheer need and the desire for equal opportunity for the education of students. Due to recent advancements in technology, and subsequently, the development of the Centre for Distance Learning and Innovation (CDLI) by the government of Newfoundland and Labrador, distance education formats have progressed from correspondence and Canada Post models to high-speed, online models.

The Ministerial Report, *Supporting Learning* (Sparkes & Williams, 2000) informs us that while Newfoundland and Labrador has had a long history of distance education for post-secondary students through Memorial University, it was in 1988 that distance education was made available to the elementary and secondary level school system, despite the large population of students in rural

and isolated areas. "Early radio programs, referred to as the Canada and Newfoundland [S]chool [B]roadcasts, did exist as far back as the 1950s. However, these programs were considered supplementary to classroom instruction and not utilized as the primary vehicle for course delivery" (Sparkes & Williams, p. 58). In addition, "correspondence [by mail] courses [were]...used in many jurisdictions to provide programs to students in rural or remote areas, or for purposes of adult upgrading.... [However, correspondence courses have] never been a feature of the K-12 system" (Sparkes & Williams, p. 57). Within the K-12 system,

> distance education was first used as a course delivery mechanism in 1988 with the introduction of a course in advanced mathematics using the audio-tele-conference format and network that had been developed at Memorial University. The primary reason for this innovation was to provide access for students in small schools to high school courses that were considered important for graduation and for post-secondary admission but that were difficult to offer in such schools. (Sparkes & Williams, p. 58)

Interviewee P6 provided a general overview of distance education in Newfoundland and Labrador and stated that curriculum delivery, through the original distance education model, was the responsibility of each school district as the demand required. This delivery was done primarily through an asynchronous (not occurring at the same time), correspondence model with very little synchronous (real-time interaction) between student and teacher. While video-conferencing was available, it was limited to post-secondary sites or the tele-

medicine tetra model. In order for students to engage in synchronous instruction, they usually were required to travel to a nearby centre, which, in most cases, was a public library.

As P6 stated,

> there was some video-conferencing available but unfortunately video-conferencing was limited to post-secondary sites, more or less tele-conferencing. There was some video-conferencing capability but it was in very few centres out there, so students would have to travel to those centres. There was no real gain to it because the course that was being delivered didn't really require face-to-face contact with the teachers. If there [was contact], it was only a couple of times a year, if at all.

In relation to secondary school curriculum, it was explained by P6 that the district model offered a limited roster of courses. The focus of distance education was to ensure students in each district had access to provincial public exam courses required for graduation, and in P6's opinion, there was a consensus that math and science needed the most attention.

P6 claimed that currently (2007) all other Canadian provinces are still operating under a school district model for distance education. P6 stated,

> also back in those days, distance education was primarily delivered [on a] district-by-district basis. So districts who had a real demand for distance [education]; designated some of their teachers to teach distance [education].

So they would have designated a science teacher to teach a physics course for example. [It] was not a provincial model.

Under this model, each district would be offering distance courses based on the needs in their districts and, conceivably, could be offering the same courses, but in very different ways.

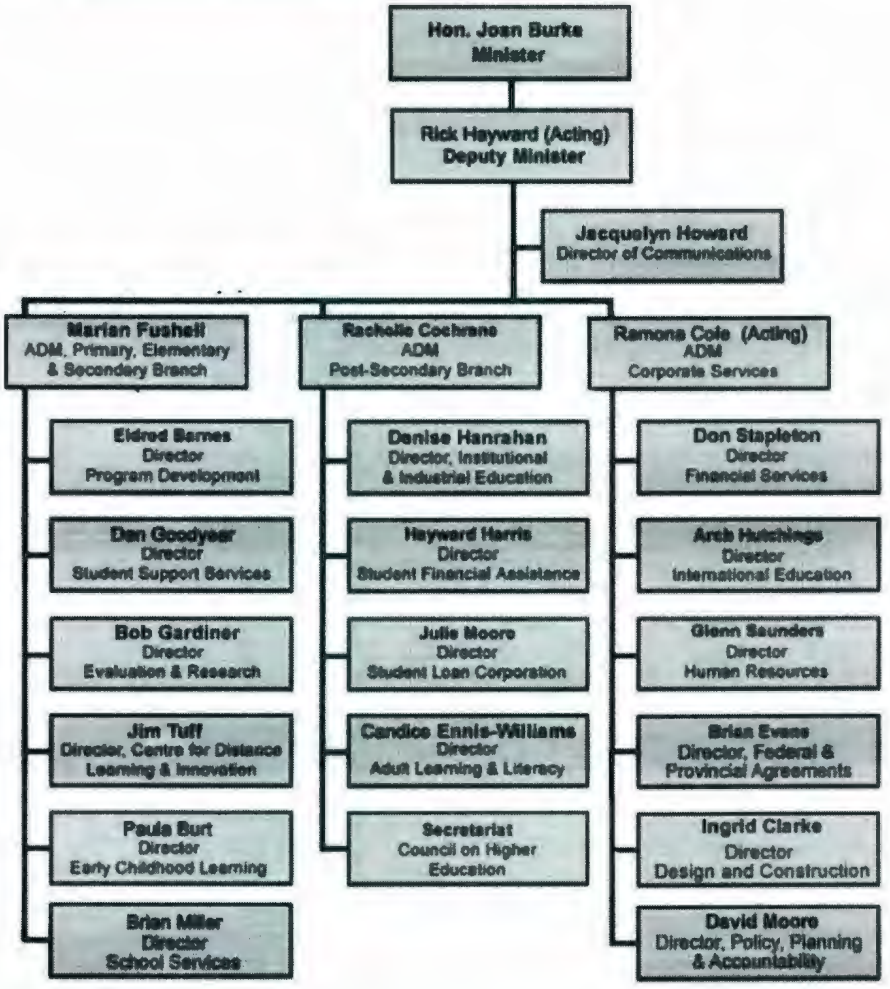
4.2.2 Newfoundland and Labrador Department of Education

The mandate of Newfoundland and Labrador's Department of Education is: "to provide an affordable, high quality education to Newfoundlanders and Labradorians so that they are able to acquire – through lifelong learning – the knowledge, skills and values necessary for personal growth and the development of society" (Government of Newfoundland and Labrador, n.d.b.). Both curriculum development for face-to-face delivery and the 'development of curriculum for online delivery' (CDLI's terminology) fall within the jurisdiction of Newfoundland and Labrador's Department of Education, each, however is contained under different divisions. It is important to this study that there is a contextual understanding of the Department of Education's organizational structure.

As indicated in Figure 1, the infrastructure of the Department of Education is comprised of the following three branches (1) Primary, Elementary, and Secondary branch, (2) Post-Secondary Branch, and (3) the Corporate Services Branch; each branch contains its own subsequent divisions. Housed under the Primary, Elementary, and Secondary Branch are the Divisions of Program

Development and the Centre for Distance Learning and Innovation (CDLI). It is these two divisions that are directly related to the subject matter researched in this case study in that they are responsible for curriculum development and distance education. Field notes taken during and immediately after interviews reinforced the significance of noting these branches as important to this investigation.

Figure 1[1], Programs Division Organizational Structure



[1] Government of Newfoundland and Labrador (n.d.a.). *Department Structure.*

4.2.2.1 Program Development Division

The mandate of the Program Development Division "includes curriculum development, distance education, professional development, acquisition and distribution of learning resources and the administration of federal-provincial agreements related to the Official Languages in Education" (Government of Newfoundland and Labrador, n.d.c).

When asked to describe the responsibilities of the Program Development Division, P1 responded that "we develop programs for school and curriculum for schools and the resources that go to support those curricul[a]. And of course that's a whole process of the implementation and professional development for teachers". P5 responded to the same question by stating that the responsibilities are multifaceted in that while the K-12 curriculum development is a substantial component, the Program Development Division also encompasses the larger function of program delivery. This responsibility entails the implementation of programs as diverse as boat safety and connecting artists with schools and larger initiatives such as Cultural Connections, Skilled Trades and Healthy Schools. It is also a highly collaborative effort, as there are connections with post-secondary and connections with kids in schools across Canada. The activity referenced in field notes reinforced the variety and complexity of the process.

P5 described the vision of the Department of Education:

> In terms of vision…of the department…[it] is the production and the maintenance of high quality curriculum for students in this province so that

> they can become globally competitive graduates and citizens...We strive to have top quality curriculum, K through 12, and the provision of learning resources and supports to teachers and students to allow that program to be implemented and assessed.

Atlantic Provinces Education Foundation (APEF)

In Canada, education remains the jurisdiction of each province however, since 1995 Newfoundland and Labrador has been a member of the larger consortium known as the Atlantic Provinces Education Foundation (APEF), which also includes Prince Edward Island, Nova Scotia and New Brunswick. When asked to provide an historical overview of Newfoundland and Labrador's involvement in APEF, P5 responded that:

> it was basically around 1994-95 that we became involved with APEF. Before that it was just the Maritimes, it was MPEF, (Maritime provinces). When we joined it became APEF, now (2007) it's CAMET...which stands for the Council of Atlantic Ministers of Education and Training...In terms of curriculum, it was agreed back in the 1990s that we would provide four foundation descriptions of the subjects English Language Arts, Mathematics, Science and Social Studies, and that we would, in a collaborative way, develop curriculum in those four areas, as well as some French first language work.

Guided by the Essential Graduation Learnings (EGLs) and research into best practice within each discipline, APEF curriculum committee members first developed a framework document outlining the outcomes from K-12 by grade level. They then developed the accompanying curriculum guides and teacher resource materials and later followed with the development of strategies for assessment.

An historical review of the Department of Education's involvement in APEF is also provided in the Ministerial Panel Report, *Supporting Learning:*

> In 1995 Newfoundland and Labrador became a partner of the Atlantic Provinces Education Foundation (APEF). Under the APEF, a regional initiative was established to cooperatively develop, implement and assess a common curriculum for the K-12 school system in the Atlantic provinces. The provinces, through the APEF, have developed Essential Graduation Learnings, which serve as a foundation to guide and support the development of all school curricula. Curriculum and assessment tools have been developed in several key areas and work is continuing. (Sparkes & Williams, 2000, p. 13)

Essential Graduation Learnings (EGLs)

Essential Graduation Learnings (EGLs) are statements describing the basic knowledge, skills and attitudes expected of all students who graduate from high school. Achievement of the EGLs prepares students to continue to learn throughout their lives. Expectations are not in terms of individual school subjects

but in terms of knowledge, skills and attitudes developed throughout the curriculum. Students need to make connections and develop abilities across subject boundaries to meet the shifting and on-going demands of life, work, and study, today and in the future. EGLs are cross-curricular, and the curriculum of all subject areas is focused to enable students to achieve the EGLs and they serve as a framework for the curriculum development process. The EGLs guiding the development of the APEF curriculum are Aesthetic Expression, Citizenship, Communication, Personal Development, Problem Solving, and Technological Competence. Since provinces were not confined to only these six EGLs, Newfoundland and Labrador added a seventh, Spiritual and Moral Development. A description of each of the EGLs from the Arts Education Foundation Document (Government of Newfoundland and Labrador, 2000) is as follows:

- **Aesthetic Expression** – Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts. (p. 7)
- **Citizenship** – Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context. (p. 7)
- **Communication** – Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. (p. 8)

- **Personal Development** - Graduates will be able to learn and to pursue an active, healthy lifestyle. (p. 8)
- **Problem Solving** - Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts. (p. 9)
- **Technological Competence** – Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems. (p. 9)
- **Spiritual and Moral Development** – [For the province of Newfoundland and Labrador only] Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct. (p. 10)

The EGLs are the guiding principles for the development and implementation of curriculum in Atlantic Canada generally, and Newfoundland and Labrador specifically. Curriculum planners and developers strive to create curriculum, in all subject areas, which will provide the learning opportunities to meet these goals. The next section is a description of the process utilized by curriculum committees to develop curriculum.

Process of Curriculum Development

As stated in the Ministerial Panel report, *Supporting Learning* (Sparkes & Williams, 2000),

> The task of curriculum development is to make decisions about the knowledge, skills and attitudes to be learned in school and to develop resources that will enable learning to take place....Primarily, the school curriculum is designed to serve the specific needs and interests of learners....Newfoundland and Labrador...also places considerable reliance on its education system to deliver the knowledge and skill bases for its development as a society. (p. 13)

When asked to describe the curriculum development process, P5 stated, "we've had a subject-based curriculum since before we entered Confederation". P5 continued by saying the current function of the curriculum development process is to "[bring] our curriculum in line with an outcomes-oriented approach to curriculum delivery and [bring] some greater standardization to what was going on in those moment by moment interactions in the classroom and the frame that lay behind that".

P5 stated, it needs to be recognized that both the timelines and the nature of the curriculum development process depend "upon the subject area and...the task at hand". P5 identified three curriculum tasks (1) curriculum renewal – the updating of the curriculum where you "take a look at what [is] there and what [is] the best of the curriculum," (2) creating of a curriculum – which involves a "new series of courses...start[ing] from ground zero" or, a "huge change in the whole approach to teaching and learning". This is based on a new theoretical shift in the approach to teaching and learning which also includes the development of new

courses and curriculum outcomes. The third curricular task is (3) resourcing – maintaining the same course and curriculum with an influx of new learning resources. P5's claim is that each of these curricular tasks requires a different timeline and is carried out in different ways. Reflective field notes reinforce that these three curricular tasks do indeed require different efforts and timelines.

P5 stated that although it is not public knowledge, curriculum renewal is based generally on a ten-year cycle/reflective plan. It does not take into account external forces, such as governmental initiatives, financial constraints or surpluses, or public outcry that may impact upon curriculum. However, within this larger ten-year cycle exists a flexible three-year strategic plan that is based on strengths, needs and funding. This pattern of curricular development is consistent with the first recommendation of the Ministerial Panel Report, *Supporting Learning* (Sparkes & Williams, 2000) which states "that the Department of Education continue to cooperate in the Atlantic Provinces Education Foundation (APEF) curriculum initiatives and that a three-year curriculum development and assessment plan be developed" (p. 14).

It was noted by P5 that this time frame does, however, present challenges to curriculum developers. According to P5

> the regular redevelopment [renewal] cycle is usually around a decade. That's no longer cutting it for us because you look at the massive change and how information is doubling, the rate of how change is taking place, that really a 10 year-old curriculum is a fairly dated curriculum, in some areas at least.

This statement confirms "a central challenge for curriculum developers and educators is that knowledge and information are growing rapidly and becoming increasingly accessible and international in scope.... A curriculum that is current and well-developed is essential in such an environment" (Sparkes & Williams, 2000, p. 13).

It also was acknowledged by P5 that in some instances, as with the current intermediate music curriculum and former physical education curriculum, total redevelopment and renewal has taken as long as twenty years, while smaller "pockets of development" have occurred in those areas during that time. Reflective field notes indicate that a number of courses fit this description. The claim made by P5 in relation to both the multi-year plan and the concern for the rate of change of curriculum and how the pace is meeting the needs of student learning are consistent with the second recommendation of the Ministerial Panel Report, *Supporting Learning* (Sparkes & Williams, 2000), which states,

> that the Department of Education, in collaboration with school boards, develop a shared vision for the implementation and assessment of curriculum; that this vision be formalized in a multi-year plan and that the Department of Education manage the pace of curriculum change to ensure a steady incremental approach to revision. (p. 15)

According to a number of participants, the first stage of curriculum development is needs assessment. P1 stated "you always look at the needs in the system in terms of student needs and learning needs". P5 also said the first stage

of the development process involves a review of the "strengths and weaknesses with respect to the current curriculum, then you do your research to find out what are the best practices and what are the best examples of good curriculum as described in other jurisdictions."

The next stage of curriculum development entails the formation of a working group. Two participants claimed that at this stage, Department of Education program development specialists are provided with Ministerial leave to form a working group/committee. These working groups are generally comprised of practicing teachers, a district program coordinator/specialist, and representation from Memorial University. When describing how a working group was formed, P5 noted,

> part of our philosophical base, [is] that we engage teachers who are engaged in the delivery of curriculum in giving us their best advice and their best work through the process of redevelopment...We proceed through a process of delineating and building curriculum from the perspective of specific curriculum outcomes.

Following the format of the four-[column] spread; (this includes learning outcomes, teaching strategies, assessment, and learning resources) "we engage in a process then, of developing a curriculum guide, a guide for teachers that has grade level outcomes" P5. Then,

> we engage a working group in the development or the selection of learning resources that have potential to assist students and teachers. From there we

move to finding out if we are on the right track, if we have some of it, most if it, all of it right, through a pilot process. (P5)

Reflective field notes list a number of professionals from the field who had been involved in such a process.

The curriculum development process continues with a course pilot carried out in a number of schools across the province. P5 explained that these pilots take place "in a cross-section of situations that speak to our demographics and speak to our geographical situation, speak to our current education system." It is through the pilot that field-testing of the developed curriculum takes place. Teachers engaged in the pilot process inform the Department of Education how the curriculum fits their classroom settings and meets the learning needs of their students. This information is used to inform the curriculum committee so that changes/alterations can be made before the curriculum is implemented throughout the province. P5 continued with this explanation of the pilot process:

> We have an obligation in this province, morally, legally and otherwise, to put our very best foot forward with the curriculum that we offer students regardless of where they live or attend school. Thus the need for a pilot, the need for a good pilot, that speaks to the various situations. That usually goes on for a minimum of one year, sometimes two or more years, until we feel comfortable that what we're learning from the pilot is guiding us toward a product called renewed curriculum or a new curriculum that is actually workable and achievable in the school system, thus, the pilot process. The

pilot process speaks to the guide itself and the outcomes, the time issues, the resources and any other issues that may accrue.

The Ministerial Panel Report, *Supporting Learning* (Sparkes & Williams, 2000) made reference to the importance of pilots in the curriculum development process and as a result made the following recommendations:

> Recommendation 4 – that the practice of piloting programs, course textbooks and other learning resources be extended to include one or more schools in each [school] district.
>
> Recommendation 7 – that, when new curricula are initiated, appropriate materials be piloted, teacher in-serviced and materials made available to teachers for preview prior to introduction into the classroom. (p. 15)

4.2.2.2 Centre for Distance Learning and Innovation (CDLI) Division

The Centre for Distance Learning and Innovation (CDLI), a division of the Department of Education, was created in 2000 in response to Recommendation 58 as outlined in the Ministerial Panel Report, *Supporting Learning* (Sparkes & Williams, 2000). It states, "that the province embark on a program to substantially increase the scope of distance education offerings in the schools through the establishment of a 'Centre for Distance Learning and Innovation'" (p. 64). Using innovative technologies to assist with the delivery of Newfoundland and Labrador's high school curriculum, the mandate for the CDLI Division is to:

- increase learning opportunities and career options for students; particularly those in small and isolated schools
- develop and deliver E-Learning programs and services for students and teachers, and in particular will
    - develop and deliver courses for senior high school students;
    - develop and deliver professional development programs for primary, elementary, and secondary teachers;
- provide programs and services for other adult learners using the Internet; and
- develop and export educational products and services. (CDLI, 2003)

P6 provides an historical description of CDLI's establishment:

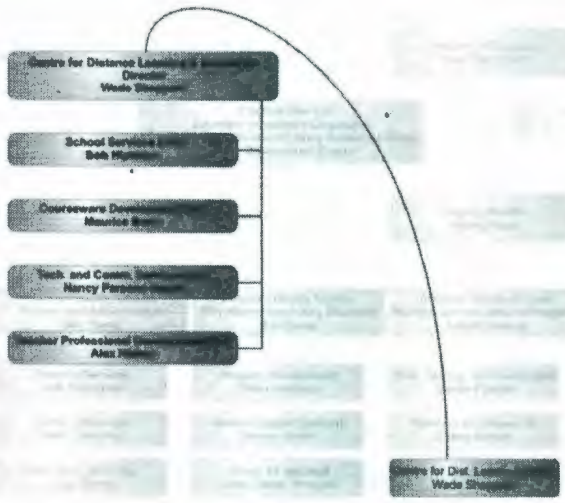
> [CDLI was] born as a result of the Sparkes/Williams Report of 2000, *Supporting Learning*...[which recommended] targeting distance education delivery to rural Newfoundland [and Labrador]. There was a real need demonstrated from that Commission. There were deficits in rural [areas] in terms of small schools to either attract qualified teachers or to deliver certain courses.
>
> The Sparkes/Williams Report looked at using contemporary technologies to deliver education to rural Newfoundland [and Labrador], using the Internet technologies that were emerging at the time, [these] have really come a long way since 2000-2001. That's where [CDLI was] born...to...deliver equitable programming to rural, remote and isolated Newfoundland. The online teacher professional development was another

> model added to that because [there] was a real need to keep teachers in the loop who are probably removed physically from the hub of learning or major centres. We spear head video-conferencing technology in the province. We make decisions about computer purchasing and assist districts…to some level. Right now we are overseeing the development of a provincial K-12 technology integration plan that would encompass all areas of technology and delivery in the province.

Field notes indicated the importance of the Sparkes & Williams (2000) report in regard to the development of CDLI and the variety of responsibilities of CDLI.

CDLI operates under a decentralized model in which employees (e.g., teachers, technicians and administrators) are situated throughout the province. Figure 2 provides a breakdown of the CDLI division and shows the divisional structure within the Department of Education. It is through the use of innovative technology that CDLI carries out its mandate of delivering equitable programming to rural, remote and isolated areas of Newfoundland and Labrador and provides professional development for those teachers in need and away from professional development resources.

Figure 2[2], CDLI Division Organizational Structure



P6 provided a detailed description of CDLI's organizational structure:

CDLI is a division within the primary, elementary, secondary branch…at the Department [of Education]…even though [CDLI is] called a centre, [it utilizes] a decentralized model…[that means there are] a couple of senior staff working across the province, some at [Memorial University of Newfoundland], some in Gander, and one over in Stephenville…[There are] thirty teachers this year (2007) [throughout the province and] a guidance counselor, who teach in…most of the course groups/course areas... [CDLI consists of] three components. One component delivers distance education

[2]CDLI, (2003). *2003 Educators Manual*, p. 3.

> to secondary [level, a] second component delivers online teaching professional development…[working] with the virtual teacher centre, [which] we partly fund. [Thirdly] we also oversee K-12 technology integration…assisting schools, teachers, students, districts, with employing technology to better deliver curriculum and help student achievement.

CDLI and Distance Education

As stated in *Supporting learning* (Sparkes & Williams, 2000), it is the intention of the government of Newfoundland and Labrador that the "province must remain a leader in the development and use of distance education as technology shifts towards a computer and Internet-based approach" (p. 64). Striving and maintaining excellence in the distance education domain is not without its challenges and concerns in all aspects of operation. CDLI is able to effectively and efficiently deliver its programming to rural students throughout the province due to an organized infrastructure that incorporates an extensive amount of collaboration as the members of each component bring "their collective experience to a continuing discussion within CDLI on how to improve quality of service, improve the human and technological resources available to their clients, and increase the scope of programs" (CDLI, 2003, p. 5).

At the core of this organizational design is "a centrally administered development unit and a group of specialist teachers in the subjects to be offered under the distance program" (Sparkes & Williams p. 64). Descriptive field notes indicate that the offices of CDLI were organized like a 'hidden mini city' behind a

main corridor in the Faculty of Education Building at Memorial University. The offices of those working online appeared crowded and contained a great deal of computer equipment. There was space available for collaboration. The atmosphere appeared to be very positive and friendly.

Recommendation 59 of the Ministerial Panel Report *Supporting Learning* (Sparkes & Williams, 2000) refers to electronic, or E-Teachers and the roles they will play while employed for distance education through CDLI, both online and at the local school setting. It states,

> that the Centre for Distance Learning and Innovation consist of a number of teachers, who may be termed Electronic or E-Teachers, with primary responsibility for course delivery and evaluation and that, at the school level, teachers be assigned from the regular school allocation as mediating teachers to ensure appropriate interaction between students and E-Teachers. (p. 65)

CDLI's operating model is comprised of the following five functional units, "(1) the administrative office; (2) the school services unit [SSU]; (3) the courseware development unit [CDU]; (4) the technical and communications services unit; and (5) the teacher professional development unit" (CDLI, 2003, p. 2). It is both the SSU and the CDU that are directly related to this investigation and will therefore be described in detail.

The SSU is responsible for "the implementation and coordination of E-Learning programs, services, and supports (i.e., school mediating teams, student

E-Tutors) at the school level" (CDLI, 2003, p. 2). This begins with a mediating team, or M-Team comprised of four levels of support. Beginning with leadership, this component of the M-Team is usually led by the participating school's principal. P4 claimed that this person ensures there are "official lines of communication between CDLI and the student." In each school the leader would ensure that the computers are in a safe location, and students have access during their scheduled class time and are on the proper educational plan to successfully meet the high school graduation requirements.

The second responsibility of the M-Team is coaching. Given that most CDLI courses include, at the very least, forty percent of asynchronous instruction, P4 claimed that during times of independent learning the students are still responsible for completing their work. As a result, "someone has to make sure that they are in fact doing it. So that would be supervision on a daily basis. In other words...we don't want students shoved off in a room by themselves outside of adult supervision." (P4). This supervisor is an on-site teacher, possibly in a multi-age or multi-grade situation who has been assigned the duty of ensuring that online students stay on task. P4 elaborated on this by saying "we don't expect that person to do any direct teaching or any intervention." While some teachers may choose to intervene, that is beyond the expectation of their required responsibility to CDLI.

The third responsibility of the M-Team is peer support. In this instance students with online experience are chosen to be mentors to younger students taking distance education courses. Informally this is achieved by ensuring that all

students taking online courses do so in the same classroom. While individual students may be taking different courses or be at different grade levels, they work in the same proximity, so if the need arises, they can assist each other. Formally, CDLI participates in the Tutoring for Tuition Program and Tutoring Work Experience Program (TWEP). In the first instance, students are trained to provide some technical assistance. P4 explained, "if anything goes wrong, they are able to troubleshoot it." Other responsibilities for these paid students include presentations to grade nine students preparing them for the online learning environment in high school and also tutoring distance students throughout the year.

P4 stated that the TWEP program is a new university-based initiative in which students from third, fourth and fifth year university work from the end of the university winter semester until the end of the public school year (approximately April until June) and take part in the online component of public exam courses to assist students who are having difficulty.

The final component of the M-Team is technical support. While all members of the M-Team are trained in basic technical support, CDLI has its own technical team and employs tech support from districts throughout the province. P4 explained "we shy away from teachers doing the [technical] support because teachers already have enough to do...[so] when we do M-Team training we do train the members of the M-Team, we give them technical training."

The second component of CDLI's organizational structure directly related to this research is the Courseware Development Unit (CDU). The responsibilities of the CDU include:

> • the design and development of Web-based courses using appropriate content and technical expertise, computer hardware and software; and
>
> • the maintenance of all web-based courses to ensure that the content reflects changes in the authorized curriculum on an annual basis. (CDLI, 2003, p. 4)

It is the responsibility of the CDU to take existing provincial curriculum intended for conventional face-to-face learning environments and meet the curriculum outcomes in the best possible way in an online learning environment. The CDU achieves this goal by contracting or seconding teacher curriculum/content experts to work with an instructional designer for course development. To ensure the highest possible standard of programming, the *2003 Educators Reference Manual* (CDLI, 2003) states the CDU "liaises closely and regularly with the Program Development Division of the Department of Education" (p. 4) while curriculum is being transferred. In order to effectively carry out the task of transferring curriculum to the online learning environment, the CDU follows the following standard protocols for web-based courses. It states, all web-based courses:

> • are based on curriculum outcomes and referenced to authorized learning resources;

- link curriculum outcomes and authorized learning resources for students in a similar way as regular classroom instruction; and
- focus the content on instructional strategies. (CDLI, p. 4)

According to the Ministerial Panel Report, *Supporting Learning* (Sparkes & Williams, 2000), it was proposed that CDLI be established through a phased approach. This approach would allow appropriate time for the centre's development and also a smooth transition to a new format for existing distance education courses. The phased approach as recommended by the Ministerial Panel Report, *Supporting Learning*, is as follows:

1. In the first phase, the Centre for Distance Learning and Innovation would be established, with emphasis on ensuring all high schools, no matter how small, can offer the essential program outlined in this report. Planning would also begin for the integration of distance education services.
2. The second phase would involve the development of supplementary resources for teachers at the primary and elementary levels in program areas such as art, French and music and an in-service program for teachers that would include activities related to implementing new programs.
3. The third phase would overlap with the other phases and would involve the integration of all distance activity in the province, incorporating long-term program development and delivery, research and development,

technology transfer and other activities, with a view to eliminating duplication of infrastructure, expertise and services and ensuring that students in all schools will be able to access distance education opportunities. (Sparkes & Williams, p. 65)

Within Figure 3, are contained specific details for Phase 1 implementation of CDLI. It is evident from this table that both art and music courses were intended to be included in the roster of course offerings through CDLI from the initial stages of development.

Figure 3[3], CDLI Implementation, Phase 1

Table 6.8.1: Phase I Implementation

Activity	Time	Comments
Determine courses to be developed		Suggest initial suite of 30 credits; 18 courses. 2 art, 2 music, 4 technology, 6 math, 4 chemistry, 4 physics, 4 French, 2 general science, 2 others.
Establish Centre for Distance Learning and Innovation and recruit director	May 2000	Director employed by department.
Course development	June-December 2000	Development teachers employed full time summer 2000, part time over next school year. 2 instructional designers, 1 manager required.
Establish communications system		Integrate with STEM-Net. Discontinue teleconference system.
Hire E-teachers	July 2001	Training, summer 2001; courses start, September 2001. Estimated 30-35 FTE E-teachers required to deliver approximately 20,000 credit enrolments.
In-service for school-based teachers	July 2001	Initial one-day meeting; further activities through Web.
Initial course offerings	September 2001	Note that no pilot phase is proposed. Sufficient experience exists locally and elsewhere to justify start. A conservative approach would see pilot project in September 2000, with reformatting of some existing distance courses.
Monitoring and evaluation	September 2001 to June 2002	

[3]Sparkes & Williams, (2000). *Supporting Learning*, p. 73.

P6 stated that the initial ten courses developed by CDLI were public exam courses, as the main intent at the time was to prepare students for entrance into post-secondary institutions. Once these courses were established, the next level of course development included an additional eight courses that were pre-requisites for three-thousand-level graduation requirement courses. Subsequent online course development was based on the needs of the students and the particular system used in advanced courses, as many teachers feel uncomfortable teaching these higher-level courses. Once these aforementioned courses were established, fine arts courses were added to the online teaching roster at CDLI. P6 continued by saying that basic level high school courses are not currently offered through CDLI, as teachers in the field are available and would feel comfortable teaching those.

4.3 Section 2: *Experiencing Music 2200*

4.3.1 Historical Overview

Experiencing Music 2200, which falls within the category of fine arts curricula, is the secondary course at the centre of this thesis investigation. In order to provide a description of the complete process used to prepare this course for online delivery, the researcher felt it was necessary to start from the original development of the course, as it was prepared for the conventional face-to-face teaching environment. Hence, this next section presents the data outlining the procedures utilized by the Newfoundland and Labrador Department of Education in the development of its general provincial curriculum. The data from documents,

interviews and field notes concerning the specific development of *Experiencing Music 2200* will be presented in the subsequent section.

The following unpublished document from the Department of Education provides an historical description of Newfoundland and Labrador's senior high music courses prior to the development of *Experiencing Music 2200.*

> The Reorganization of the Senior High School in the early 1980s launched significant changes in the music curriculum at the secondary level. The single two-year music course previously offered in Grades 10 and 11 of the earlier matriculation program combined music theory and history with performance. Ideally this course represented the natural blend of theory, history and performance; however, in reality, it was generally delivered as an academic course with little or no performance component. This was largely due to the fact that the theory and history components were the only aspects of the course suitable to be evaluated in the traditional mode of public examinations. Consequently, the performance component varied considerably across the province.
>
> At the time courses were being proposed for the Reorganization of the Senior High School, the Department of Education was without a Music Consultant. The Music Council of the Newfoundland Teachers' Association submitted a proposal to the Department suggesting the following slate of courses. This proposal expanded the music program by adding performance courses as well as a general music course to the existing theory/history course.

Music 1200, Music Theory 2100, 3100, Music History 2101, 3101, Instrumental Performance 1104, 2104, 3104, Choral Performance 1103, 2103, 3103.

During the school year 1981-82, the Course Description[s] were refined by teacher committees and authorized by the Department. These Course Descriptions have not been revised since that date....In 1987-88 a needs assessment of the senior high music courses was done and a proposal for restructuring and redesigning the music curriculum was approved by the Curriculum Advisory Committee in 1990. (K. Adams, personal communication, 1992)

The development of *Experiencing Music 2200* began following many developments in the restructuring of the senior high school curriculum. Up until that time the accredited high school music courses were primarily performance and academic-based and were therefore taken usually by students with a strong musical background intended on pursuing further study in post-secondary music. Some participants held varied perceptions of the original high school music curriculum. According to P1:

when we looked at the old program we felt that we needed a complete revision because the program was basically geared toward students who were involved in performance, and often going on to study it, which was a very small percentage...We had this huge segment of the high school

population who didn't want to play in a band or sing in the choir, but they really enjoyed music. All kids listen to music.

P1 later stated,

> we needed a generalized course where students could learn about different styles of music without having to learn to be literate or perform on an instrument or whatever. They could have a broad experience and also acquire some understanding of what influences and affects music, social, historical, cultural, economic[al], all those kind[s] of things, and all the different styles of music, world music and so on...[We needed a course that would] allow for some performance, but it would be more of a participatory nature.

In the Panel Discussion "The Future of Music Education in Newfoundland and Labrador" held at the N.T.A.'s, (now the NLTA) Music Council Biennial Conference in October 1993, a "Status of Present Music Education Curriculum" (K. Adams, personal communication, October 1993) was presented. The report from the Department of Education included the following information regarding the senior music program and the status of *Experiencing Music 2200*, specifically. It should be noted that at this time the course number for *Experiencing Music* was 2100, instead of 2200. Field notes indicate that the second digit denotes the number of credits allocated to the course. *Experiencing Music* originally was created and piloted as a one-credit course at that time. The following personal

communication gives reference to the original course number and pilot for the course.

> Senior High Music Education courses are in the process of being restructured and revised....*Experiencing Music 2100* will be piloted next year [1994]. This is a general music course intended to attract a wider audience of students who are interested in looking at a broad range of musical styles and musical contexts. (K. Adams, personal communication, The Future of Music Education, 1993)

It is important to note the development of *Experiencing Music 2200* (and its precursor *Experiencing Music 2100*) occurred prior to Newfoundland and Labrador's joining with the Maritime Provinces (New Brunswick, Nova Scotia, and Prince Edward Island) to form APEF. It was observed from the research findings that while the curriculum document for *Experiencing Music 2200* does not follow the typical APEF format, the course itself does adhere to many APEF specifications. P1 said, "but *Experiencing Music*, when that was done we had learning outcomes [which] weren't based on the APEF, so it's not done in the format that it would be done in [now]." The curriculum guide for *Experiencing Music 2200* contains the following elements of APEF curriculum documents:

> The Essential Graduation Learnings (EGLs), the General Curriculum Outcomes (GCOs) for Music Education K-12, and the Specific Curriculum Outcomes (SCOs) for *Experiencing Music 2200.* (Government of Newfoundland and Labrador, 1996, p. 4)

The next section provides a detailed description of the philosophical underpinnings and content of the course as presented in the data.

4.3.2 *Experiencing Music 2200* Course Description

As an experiential music course without any pre-requisite, the outcomes of *Experiencing Music 2200* were intended to be met through student participation in performing, listening and creating activities. The goal was to provide students with a broad range of musical experiences so students would understand that music is influenced by social, historical, cultural, and economic contexts. Students would be made aware of world music and the function of music in other cultures. The essence of *Experiencing Music 2200* - a statement of purpose, general description of the course and specific curriculum outcomes - found in the curriculum guide for *Experiencing Music 2200,* is as follows:

> In *Experiencing Music 2200* students are encouraged to explore relationships with other human beings through music. In so doing, they come to understand themselves as active participants in music and culture-in-the-making. Because some people come to know and express themselves through the arts, *Experiencing Music 2200* cultivates and strengthens these important potentials and needs.
>
> Schools have an obligation to help each student develop to his or her potential. The development of musical potential, along with linguistic,

physical, and others, is one of the basic tenets of education and exists in every individual. *Experiencing Music 2200* has the unique opportunity to address individual needs and interests regardless of one's previous musical experience. This course can heighten one's sensitivity, level of appreciation, and expand musical and cultural horizons.

The purpose of *Experiencing Music 2200* is to provide a creative and innovative approach to understanding music through performing, creating, and listening. Each individual will perform at different levels as he/she progresses through the course; this is to be expected. The critical issue is not the level of performance but rather the fact that students actively participate in the experiencing of music and music-making. (Government of Newfoundland and Labrador, 1996, p. 3)

The curriculum guide for *Experiencing Music 2200*, states that the intent of the course is that students would be active participants in both the experiencing and the making of music and these experiences would be exemplified through their relationships with their peers. The following description highlights the experiential nature of the course:

Experiencing Music 2200 is a two-credit course without pre-requisites open to all students at any level. It contains content not available in other high school music courses. *Experiencing Music 2200* is designed to explore a variety of musical styles, including jazz, rock, classical, country, pop, and folk. Students are encouraged to experience music in as many ways as are

possible through each of the modes of musical activity, i.e., performing, creating, and listening. It is a practical study of music in which active involvement with various aspects of music is encouraged. "[The] Experiencing [of] music" is the key to the delivery of this course. (Government of Newfoundland and Labrador, 1996, p. 1)

The goal and Specific Course Outcomes for *Experiencing Music 2200* are as follows:

The overall goal of *Experiencing Music 2200* is the development of a personal appreciation of music. In the process of formulating this personal understanding, students will be encouraged and guided to articulate their perception of music as art. Ultimately, the student will develop a personal identity through experiencing music. Specific curriculum outcomes define what students are expected to know and demonstrate in *Experiencing Music 2200.* These statements explain and illustrate what the senior high level outcomes mean for *Experiencing Music 2200.*

In *Experiencing Music 2200* students will:

1. participate in musical activities in the classroom setting, i.e., performing, listening, and creating.
2. develop a *practical* understanding of the elements of music.
3. discover and recognize the factors that shape and contribute to the production of various styles of music.
4. analyze music within the context of human experience.

5. develop analytical listening skills.
6. analyze the relationship of music and culture so that students understand their participation in the production of their own culture.
7. demonstrate an understanding of the factors that influence and have influenced the music of Newfoundland and Labrador.
8. create music through mediums appropriate to individual interests and levels of ability.
9. use and examine technology in the development, performance, and production of music.
10. recognize the relationships that exist between music and other art forms.
11. analyze music within the context of economic, historical, political, religious, affective, and social ideals.
12. develop an understanding of the potential of music. (Government of Newfoundland and Labrador, 1996, p. 17)

P2 remarked that the design of *Experiencing Music 2200* allowed for the utilization of both student and teacher capital and the inclusion of community events. Such flexible programming within the course allowed for great excitement. P2 said this "was what was really exciting about the course. You can do what your strengths are, what your kids' strengths are, and things happen throughout the years – there's something big happening in your town, you should make it fit that."

Course Content

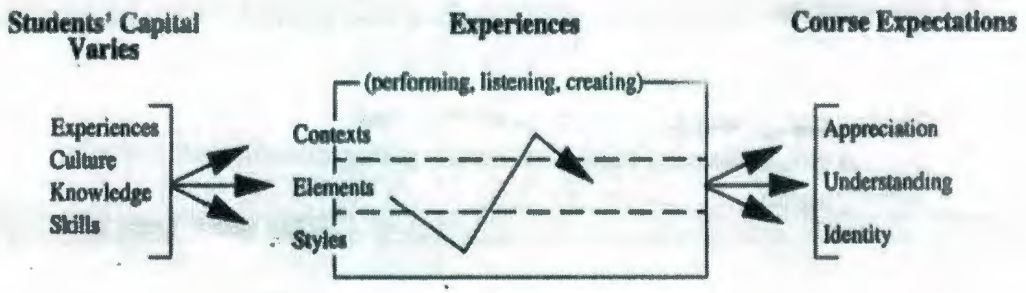
The course content for *Experiencing Music 2200* is drawn from three main areas: the contexts of music, the elements of music, and the styles of music. Designed to be taught through an integrated approach to instruction, "the learning about musical elements and styles should be drawn from each of the modes of musical activity toward the understanding of music in a broad context." (Government of Newfoundland and Labrador, 1996, p. 18) Figure 4 provides a visual representation of the integrated approach intended for the three required content areas and how they should relate to student experiences in music.

Figure 4[4], Experiencing Music 2200, Integrated Content Areas

[4] Government of Newfoundland and Labrador, (1996). *Experiencing Music 2200 Curriculum Guide,* p. 19.

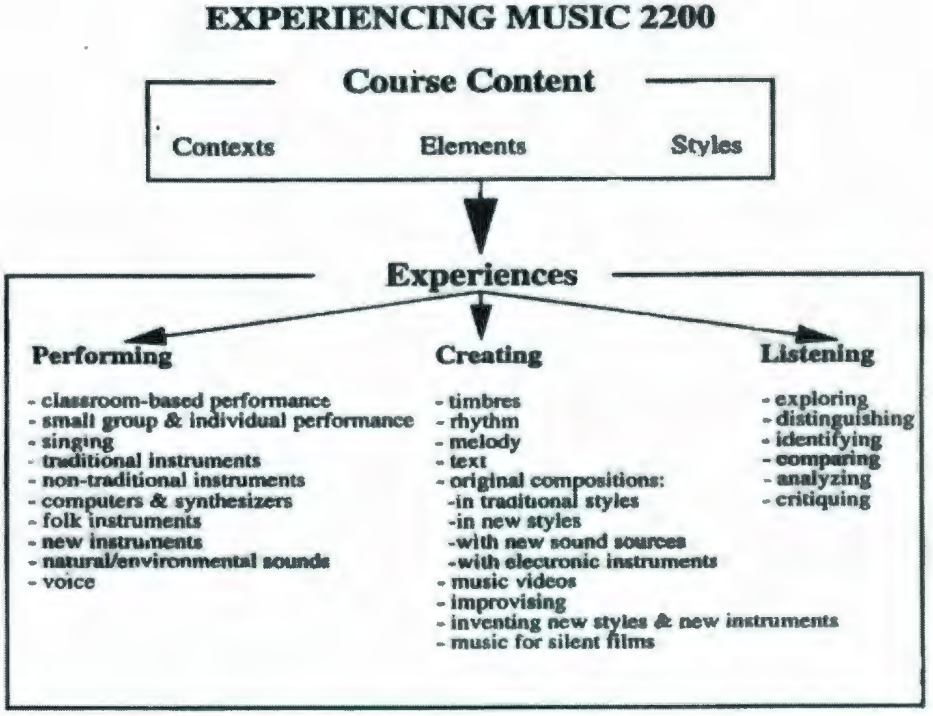
According to P2, the course content for *Experiencing Music 2200* includes topics such as the elements of music, musical styles, the instruments of the orchestra, and the music of Newfoundland and Labrador. Activities are resource dependent and allow the teacher to build upon the diversity of the students in the class. There is room for a high level of creativity and many other disciplines can be incorporated, especially other areas of fine arts, such as drama. P2 said that singing was an important component of the course in his/her school while P1 felt that students required a high level of listening skills to be successful in the course. P1, P2 and P3 each placed an emphasis on the importance of the experiential aspects that participating students would have in the course. Figure 5 and Figure 6, extracted from the course curriculum guide provide a visual representation of the experiential nature of the course.

Figure 5[5], *Experiencing Music 2200*, Relationship of Content and Experiences



[5] Government of Newfoundland and Labrador, (1996). *Experiencing Music 2200 Curriculum Guide*, p. 22.

Figure 6[6], *Experiencing Music 2200*, Musical Activities for Learning



When asked to describe the course content and what s/he enjoyed most about teaching *Experiencing Music 2200*, P2 responded

> The elements of music…[were] very important [and] different styles of music [like] opera and jazz, musical theatre, classical piano, [and the] instruments

[6] Government of Newfoundland and Labrador, (1996). *Experiencing Music 2200 Curriculum Guide*, p. 23.

> of the orchestra. It was really important that [the students] have a language they could use when we were discussing things…Traditional Newfoundland music was really important. The biggest thing that I taught in the whole course was probably respect. That was always the angle I took it from, it's about respect, it's about tolerance, it's about empathy. It was to go from the familiar to the unfamiliar, take from our culture and spread out to other cultures…it was about the students themselves. The group was so diverse within my class setting that I wanted the kids to respect each other's likes and dislikes. If they liked and disliked, that was okay, but they had to be able to say why, they had to qualify that.

The next section is a description of the process taken to create that curriculum by Newfoundland and Labrador's Department of Education Programs Division.

4.3.3 *Experiencing Music 2200* Process of Curriculum Development

4.3.3.1 The Working Group and Needs Assessment

The first task in developing the curriculum for *Experiencing Music 2200* was the formation of a planning committee/working group. These selected individuals began by first assessing the needs of the system, researching curriculum from other jurisdictions (national and international), surveying students and surveying teachers. It was recognized that even though there was great interest in high school music throughout the province, a music specialist in every school was not

always available, especially in small and rural schools. There was also concern that music courses offered in high schools at the time were elitist in nature, meaning that they were based on the assumption that students in high school music courses had an extensive knowledge or musical experiences from junior high school. At the time an entry-level music course was not available in high school and existing courses were meeting the needs of the small percentage of high school students who intended to continue music studies at post-secondary institutions. When asked to provide a description of the curriculum development working group, P1 responded,

> usually you would have a representative committee and it would be the stakeholders, it would be university representation, district representation, teachers – you want to have good experienced teachers who are out in the field....Not everybody is cut out to be in a working group. You have to have people who are going to do their work, who can work with other people, who can dialogue and debate and disagree without getting their backs up and these kinds of things. But generally you would try to have a representative type of group, and sometimes there are restrictions that are put on, in certain times over the years there might be a limit to how many people you can bring in from outside. You...always look at people who've got a good broad understanding...[and] you try to have a representative group.

The procedure in which the curriculum development working group engaged was described by P1 as follows,

> we looked at the needs within the system, and of course you review all the research and you look at trends and programs in other places, and that helped us see what was missing in our own program. I think we did surveys, we surveyed students and got their thoughts on the high school program and what they would like to see, and we surveyed teachers as well.

The committee was also very aware of the types of music courses that were available in the high school program at the time. P1 commented, "We had real concerns in the high school program....We [were] getting very performance oriented...and we needed to broaden out from that."

After assessing the needs of the system and the needs of the students, the committee reviewed the courses that existed and started combining them to create a number of courses, including *Experiencing Music 2200.* Prior to this, music courses existed as separate topic areas, such as performance, history, and theory. The aim was to create courses that were more interdisciplinary and comprehensive in nature. P1 said,

> You can't isolate one from the other. If you're studying historical things or you're looking at the baroque, you have to understand rhythm and you have to understand major and minor, there are certain basic things. We collapsed all the performance [courses] into Applied Music and we built the theory to go in with that. [We] went from a one credit [course] to a two credit [course] because we wanted an integration of the theory. We ended up with Harmony and History...*Experiencing Music* [evolved] as a course for students to have

direct musical experiences through performing in a participatory way [through] creating, listening, responding, [and] analyzing.

With the recognition that all students are consumers of music, even if they are not producers/performers of music, P1 noted that the working group set out to create a course that would meet three main criteria: the first being the needs of a broad range of students, including those with limited or no prior musical experiences to those who had been involved in music throughout their schooling. The second criterion was a course that could be taught by non-music-specialists, thus enabling the course to be offered in the smallest and most rural of schools, where a specialist in music might not be available. Finally, the third criterion was to have outcomes different from those of performance-based music courses that already existed within the high school curriculum.

When designing *Experiencing Music 2200*, the committee was also cognizant of the demographics of schools and music specialists throughout the province. According to P1 the committee/working group recognized that "40% of our schools [have less than] 199 students" and in many small, rural schools, quite often a music specialist is not available. P1 claimed, "This was a course, that in some instances, someone who had a good background and interest in music would be able to deliver. It's meant to be delivered by music teachers, but someone who is motivated and interested, could and has delivered that course very successfully."

4.3.3.2 Pilot Stage

The next stage of curriculum development was that of piloting the course. P1 and P2 said that in the years 1994 and 1995 a small group of approximately seven or eight teachers from a variety of school contexts (urban, rural, large and small schools) from around the province were selected to field-test the course and resources for *Experiencing Music 2200* with their students. Three of the interviewees in this study were teachers who piloted *Experiencing Music 2200* in the mid-1990s.

In the Department of Education unpublished report "Music Education" (K. Adams, personal communication, 1993) fifteen schools are listed as participating in the pilot *Experiencing Music*. It should be noted that at this time the course number for *Experiencing Music* was 2110. Field notes indicate that the placement of a one in the third digit of the course number indicates that the course was offered to pre-selected schools as a pilot course.

According to P1, teachers involved in the pilot were brought together to provide feedback to the committee and "to share the things that worked well". Being cognizant of the demanding workload involved for pilot teachers P1 said "This is very hard, it's hard for teachers because they have so much to do". Part of the pilot teacher's responsibility is to experiment with the course resources and strategies used for meeting the course outcomes. Pilot teachers do assessments on the things they have tried and, through committee meetings with other teachers piloting the course, dialogue and discuss the issues they have faced

throughout the field-testing period. It was recommended in the unpublished Department of Education document "Music Education" (K. Adams, personal communication, December, 1994) that "the two Senior High Music pilot courses (*Experiencing Music 2110* and *Harmony and History 3210*) be extended for another year in order to broaden the geographical representation of the pilot schools. This is especially critical following the Art and Music District Personnel In-service." In the same report the question was raised regarding the possibility of changing *Experiencing Music* from a one-credit to a two-credit course. Later mentioned in the unpublished report "Senior High Music Education" (K. Adams, personal communication, 1995) the original pilot for *Experiencing Music 2100/2110* had been extended to the 1995-96 school year.

Once the pilot was completed and recommendations and adjustments made, the next step was the provincial implementation. P1 said,

> *Experiencing Music* didn't have a provincial implementation...It never did get implemented because we had cutbacks back in those years... the course was mailed out...[there was no] opportunity to bring all the high school teachers together and take them through the philosophy behind it and...the learning outcomes...So that's always a bad thing because people just get a guide in the mail, and if they're not exposed to the thrust and direction and trends and resources, then they tend to not look at new ways or different ways of teaching it.

When asked to provide a timeline for the development of *Experiencing Music 2200*, P1 said

> by the time it's rolled out, [the] construction, piloting and development [takes] five years, usually. It's a slow process because when you meet there's a lot of discussion in the working group, there's a review of the research, there's a review of programs in North America and other places, there's a review of resources for this type of course and what's going on in other places. Then you've got to get the committee all in the same head-space, there's a lot of hashing it all out.

4.3.4 Course Development Challenges

According to the participants, few challenges were noted with regard to the development of the course *Experiencing Music 2200.* However, one challenge noted was related in part to financial constraint. The development of this course occurred at a time in the mid to late 1990s when the government of Newfoundland and Labrador was facing serious financial constraint. Due to financial cutbacks in education, the curriculum committee for *Experiencing Music 2200* no longer had funding to hold meetings to finish the project, nor were funds available for implementation. In addition, the final writing and crafting of the curriculum guide was completed solely by the program specialist at the department, rather than through the efforts of the entire committee. One of the participants mentioned that when they were piloting the course, the resources were limited. In their situation,

they were provided with the $1,000.00 CD set, but not the accompanying videos. Although there were financial cutbacks in the middle of course development, *Experiencing Music 2200* was piloted in 1995-1996 and taught across the province 1996-97. P1 spoke of the consequences of this financial constraint,

> there were no curriculum committees and no meetings with teachers and no implementation. So basically [the music consultant] sat alone in an office and finished off the guides and the course was mailed out…In 1996 it was out in the field.

4.3.5 *Experiencing Music 2200* for Online Delivery Format

In accordance with Recommendation 58 of the Ministerial Panel Report *Supporting Learning* (Sparkes & Williams, 2000), the Centre for Distance Learning and Innovation (CDLI) was established to deliver the high school curriculum online to the students of Newfoundland and Labrador. Recommendation 17 stated that music and art courses were to be included in the course roster. *Experiencing Music 2200* was selected as the first music course to be transferred to an online delivery format for students throughout the province.

> Recommendation 17 – that in accordance with the recommendations of the Panel related to the establishment of a Centre for Distance Learning and Innovation, the Department of Education and school districts employ distance learning technologies to the fullest extent to ensure courses in music and art are available to all students. (Sparkes & Williams, p. 20)

It is important to note from Figure 3 that CDLI refers to the transference of existing high school curricula to the online environment as a 'development' process. For the remainder of this chapter, the term development will be used to refer to this process.

According to P4, in its second year of existence (2003) CDLI began the preliminary stages of development for the delivery of the first music course online, *Experiencing Music 2200.* P4 described the venture as "risky" and "actually [it was] an anomaly in just about anything that we've done."

In order to provide a detailed description of the entire process of development for online delivery, the data gathered from documents, interviews and field notes is presented in four separate stages: Stage I – preliminary developments; Stage II – preparation of the content; Stage III – preparation for the course developer; and Stage IV – the role of the course developer. A description of several challenges noted by the participants encountered throughout the process is provided in the next section.

4.3.5.1 Stage I – Preliminary Development

The first stage of development commenced as outlined in Figure 7 entitled "Phase 1 Implementation" where, in the initial suite of 30 credits offered through CDLI, two credits would be in music. Once CDLI was created, a senior official there designed an outline for a five-year course development plan. By using the program of studies, one of P4's goals was to provide "a balanced approach all the

way through." At that time there was a choice for either *Applied Music 2206/3206* or *Experiencing Music 2200* to be selected as the first online music course. P4 clarified that due to the available technology, CDLI would need complete broadband capacity for the necessary instruction required in *Applied Music*, as all classes would need to be synchronous and using video-conferencing technology. Unfortunately at the time this technological capacity was not available across the province of Newfoundland and Labrador. Therefore, *Experiencing Music 2200* was selected by CDLI as the first online music course to be transferred to the web-based, online context.

From the earliest instances of distance education programs in Newfoundland and Labrador, up until the implementation of CDLI, programming needs in distance education were deemed to be in the areas of mathematics, the sciences and French. As indicated in Figure 3 from the Ministerial Report, *Supporting Learning* (Sparkes & Williams, 2000), it was government's intent that, through the formation of CDLI, a more diverse roster of courses would be made available to the rural students of the province through online learning environments.

P4 gave a description of the demographics of distance education courses in the province and how that had an impact on the preliminary stages of planning for the implementation of *Experiencing Music 2200*:

> We started out badly biased. We inherited a legacy from the old distance [education] model that was heavily math, science, plus core French. We realized then that the landscape had changed. The research that led us to math, science and core French was outdated. Demographics in the school

had shifted. Not only that, but priorities had shifted too. I decided that my best bet was to look at the program of studies and not try to break new ground here.

Once the outline for a plan had been made, P4 thought is was necessary to have music included in the early stages of development for a number of key reasons. Firstly, P4 felt that putting music online was "more difficult to deploy because the music is best taught by someone who is there with the students." P4 continued by saying "we better make sure we have enough time to get this right.... So we started out early enough, within time we'll make it work." The second key reason was due to "a huge imbalance, [CDLI] didn't have significant arts" courses in its programming. P4 concluded by saying,

> the plan was for a small pilot the following September, we didn't know exactly how well... this would be. We figured we'd give it our best shot, follow all our normal operating procedures...but let's leave enough room here for [the] unforeseen. So we started out with a small pilot.

The first stage of development indicates the rationale for CDLI to develop *Experiencing Music 2200* as an online course. The next stage is a description of how the existing course content was prepared for CDLI delivery.

4.3.5.2. Stage II – Preparation of Course Content for Online Delivery

Stage II of online delivery development for *Experiencing Music 2200* began in the fall of 2002 when CDLI contacted the Program Development Specialist of Music at the Department of Education to assist by creating an outline for the content for units that could be put online. P4 explained,

> [with] regard to actual curriculum itself, [CDLI] use[s] the curriculum guide and…make[s] every effort to be true to it. Of course [they take] the outcomes in the guide, but…also make every effort to use the strategies from column 2 that are in there. Sometimes [they] have to modify the strategies because they're intended to be done face-to-face and [while] some…teachers… [have] gotten rather good at finding creative ways around it…it's a constant battle.

In collaboration with an experienced classroom teacher of *Experiencing Music 2200,* the first task, then, was to decide on the units that could be used in an online learning environment and meet the intended outcomes for the course.

This process began with a presentation on the capabilities of the online learning environment. P2 stated,

> there was a company on board, way back in the beginning…they came in initially to chat about the potential of this course, what you could and couldn't do from a technology point of view. Then I discovered that it was pretty limitless in what could happen. But then when…it became part of CDLI, it

became a little bit more restrictive as to what could be done. I guess that was because of funding.

The work of two of this study's participants (P1 and P2) was to choose units from the existing prescribed *Experiencing Music 2200* curriculum that, in their opinion, would be best suited and also effectively taught in the online environment. Once these units were selected, an outline for the online course was created. P2 described this process:

> Being true to the outcomes of the course, that was really important. That was the guiding principle for it. Then how do you do that as effectively as possible online...The product that we ended up with was a sketch, it was an outline, it was a unit and topics within the unit. Maybe even it was a unit and chapters of headings within the chapters, but in actual content there was nothing. So the skeleton was there to develop.

P1 recognized that

> when you're taking anything from one medium to another, the same outcomes are going to be achieved, but they are going to be achieved in different ways....You may find that to cover off certain outcomes, this is not thorough enough, or the pedagogical process is not thorough enough...You find out through your assessment that you've got to go back and fix it, just like in a classroom. But you've got to start somewhere. You've got a big text.

4.3.5.3 Stage III – Preparation of the Content for the Developer

Once the units and content for the online version of *Experiencing Music 2200* were determined, the next stage of online delivery development was the preparation of the course material for the developer. P4 explained that separating the course content from the course design for the web was not unique unto CDLI, but instead, an industry standard. P4 said,

> if you're preparing copy for a web you have to think in terms of two lines of attack. One is what content am I going to put out there, and number two, how should it be presented. Typically, this is the work best done by two teams of people, not by an author. The presentation piece is best done by someone who is a professional in that area, who knows how to present content....the actual construction of the content can only be done by someone who knows the content itself.

This process is consistent with the organizational structure of CDLI, as was mentioned earlier in the description of the Courseware Development Unit (CDU). In order to achieve the highest possible standard for online courses, CDLI's protocol is to include both a content expert and a web-based designer in the development of courses for online delivery. This means that the development of the course content is separated from the preparation of the delivery template used by CDLI.

All courses offered through CDLI utilize the same course template. In essence this is "the look and feel of what you're going to encounter [in the online

environment] and it has the mechanics of making the links all work" (P4). While there exists approximately eight to ten design models, not all are applicable for the K-12 learning environment. P6 stated "There's a lot of models out there...right from the military...to corporate industry...to schools or education K-12, versus post-secondary." P6 continued by describing how the CDLI template was created.

> One of our staff people at the time did up an exhaustive template so that all the courses had the same look and feel, and they all were based on sound instruction and design principles. So students learned things in a manner which made sense and we could post these in an online environment which made sense, avail of the website, the webpage technologies of the day. There was a very specific instruction design organizational scheme put on all the courses developed.

The course template used by CDLI divides the course material into units, which are then subdivided into sections that contain one or more lessons. Each lesson has five distinct components:

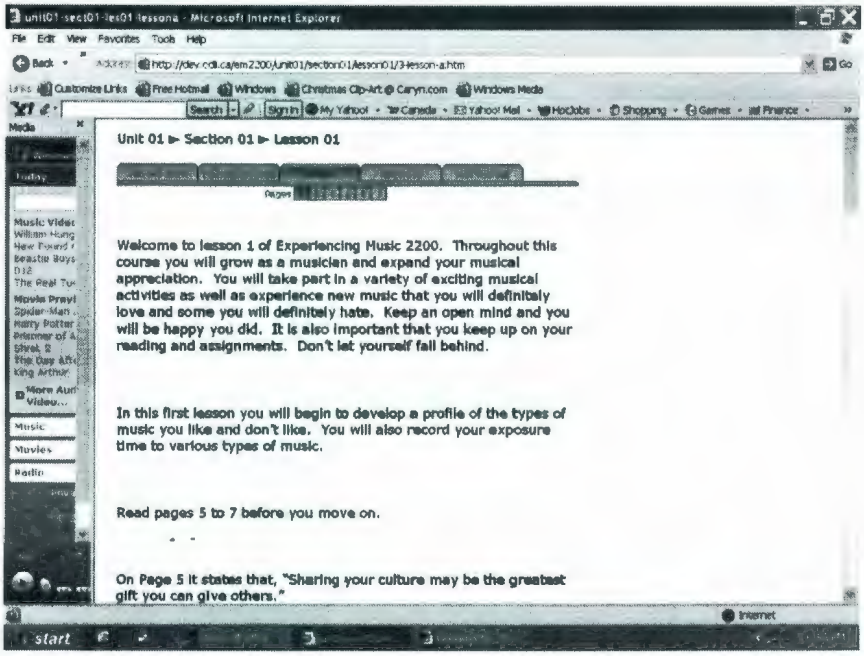
- **You Will Learn** - briefly lists, in student friendly language, the instructional outcomes for the lesson;
- **You Should Know** - lists, and when necessary elaborates on, knowledge and skills students are expected to have mastered prior to the lesson;
- **Lesson** - is self-explanatory. The lesson may be broken into multiple pages;

• **Activities** - contains further instructional events that students need to carry out in order to master the lesson outcomes; and

• **Test Yourself** - offers an opportunity for the student to gauge the degree to which the outcomes were achieved. (CDLI, 2003, p. 8)

Figure 7 is an example of the course template used from the introductory lesson for *Experiencing Music 2200*. Outlined at the top of the page are the unit, section, and lesson components, (Lesson 01 appears shaded to indicate the area the student currently has open to the net) which are followed by the five lesson components, as described above, indicated by coloured (blue) tabs.

Figure 7[7], *Experiencing Music 2200* Online Template



[7] CDLI, (2004). *Course Template.*

4.3.5.4 Stage IV – The Work of the Course Developer

Hiring the course developer was the next step in the process of online delivery development and according to field notes occurred during the spring/early summer of 2003. P4 said, "what we needed was someone who was (a) innovative (b) a problem solver (c) a team player and (d) unfazed by any particular problems that we could throw at [him/her]."

P4 provided the following overview of the process that the developer used in the next stage of developing *Experiencing Music 2200* for online delivery:

> I would require the developer to map out the entire year's work before [s/he] did a single thing. Before I even allow them to write I require them to tell me exactly what it was they were going to do by lesson. With that done, we would phase it in, we would write a certain piece, review it, [and] move on.

It was also mentioned by P4 that after an amount of time had passed "a number of bureaucratic and other kinds of hurdles" were encountered. The decision was made that "rather than lose momentum…the music specialist [from the Department of Education] offered to help. So [the music specialist and a music teacher] had started the process of mapping out the course. So they spent several days of very hard work."

When the course outline was ready, P4 stated that the goal of the course developer was to "stay reasonably true" to the 'skeleton' (curriculum outline) that

had been provided from the department. P4 said that while "I didn't want to put [the course developer] in shackles" by being tied to the outline that was provided, it was important to "recogniz[e] the spirit of what's written."

Once the course developer is hired s/he works in tandem with CDLI personnel to structure the course content for the online environment. This is outlined in the *2003 Educators Reference Manual*, as follows:

> During this stage of the process the lead developer, along with CDLI personnel, shape an overall organizational framework that is efficient, complete and which reflects the overall instructional philosophy recommended in the curriculum guide. Using Microsoft FrontPage and, if necessary, Macromedia Flash, the lead developer then writes the core content into the template, which is provided and maintained by CDLI, while a review team assists, offering suggestions for improvement. Depending upon the nature of the course content, multimedia pieces may also be written at this time. The material is then field-tested and, if necessary, revised. (CDLI, 2003, p. 10)

With reference to the development of *Experiencing Music 2200* for online delivery, P4 said the course developer was provided with the course template from CDLI and during that summer (2003) the first draft of the course was written.

The next step for the course developer entailed outlining the individual lessons within the CDLI template. P4 explained,

> I had bland placeholders created for every single lesson, so [the course developer] didn't have to do a single title, do a single navigational piece, it was all done for him/her. All s/he had to do was go in and fill it in. This is why the first part [the skeleton] is so important.

P4 explained also that CDLI utilizes a layered approach for course development. In the preliminary stages, the courses appear to be basic from a visual standpoint. However, this is the first step in the process of creating the organizational structure necessary for the online learning environment. While one of the underlying reasons is that multimedia and interactive pieces "send the costs skyrocketing", ultimately this approach is related to ensuring that student needs are met in the online environment. Since there are both synchronous and asynchronous components, unlike the regular face-to-face classroom, in the online classroom the E-Teacher is not present with the students on a regular basis. Therefore as stated by P4,

> The first thing our students need is guidance. You're not there on a daily basis to tell them what to do and so therefore if you don't, the students will assume that you want them to do nothing, and will proceed to do nothing.

As a result, the primary goal in this stage of course development for online delivery is to plan the complete year's work in a manner that makes expectations clear to students. According to P4 this task "is time consuming but not terribly expensive in terms of outside help. The developer needs several weeks to think this whole thing through."

The next stage of online delivery development of *Experiencing Music 2200* entailed creating the lessons for the course; the course developer also carried out this task. P3 explained that the first thing they did was go "to the course outline.... and had a look at what exactly it is that....the department wants us to teach the students in this course, because we regarded this course as being the best practice." The next step was to create the sixty lessons as required by CDLI. P3 explained,

> I had a span of 60 lessons to cover all the material that the department wants us to cover. So I did up a real rough skeleton...and I made it very chronological...and I found it didn't...work in practice. I decided...to take the whole chronological aspect of the course out...I didn't want to nail down the course in a way that teachers would have to follow my chronological order, I thought that would be so limiting....I carefully structured the material to the lessons in a way that teachers could move things around quite easily [where students would not need to] have prerequisites done before they got through [each] section. And I also had to do it in a way that I could clearly show [what the students would learn in each section]. That was really challenging... because we're constantly changing this material. It has to be a living [fluid] document in my opinion.

As mentioned earlier in the description of *Experiencing Music 2200*, performance is an integral component of the course. It was noted by P3 that from the documentation of the course there is the expectation that students are to

perform "to some degree in the regular classroom, [and] that may be tapping and clapping and some instrument stuff like that." S/he continued by saying "None of that's possible here where we are [online], or if it's possible, it's not going to be very effective." This would be due mostly to the technical issues that include both delays and the clarity of the sound. P3 mentioned also that it would be difficult to maintain the interest of the students in a clapping activity in the online environment. In order to meet the performing requirement it was decided that "every student in this course learn to play tin whistle. So every student was shipped out a tin whistle…all over the province, and…[were] required to learn [to play] it."

The course developer took approximately three to four months developing the outline/skeleton for the course. The next step in the development process was to fill in the course content. According to field notes this work took place during the fall of 2003. P3 stated,

> It was [a] pretty meaty skeleton. There [were] a lot of things there…[but] no pictures or nice looking stuff, it was pretty much just text and if there was an activity I wanted to use from a text book…I would just have activity whatever it is on page 75…. So it was very rough….The next step beyond that is to take that pretty thorough outline and then go through and add the pieces, add in all the text, the graphics, the film pieces, the video clips, all the interactive pieces had to be added.

A crucial component of this new context in developing *Experiencing Music 2200* for online delivery was the assessment and overall evaluation of the students. This critical component of the learning process had to be incorporated into the structure and organization of the course early in transference. P3 explained this part of the online development process.

> I [needed] this course [to be] activity based....every single day the student....has to complete two, three or four small activities and when the activit[ies are] done they have to submit them...I can evaluate it and [then] give them their mark.... The activity-based stuff gets the students getting their hands dirty first of all....The Director told me that he would be surprised if we're getting 10% of the students reading the material they're supposed to read. So I said I need to have a check, so I can hold the students responsible for that.

Once it was decided that the course would be activity-based, it was necessary to have appropriate software to carry out these activities. P3 explained,

> Part of the process is the choosing of the software....First of all I looked at the needs that were there. From a musical elements standpoint....I knew from experience that Music Ace was the piece of software to have for that. Music Ace is the best, so Music Ace it was. So [CDLI] went out and purchased x number of copies....and sent them out to the schools.

Field notes indicated that CDLI's intent was to launch *Experiencing Music 2200* online as a pilot with students in January of 2004. Due to delays throughout the preparation of the course for the online environment that pilot did not occur until September 2004 and continued an additional year from 2005-2006. The course was available on CDLI's regular roster in September 2006.

Field notes indicated the occurrence of a focus group meeting hosted by CDLI on February 19, 2004. This meeting included P1, P2, P3, and P4 along with two graduate students (myself included) who were conducting research involving *Experiencing Music 2200* at the time, and their thesis supervisor.

Although not mentioned in the interview data, field notes indicated the presence of the unpublished report for CDLI entitled "The Role of Distance Learning in Music Education – Theory to Practice" by A. Rose, J. Nakashima and K. Joy. The research for this report was carried out from April 2003-March 2004 and was completed June 15, 2004.

4.3.5.4 *Experiencing Music 2200:* Transfer Process - Challenges

All participants were asked to discuss the challenges they faced during their involvement in transferring *Experiencing Music 2200* to an online delivery format. Although each participant was involved in a different stage of the process, the data from interviews and field notes showed that there were many similarities in the challenges noted and expressed.

Participant responses have been grouped under the following headings: nature of music and music education, legalities, the performance of music, nature of online courses/online environment, resources and funding, and demographics.

Nature of Music and Music Education

Challenges in transferring *Experiencing Music 2200* to an online delivery format were noted as early as the preliminary stages, with the choosing of specific units for the online model. Participants raised many questions and concerns regarding the nature of music, musical experience and music pedagogy. For example, how would emotion be demonstrated and translated via an online learning environment? How would music activities and musical interactions be demonstrated? How would the 'hands-on' of experiencing music take place? How would the students 'perform'? Participants were also concerned that it could be very easy for the online version of the course to become more textbook-based rather than experiential in nature.

Participants raised the following points relative to the inherent nature of teaching/learning of music:

- "How could these kids experience music on the other end of a computer?" (P2)
- "Singing, the interaction, the social idea of music. I was afraid that they were going to miss local things because if there is one teacher at the end

and you have ten different schools, how can you accommodate or how can the teacher know the culture of those ten different schools?" (P2)

The course online developer, when asked what s/he would like to see done differently. P3 said:

I'd also like to have more access to things like recorded shows and more content, they don't have enough content in my opinion: we need more videos, we need more examples. We need to have access to symphony concerts or videos of instrument making, all kinds of things like that, but we don't have it. So that's the kind of thing that I would insist upon…we need those pieces in here to make it a rich environment….We [also] need to be able to take [a course like this] out of that chronological context…but right now we don't have that ability…that's [a] template issue.

Legalities

Issues related to the legalities of the music industry posed a problem in the secondary stages of development. For example, there were issues noted related to copyright. P3 said,

copyright issues are always an issue….It's easier for me to compose a symphony than try to get the rights to put a recording [online]….When I contacted CDLI and say I need the rights to do this thing, it's such a big process that somebody along the way in that big long chain dropped the ball and the whole process stopped. It's understandable that it's difficult to get

that to work. But in the same breath, I can't let the students not be able to take part, so you find ways around it.

One way P3 avoided such issues was to have the students visit web sites that actually hosted the information or resources. That way CDLI would not be hosting or reproducing the resource. The CDLI server would be merely hosting the link to the information rather than the information/content itself. When P4 asked how CDLI handled copyright issues, P4 said:

> We solve [this] the expensive way, we [buy] one for each school even if there is only one kid in the school. What else can you do…the content [gets] pretty expensive pretty fast. [Whether you] agree with the copyright laws or not, we are the government, we have to uphold them…this [material] belongs to someone else, we have to obey their terms of use.

The Performance of Music

All but one of the participants mentioned that the greatest challenge of developing *Experiencing Music 2200* for the online environment was incorporating the performance component of the course. Meeting the music literacy components, however, would be an easier task. P4 mentioned that the course E-Teacher "has actually done some visits to schools because just some things can't be done online." While one participant made mention that while performance online is difficult, it is not the sole intent/content of *Experiencing Music 2200*. This was one inconsistency in the data, as it is clearly stated in the course curriculum

document that performance is one of the domains through which students must experience music. While *Experiencing Music 2200* is not a performance-based course in totality, it does include performance outcomes. For example, the curriculum guide for *Experiencing Music 2200* states that, "students are encouraged to experience music in as many ways as possible through each of the modes of musical activity, i.e., performing, creating, and listening" (Government of Newfoundland and Labrador, 1996, p. 1). Hence, the expectation exists for music to be performed online.

Performance was incorporated into the online version of *Experiencing Music 2200* with students learning how to play the tin whistle. Ensemble and group performance was a considerable challenge in the beginning of online development because of the low quality of the existing video-conferencing technology. In order to meet the instructional needs of performance, the technology had to have the capability for the E-Teacher to model for the students, the E-Teacher to hear the student performances, and finally the students to receive teacher feedback. All of these aspects of online performance posed challenges for the course developer. It was mentioned in a follow-up meeting with one of the interviewees/participants that while the video-conferencing technology had posed its challenges at the onset, technologies are becoming significantly better and available all the time in this regard.

Online Teaching/Learning Environments

The nature of the online learning environment, itself, posed challenges for a number of participants. They raised concerns relative to the structure of the online environment, the technology that would be used in the course, the resources available to the E-Teacher and students, and the impact that the online learning environment would have on the learners and the E-Teacher. P3 stated that "the development of the course is challenging and the course delivery is also tricky" and continued by saying that for CDLI, as the curriculum changes, the web-based delivery needs to change immediately. As a result, the online versions of courses need to be as current as possible. P3 stated "[I] always have to be going back and rechecking and revamping and changing the links....that's the way it goes. That's constant." This need for currency posed great challenges for both the development and the delivery of an online course. P3 continued by stating, "One thing that I've always had to do is have a mind set around the idea that this is never complete. There's always changes to be made, updates to be made." The challenge associated with keeping course resources current in the online environment was compounded with the task of having to create resources when none were available, or the cost of purchasing resources was too high. P3 commented that "Part of the process was having to do [my] own instructional videos for the course" which was also time-consuming.

As mentioned earlier, CDLI has its own template (see Figure 7) that is used as the online interface for all courses. As a result, every course has the same

'look'. The course developer mentioned that putting the course content for *Experiencing Music 2200* into the existing CDLI template was one of his/her most challenging tasks. This challenge was due mostly to the way the material for the course was structured, contained, accessed and presented to the students within the existing CDLI template. In that template, the course content appeared as linear and chronological. However, due to the experiential nature of *Experiencing Music 2200,* there would be instances when course content needed to be accessed out of sequence. As a result, the strict organization of the material proved to be a very challenging task for the course developer. P3 stated the necessary thinking involved for completing such tasks meant, "the longest part of the entire process was the thought process."

It was noted by P1 that, online courses are "expected to be a bit different; the challenge is the direct experience and the doing." Many participants recognized that while the online version of the course could in no way be as good as what would exist in the face-to-face version; there still was the goal to strive to make it as effective as it could possibly be. Given the difficulty associated with performing in the online environment P5 mentioned that some people might think that the quality of the performance outcomes would be jeopardized or reduced. But, when contrasted to the alternative of no music at all, the compromise was a necessary decision.

Not all participants had the same perspective with regard to challenges posed by the nature of the online learning environment and how that related to *Experiencing Music 2200* specifically. In one instance P6 said,

> I don't think *Experiencing Music* has posed any more challenges than any other course...The key to making any of this...work is support you have at the school level. Principals [and] teaching staff who are in the technology area embracing the course make sure the kids go to the classes that are properly supervised. They can get on the computer systems and ensure that they're doing the testing and [that] the project work is getting submitted...From time to time, *Experiencing Music* classes may be afflicted with that problem, but it could be any course.

According to P6, while this challenge is not specific to *Experiencing Music 2200*, it is important to recognize that there are many challenges associated with the physical delivery of courses generally through CDLI. The necessary infrastructure required to have students meet success in the online environment requires many school personnel outside of those developing, teaching, or managing the courses at CDLI. The online learning environment really is a collaborative effort on behalf of CDLI, the students, and the schools that offer courses through CDLI.

The process of reviewing and preparing the content that would be developed by CDLI was also a very challenging task. In many instances the online environment proved to be a barrier even at this early stage of development. P2 explains,

> [what] gave us trouble were things like getting involved with creating your instruments. If you'd like to learn the elements of music, it's fine to memorize in a textbook and know what meter is, but you really need to be able to demonstrate what meter is....We were really concerned with the

performance end and you do want some kind of performance, whether it be the tin whistle or a guitar or whatever, how that was going to happen.

It should be noted that the challenges mentioned by participants related to online technology are consistent with challenges for all online courses at CDLI, and not just specific to *Experiencing Music 2200.* That being said, however, videoconferencing, which was mentioned as one of the technological challenges at the time of development, is now utilized more by *Experiencing Music 2200* than most other courses, because of the amount of performance activities required for the course. P6 noted that videoconferencing had been "a challenge early on when we started this course a couple of years ago because videoconferencing was still in [its] infancy." P6 continued by saying that it is "not specific for music, but for all online courses. [The technology] can be down on occasion and some schools have it better than others. Due to the nature of the online learning environment, CDLI staff constantly review the latest/cutting edge technologies and existing technologies are updated for the online teaching environment as funding permits.

Resources and Funding

Directly related to the technologies in the online environment are the necessary resources used. Many participants mentioned that they faced challenges when it came to resources needed for the development of *Experiencing Music 2200* for online delivery. P6 mentioned that for CDLI many

online, web-based resources quickly become obsolete. Another aspect with regard to resources was the issue of obtaining copyright. While purchasing resources for each school site outright is a very costly venture, in most instances this was the only alternative since it can be very time consuming to obtain copyright from individual sources. Many sound and video resources that are used in the classroom on a regular daily basis (such as playing a sample from a recorded CD) are not possible in the online learning environment. P3 said "[since] I'm not allowed to stream [video] over the Internet" the amount of video resources available in the online learning environment is limiting and limited. In the case of CDLI, it was claimed by P3 and P4 that all resources utilized for and by students follow the correct copyright laws.

In addition to minimal online learning resources, the course developer also experienced a lack of funding that resulted in inefficiencies of human resources. In many instances funding was not available to bring in the "expert" to assist with the development of online resources for a number of units. One such example was a unit on Latin music. Since these areas are outside the course developer's area of expertise, P3 felt that having to spend this extra time researching and preparing course resources interfered with the course development time line and thus "made the process a lot longer, and in my opinion, a lot more generic".

Student Learning

Another sub-category that emerged under the nature of the online learning environment was how the challenges of the online learning environment related

to, or had an impact on, student learning. A number of participants mentioned their concern regarding the experiences students would have in the online version of the course. P5 noted, "I still have concerns about making sure we're optimizing students' experiences." One of the challenges in all online courses is accommodating the nature of the learner so that the taking of the course becomes a positive experience. P5 continued by saying it was important "to ensure that online delivery becomes a positive experience [for the student]."

P5 mentioned that there was an inequality in the type of students who were able to take all online courses and stated that, "Those are struggles that are not just specific to music, that's specific to the whole suite of delivery of online [courses]. Those are things that we're grappling with on a different level." Since a large portion of any course in the online learning environment occurs independently and asynchronously, only a particular type of student may be disciplined/independent enough to take this type of course. As a result, many students may possibly be marginalized, or unable to take such courses, despite the fact that they might be interested in the course.

Directly related to this issue is the concern raised by P1 relative to the challenge of meeting the needs of students who require independent work and those students who don't have pre-requisite skills. Due to the diversity of students, there needs to be a balance of activities. P3 mentioned that there was very little subtle bio-feedback from the students in the online environment (i.e. can't see their mannerisms if they are bored, engaged, etc...they might not necessarily tell you...whereas a teacher in the face-to-face classroom sees all of

this). P3 continued by saying it is also a challenge to get feedback from students because in the online environment they would need to use e-mail as a vehicle for communication and it might be unlikely that a student would send an e-mail reflecting his/her true perceptions/feelings. P3 explained, "the difference is that in [the online learning environment], I don't have [access to] the [same] feedback that you have [in a regular classroom]." Given the nature of the online learning environment, it is very easy for the E-Teacher to miss the nuances of student behaviours in the classroom.

The final challenge that emerged from the data related to the nature of the online learning environment had to do with aspects of teaching in the online learning environment. P3 mentioned that the E-Teacher really needs to have the ability to "anticipate the problems in advance." P3 continued by saying the "online teacher doesn't have the option of changing/altering an activity midstream if things need to be adapted…[the] online teacher gets "one shot at it" because activities need to be presented to the students in a text-based format." So a great amount of preparation time needs to go in to thinking out class activities thoroughly in advance of teaching them and meeting with them synchronously online.

Provincial Needs/Demographics

During their interviews many of the participants recognized an awareness that the demographics of Newfoundland and Labrador were not going to improve in the near future. The consensus amongst all participants, regardless of the role

they played in the process of development, was that there would remain a very real need for music courses to be made available to the rural students of this province. Due to ongoing declining school enrolments, this need would continue to increase over time. P5 said,

> the argument that keeps us working...to deliver fine arts through distance, is a recognition that we're not going up, we're going down in population. We are getting smaller and we will never be able to offer those opportunities to students at high school unless we are able to pursue them through those avenues. And music and art are just too important not to keep trying to figure out solutions to the current problems associated with distance delivery.

While the current issue of declining enrolment posed the need to ensure the students of the province had equitable access to the provincial curriculum, participants also recognized that changing demographics posed many ongoing challenges during the process of the course development for online delivery.

P2, who was involved at the beginning stages of online delivery development, noted that it was difficult to choose the units for online delivery, knowing the types of classroom diversity that would exist throughout the province. Units had to be challenging enough for those students who had years of musical experience, while also general enough to meet the needs of those students who were perhaps experiencing a music course for the very first time.

P3 noted that the diversity of the students in the online music class was entirely due to the broad diversity of the types of schools we have in the province of Newfoundland and Labrador; small rural schools, multi-age schools, and

regional high schools, as opposed to being due to the fault of a particular student or groups of students. It was noted also that, in some instances, students in the online learning environment would come from communities where private music lessons were not always available. This would also seem to cause an imbalance in the types and level of experiences in the online classes.

P3 noted that due to the diversity of students in the *Experiencing Music 2200* online class, it was also a challenge to find activities and necessary learning resources to meet the needs of such a broad diversity of students. P3 stated,

> a lot of the kids are coming from no musical experience at all...What they want in a music course like this is probably different from somebody [in a school] which has a very large population and a music program in place. I need to develop material that's going to challenge all of those people, and not bore anybody.

As a result, the diversity of students posed many challenges for the E-Teacher, who had to be both sympathetic and engaging to all students in the online learning environment regardless of their previous musical experience.

4.3.5.5 Opportunities for the Future

Participants shared their impressions of the process used to transfer *Experiencing Music 2200* from a face-to-face delivery to an online delivery format. In relation to effectiveness of the process, the following examples are

representative of these impressions from the participants who played various roles in the development process.

Many of the examples given in the challenges section were also concerns for the participants. There were concerns about the resources, both human and financial, that were needed. P1 stated that, "... one of the biggest things is Human Resources. Everybody has too much to do." For others, "It's been a real eye opener ... Then of course the harshness of the reality of the dollar, and it can't be done because there just isn't any money. So if anything it's been really disappointing. Saddened that it evolves this way because I really believe done properly that there is potential for this course." (P2). P2 was also surprised by the curriculum development process itself: "Surprised that it wasn't a large group of people doing this, expecting there to be guides with a curriculum developer, expecting there to be brainstorming sessions, but that didn't happen. That surprised me, but it comes down to money."

Some participants had certain expectations going into the curriculum transfer process. For example, P3 claimed, "At the beginning when we started this course, there were a lot of plans made... at the end of the day I didn't get any of that, and I had to develop it myself." Participants were aware that curriculum development, of necessity, deals with varied agendas and ideologies. P4 realized,

> Music education can be viewed from all kinds of dimensions, but of course you have to realize the curriculum guide will not allow for an extreme, the curriculum guide wants a balanced approach. So we had to bring it back a little toward the center.

Participants were aware of the demands as well as the complexities of the process of transferring *Experiencing Music 2200* to the online delivery format. P1 noted some of the difficulties: "There's been probably a lot of pressure on them [CDLI] to deliver the courses... All the resources are probably not there, it's a learning experience for them too....it does seem like it's been a bit of a bumpy ride." Others, P5 for example, appreciated the difficulty of taking a course "that is developed for the curriculum of this province, the prescribed provincial curriculum, and then how that translates into a particular delivery mode that is different from your ordinary face-to-face class instruction, are two different things." P5 believes that *Experiencing Music 2200* is "the most technologically challenging course that we've taken on."

Field notes reinforce the fact that participants expressed a great deal of emotion and enthusiasm about their involvement in the process. While some had apprehensions and negative feelings at various stages of the development process, these feelings were related, in part, to the level of their understanding of the online learning environment and what that would entail for the learners involved. In relation to their own feelings or impressions about the process, participants made the following comments: "I had a hard time getting my head around how a music course could be offered on line. Then I got my head around it through conversations with people" (P2); in addition, P2 expressed disappointment, "I think they rushed the whole process to get it online." However, there was also a realization, "We're still very much into pioneer work. I cannot buy

into pioneer work that would compromise the learning experiences of students to a point whereby...we're not really providing quality-learning experiences" (P5).

Participants were very cognizant of the impact that this project will have on the nature of music instruction and the development of future online high school courses. Keeping in mind the need that will continue to exist in the future, P1 stated that, by 2010, the provincial school system will be reduced from 82,000 students to 60,00 students. "It's going to be difficult to get the personnel to offer programs. [This process] will provide opportunities to develop programs that we can deliver this way. I think it will have an impact ... if we harness the good part of it." P1 goes on to claim, "they could be getting experiences there [online] that they can't get in a classroom, they ['ve] got all the technology." P5 reinforces the point by stating, " ... this is just a tool, and I believe strongly in face-to-face ... [but] we've had to do something to provide these opportunities to kids who don't live in the bigger centre."

Participants, while showing awareness of the challenges and often, harsh realities, appreciated the potential of the process. For example P5 acknowledged "There are specific challenges around distance delivery of a course like *Experiencing Music* ... about how we maximize the benefits of technology in the delivery of our courses. I don't think we've gone beyond scratching the surface there yet." P3 believes that *Experiencing Music 2200* probably can't be done online today as well as if we had an excellent teacher in the same room with the student. P3 goes on to state, "But, it's better than nothing. It's way better than

nothing. So what we need to do is keep on that front, ride that wave, so that when that technology is introduced, we're right there."

When asked to describe the possibility that exists for future developments of online courses, P6 said,

> We're going to capitalize on [a] repository model [to develop] our courses...Course delivery content [would consist of] discrete learning objects, [such] as short video clips, short bits of text, bits of graphics, things that we could build from little small piece ... Then, when the teacher goes to deliver the course, they have an option, [of using] the learning clips in sequential order ... they could pull whatever learning resources they feel are most applicable to kids in achieving an outcome.

Participants believe that online delivery has the ability to connect experts with students in an effort to overcome some of the difficulties associated with geography. P6 deems that the role of online delivery "will eventually become part of that fabric down the road in terms of being part of enabling all this to happen." P6 appears to concur: "I think our province is fairly pioneering in this area. It is based on sound pedagogy ... excellent test bed for a lot of theory and a lot of pedagogy, a lot of everything in technology because we have all the variables." P6 goes on to state, "We have good connectivity right now, we [also] have some weaker connectivity. We'll level that playing field ... So it's a great spot to do business ... I think we are up in the top of the leadership area for sure."

4.4 Summary

Chapter Four provided a synopsis of the data collected as part of the investigation *Experiencing Music 2200 online: A critical case study of the curriculum transfer process.* The chapter was structured and organized in terms of the themes and categories that emerged from data collected from interviews, field notes and documents. Consisting of two broad categories, with subsequent sub-categories, the data encompasses the complete history of the course *Experiencing Music 2200,* from the creation and development of the curriculum in the 1990s through to the transfer of that curriculum to the online learning environment a decade later by CDLI. Included in this historical account are detailed descriptions of both the curriculum development and curriculum transfer processes. Data synthesis and analysis as well as general conclusions are presented in Chapter Five.

Chapter 5: Data Analysis and Conclusions

The serpent speaks…

'She did not know then that imagination is the beginning of creation.

You imagine what you desire;

you will what you imagine;

and at last you create what you will.'

Back to Methuselah, Part I, Act I, (G. B. Shaw, 1929)

5.1 Introduction

As noted in previous chapters, this thesis is a critical inquiry into the process used to transfer the curriculum for the high school course *Experiencing Music 2200* from a face-to-face to an online delivery format. Chapter One provides the introduction to the study, Chapter Two the review of the literature, Chapter Three the methodology and Chapter Four a presentation of themes and categories which emerged from the data. Chapter Five includes data synthesis and analysis, summary, and recommendations for further research.

The lenses of critical theory have influenced the conception, design, and implementation of this critical case study. Likewise, the categories of analysis stem from the critical literature (Harvey 1990; Kincheloe 2002). For the purpose of this investigation, the categories for analysis selected and extracted from this literature are historicity, ideology, hegemony, discourse, praxis and transformation.

The investigation into a case study, such as this one, is a complex educational process. Harvey (1990) reminds us that the process of deconstruction through critical educational research is the "constant shuttling back and forth between concepts and data, structure and part, past and present, theory and practice, involving a continual process of re conceptualization" (p. 201). While the above categories of analysis provide an effective means to organize and enable data analysis, it is important to note that a course of events does not necessarily happen neatly in compact, isolated, discrete boxes, or, in this case, discrete categories for analysis. Historical events, perceptions, ideologies, and discourses are all very much intertwined and interrelated. Hence, while the analysis of this case study data will be presented under the headings for each of the listed categories, there will be occasions when examples intersect and overlap between categories.

5.2 Historicity

Critical researchers are encouraged to delve into all contexts of a case study to get a richer, deeper understanding and description (Yin, 2003). By collecting details of past events from a number of sources, and then analyzing them in light of the political, economical, and social contexts of the day, the researcher is able to reconstruct and present a synopsis of past processes and event. As Harvey says, "History is not just lying around waiting to be unearthed by the historian" (1990, p. 26). Within critical educational research, history is

viewed as an interpretative process. History is reconstructed, not discovered, and it needs to be understood through a critical analysis of the social, cultural, economical, and political structure of the time and place. History ought not to be accepted as a given or as a simple series of static events in time.

As noted in Chapter Four, one of the primary sources of data for this investigation included six in-depth interviews from participants directly involved with transferring *Experiencing Music 2200* to an online learning environment. Reflective interviews provided thick, rich descriptions of the contexts of the case, including the socio-economical, political and educational contexts that evolved throughout *Experiencing Music 2200's* history. Both the social contexts of the day and the individuals directly involved with transferring *Experiencing Music 2200* online had an impact on the final product of the new online course. Hence, it was important to the overall breadth of the data to have an understanding of the events and contexts surrounding the case and the participants' personal contexts and life experiences as well.

Each interview began with interviewees presenting their own professional, personal histories. This sharing allowed an opportunity for the researcher to gather a sense of the ideologies and a flavour of discourses of each participant, while at the same time offering insight into their individual histories. Delving into the backgrounds of the participants was also a means that allowed the researcher to better contextualize and understand their expressed perceptions of events that took place throughout the process used to transfer *Experiencing Music 2200* online.

Inquiry into the past of the participants was also a means to explore the historical development of *Experiencing Music 2200* in context of their experience. For example, the interviews revealed that some of the participants involved with transferring the course to the online learning environment had been directly involved with the creation of the original curriculum for *Experiencing Music 2200* in the face-to-face setting as well. These roles included: the participation in the curriculum working group and the subsequent piloting and teaching of the course in the mid-1990s. The expressed personal and professional contributions of each of the participants to the overall course development, at each juncture in time, were an invaluable contribution to this overall investigation and the final product of *Experiencing Music 2200* in the online learning environment.

Data gathered from interviews and field notes indicated that participants who had been involved in the original development of the course as well as the transfer process to the online learning environment were very dedicated to the task at hand and determined to have both the intent and integrity of the course represented in the online version. Such care and determination in the transfer of *Experiencing Music 2200* online can be attributed, in part, to the ties the participants had to the course in the past and their own personal historical connection with it.

As the main intent of this investigation is to document, describe and critique the process used to transfer *Experiencing Music 2200* to the online learning environment, it is important to recognize that educational events associated with a particular time and place also occur within the milieu of the contexts of society;

political, socio-economical, cultural, educational. Consequently, in order to get a sense of the process used to transfer *Experiencing Music 2200* to the online learning environment, it is necessary to have an understanding of what *Experiencing Music 2200* was in the first place, to shed some light on the context of the course from an historical perspective. Therefore, it is of particular importance to this investigation to understand: *Experiencing Music 2200* as was originally developed for face-to-face delivery; to have an understanding of the intent of the course; to be able to situate the development of the course within a political and economic climate; and know the trends occurring in education at the time. A documented historical account of the development of the course which occurred during the mid-1990s is necessary to better understand 'what it was' that CDLI had to transfer to the online learning environment in 2003. The following section examines these historical contexts surrounding the development of the course *Experiencing Music 2200*.

During the early 1990s, while endeavouring to bring about educational reform, the Newfoundland and Labrador provincial government was under financial constraints. Following the publication of Frank Riggs' *Small Schools Study Project: Final Report,* in 1987, the provincial government was aware of the curricular challenges facing small and rural schools and a year later implemented the province's first formal distance education model (Sparkes & Williams, 2000). While these developments in distance education models occurred just prior to the development of the face-to-face curriculum for *Experiencing Music 2200*, it is significant to note that there was no indication found in the documentation or data

regarding the intent to develop *Experiencing Music 2200* for the purpose of distance education at that time. As a result, the curriculum outcomes, strategies for teaching and methods of evaluation and assessment were all designed for the face-to-face learning environment.

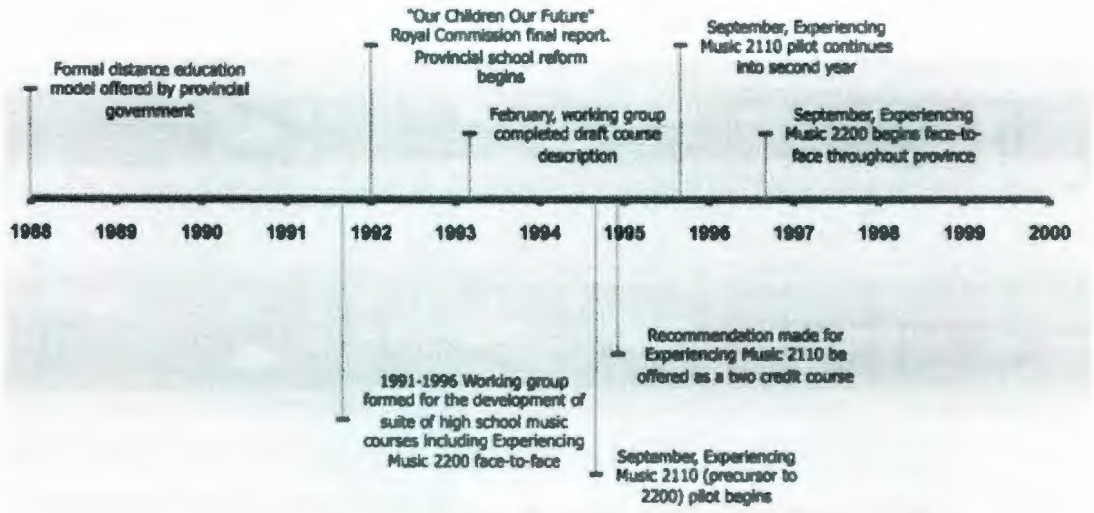
Within the context of the collapse of the cod fishery, continuing economic restraints, and declining population of rural communities, the *Royal Commission of Inquiry into the Delivery of Programs and Services in Primary, Elementary, Secondary Education* (Government of Newfoundland and Labrador, 1992) recommended that government consolidate the 27 existing denominational school boards to 11 elected boards as a means to make the education system more efficient. It was evident from the interview data that the socio-economic climate of the day, combined with these initiatives in educational restructuring and reform, did have a negative impact on the development of the curriculum for *Experiencing Music 2200*. Although the Department of Education utilized a curriculum model that was consistent with those as presented in the literature in Chapter Two (including the use of a team approach, a working group representative of urban, rural, large and small school contexts, and a process that incorporated extensive review and deliberation of outcomes and resources) interviewees indicated that the following limitations were a result of financial constraints at the time: the final meetings of the curriculum working group subsided before the project was completed; the final version of the curriculum document was completed solely by the Department of Education's Music Consultant; and, the province-wide in-servicing on the new curriculum did not

occur for teachers beyond those included in the pilot of the course. All of the above-mentioned events had the potential to influence both the finalizing of the curriculum guide for *Experiencing Music 2200*, and perhaps more importantly, the way the course came to be implemented in high schools throughout the province.

Despite the ramifications of the province's financial constraints described above, during the mid-1990s there was an entire suite of new music courses slated for implementation in the newly reorganized provincial high school program. This new programming was noted in the interview data as an exciting time for music education in Newfoundland and Labrador. An analysis of documents and interviews indicated that the development of *Experiencing Music 2200* represented a significant shift in secondary music education. Secondary music courses had been primarily suited to needs of the small number of students interested in pursuing careers in music, and, generally taught by teachers who were music specialists. These courses and music specialist teachers were often not available in rural schools. Unlike high school music courses developed previously, interview data indicated that *Experiencing Music 2200* was designed with two main underlying principles: to meet the needs of a broad range of learners with an interest in music without requiring prior musical skills or experiences; and, to be able to be taught by non-music specialists if necessary, thus enabling students in schools without music specialists access to a secondary music course.

The following timeline, compiled by the researcher from interviews, documents and field notes, outlines the events that occurred during the process of developing the face-to-face curriculum for *Experiencing Music 2200.*

Figure 8[1], *Experiencing Music 2200*, Process of Curriculum Development



Thus far, this historical analysis places the events associated with the development of *Experiencing Music 2200* within the social, cultural, economical and political contexts occurring at the time. With regard to initiatives in education, the reorganization of the provincial high school curriculum was of significant importance during the time *Experiencing Music 2200* was being developed. Also of significant importance is Newfoundland and Labrador's partnership in 1995

[1] Compiled by the researcher from Interviews, Documents and Field Notes

with the Atlantic Provinces Education Foundation (APEF). This curriculum collaborative included the provinces of New Brunswick, Nova Scotia, and Prince Edward Island to form a common outcomes-based curriculum. While this event coincided with the development of *Experiencing Music 2200,* much of the work for the course development had already been completed, therefore, the outcomes, structure, overall course design and curriculum guide of *Experiencing Music 2200* do not follow the same template or format that is representative of curricula developed within this new partnership. Yet, it is of particular importance to mention that the underlying principle to the APEF initiative is that all students from the Atlantic Provinces graduate meeting common educational goals. These are called Essential Graduation Learnings or EGLs, which fall under seven curriculum areas, one of which is Aesthetic Expression. Newfoundland and Labrador's partnership with the APEF initiative is a commitment by the government that all students in the province will have access to curricula for the seven EGLs necessary for successful graduation.

The requirement for Aesthetic Expression is that "Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts," (Government of Newfoundland and Labrador, 2000, p. 7). With the creation of *Experiencing Music 2200,* a broader range of students would be able to meet their Aesthetic Expression graduation requirement through this music course. The potential for *Experiencing Music 2200* to be more accessible to a broader range of learners without pre-requisites,

could be part of the reason why this course was chosen by CDLI to be Newfoundland and Labrador's first online high school music course.

By the late 1990s, dramatic educational reform initiatives saw the demise of the province's denominational school system and the restructuring and reorganization caused by the streamlining of the overall provincial education system. With the closure of schools and the amalgamation of school districts, the provincial government still faced challenges in providing programming to rural students. It was in response to these challenges that in 1999 the government of Newfoundland and Labrador initiated the *Royal Commission on the Delivery of Education in the Classroom.* The final report, *Supporting Learning,* by Sparkes and Williams (2000), while recognizing the government's previous initiatives in distance education models, made recommendations for the establishment of the Centre for Distance Learning and Innovation (CDLI) to manage programming, delivery and provide and maintain resources necessary for distance education through online technologies (Sparkes & Williams, 2000).

Experiencing Music 2200 was transferred to the online learning environment within the above-mentioned socio-economic, political, and educational contexts. As is evident from the data, the Department of Education's Division, CDLI, is responsible for all aspects of distance education for existing K-12 prescribed curricula, however, as noted by both interviewees and documents, CDLI does not create this curricula. In developing its courses for the online learning environment CDLI uses the existing curriculum guides, teaches to the same course outcomes and utilizes the same resources as in the face-to-face curriculum, 'augmenting'

them only to make them more applicable to the online learning environment. It was recommended in the Sparkes and Williams report *Supporting Learning* (2000), that two credits in music were to be included in the roster of the initial suite of 30 credits that would be made available during the first phase of CDLI's implementation. CDLI chose *Experiencing Music 2200* to be its first online music course.

The political, cultural, economical and educational contexts of the time as well as the actions of people involved in the process of development shaped *Experiencing Music 2200* online. The capacity of the technology available to CDLI at that time also very much influenced its development.

As was evident from field notes, documents and interview data, the curriculum for *Experiencing Music 2200* does indeed include performance components. While CDLI courses utilize both synchronous (real time, separated by distance/place) and asynchronous (separated by both time and distance/place) components, the performance requirement for *Experiencing Music 2200* proved difficult to accomplish however, with the technology available at the time. It should be noted that even in the timeframe taken to research and complete this investigation, overall bandwidth, and video-conferencing capabilities have improved significantly for more effective delivery of CDLI's synchronous components of online courses.

With regard to the process utilized by CDLI to transfer *Experiencing Music 2200* to the online learning environment, interviews and field notes indicated an independent approach with very little teamwork or opportunities for collaboration

with all contributors to the process. Instead, work was completed by one individual and passed on to the next individual, as if being passed down a line. Quite different from the team/working group approach used to create the curriculum for *Experiencing Music 2200*, transferring that curriculum to the online learning environment however, is quite similar to the work of an 'assembly line'. In this case many individuals are involved and the work of one person is followed by the work of another. The significant comparison is that it is not common practice for the person at the end of the line to have interaction with the person at the beginning of the line. For the remainder of this discussion I will be referring to the approach taken by CDLI to transfer *Experiencing Music 2200* online as a 'linear approach". To CDLI's credit, however, on one occasion (February 19, 2004) a meeting was held with personnel involved in transferring *Experiencing Music 2200* to the online learning environment. Graduate students involved in researching the phenomenon along with their thesis supervisor from Memorial University were also invited to attend this one meeting. Field notes indicated that this was the only occasion where P1, P2, P3, and P4 met at one given time to discuss the process taken by CDLI to transfer *Experiencing Music 2200* online.

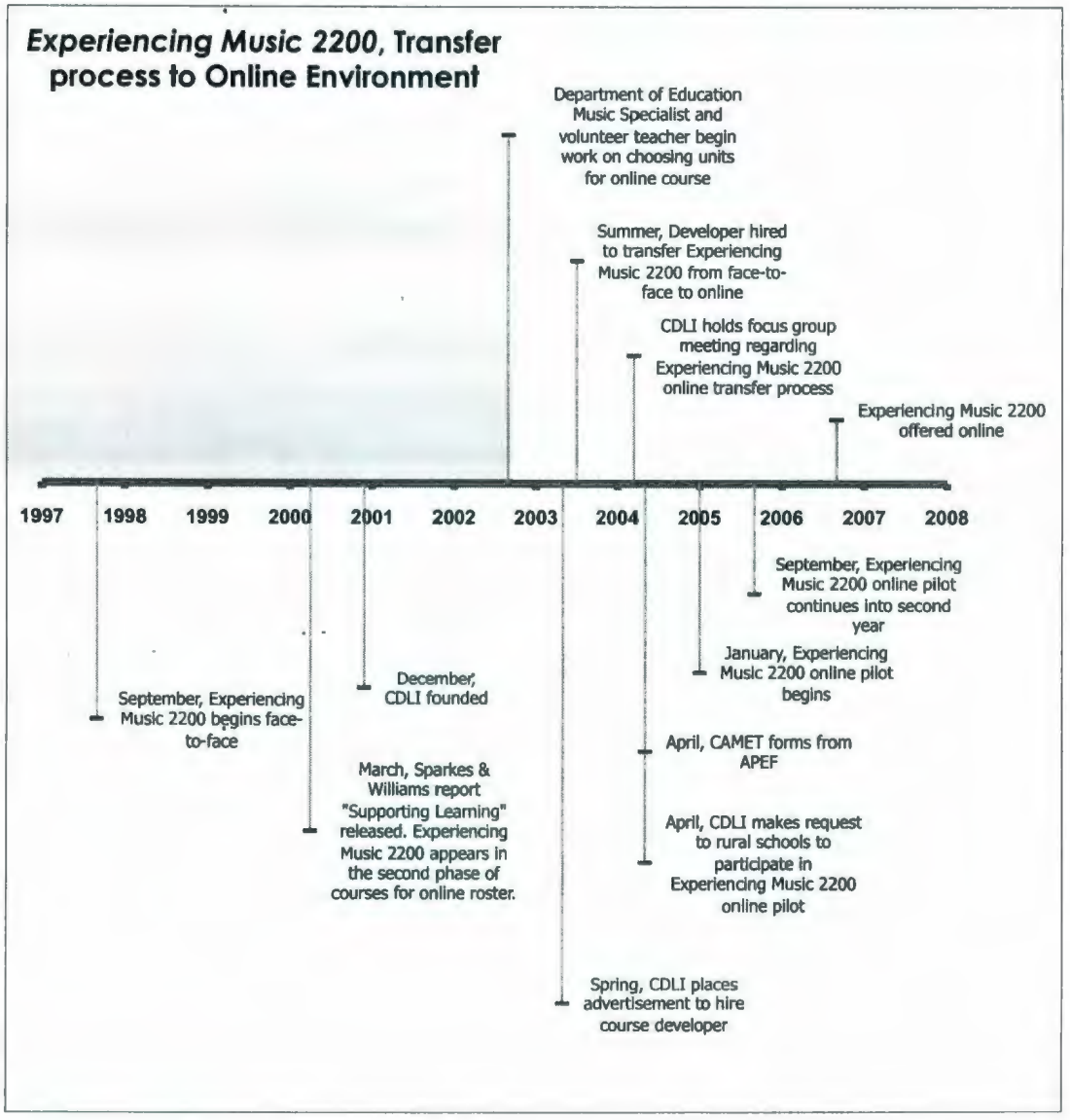
According to the interview data CDLI maintains the 'protocols of industry standards' by separating course content from web-based design. As a result, CDLI generally/historically contracts a course developer to develop the course content and a web-based designer to design the interface by which that content is delivered. Even though the course developer and the web-based designer work in conjunction with each other, the development of the course content for

the online environment is separated from the development of the interface used to deliver the specific curriculum in the online environment. This is a very interesting phenomenon, which brings forth questions regarding the nature of curriculum delivery in the online learning environment. For example, what happens to a curriculum when its mode of delivery is separated from its content; is its integrity maintained or, is it altered in any way?

The timeline in Figure 9, compiled by the researcher from the data gathered throughout this investigation, presents the history of events that took place during the process utilized by CDLI to transfer Experiencing Music 2200 from the face-to-face to the online environment.

By delving into the processes used to develop the curriculum for *Experiencing Music 2200* and transfer that curriculum online the lens of historicity has offered insight into a diverse range of social contexts surrounding these events. *Experiencing Music 2200* was developed originally between 1991-1996 and transferred to the online environment between 2003-2005. Both were periods when the province of Newfoundland and Labrador was experiencing major social, political, economical, and educational changes. The forces of one played upon the other: economic realities demanded downsizing and streamlining; political expediency acquiesced to the social realism of rural expectations; and education, in its many forms, was promoted as the means to solve existing historical dilemmas. It was in these contexts that *Experiencing Music 2200* was developed and later transferred from the face-to-face learning environment to the online environment as offered through CDLI.

Figure 9[2], *Experiencing Music 2200*, Transfer Process to Online Environment



[2] Compiled by the researcher from Interviews, Documents and Field Notes

5.3 Ideology

As referenced in literature reviewed earlier in this document, it is ideology that often drives the values and practices emanating from given groups. Ideologies are reflected in both the subtle and overt ways individuals and/or groups approach an event, carry out activities and operate within the general constructs of society. Our ideologies are formulated by a culmination of our experiences, our histories, and the interplay of those events within the milieu of society at the time (Cohen, Manion & Morrison, 2007).

In terms of an analysis of these curricular processes through the lens of ideology, researchers are encouraged to seek dominant ideologies at play, to question the impact these ideologies may have had on the course of events, and to question/critique what these ideologies may have perpetuated throughout the process (Cohen, Manion & Morrison, 2007). Having presented an historical overview of the political, socio-economical and educational contexts at the time *Experiencing Music 2200* was both developed and then a decade later transferred to the online learning environment, this next section presents an analysis of ideologies at play that may very well have dominated these processes. These ideologies have been organized into three main areas: the ideology of equity, the ideology of innovation and the ideology of the participants.

5.3.1 The Ideology of Equity

As has already been noted in the introduction to this investigation, the population of only 512,000 Newfoundland and Labradorians (at the time of this investigation) is sparsely distributed over an expansive geographic area spanning 405,720 square kilometres. While having such a large area of land yields a high return on natural resources, as long as the ratio of population to land mass remains low, logistically, the government will always face challenges in maintaining equity in many contexts of society throughout the province, including that of education.

It is evident in the data that, from the time the curriculum for *Experiencing Music 2200* was developed to the time the course was transferred to the online learning environment by CDLI, the government of Newfoundland and Labrador experienced a dramatic ideological shift in its approach to maintaining equity in education throughout the province. In the early 1990s the mandate for government was to make the education system more efficient by terminating the province's denominational system, by reorganizing and amalgamating school districts from 27 to 11, and by ceasing the duplication of educational services with the closure of schools (Government of Newfoundland and Labrador, 1992).

Occurring in tandem with a mass out-migration of a rural workforce in search of employment, such dramatic changes did nothing to protect and maintain the state of rural communities. The population continued to decline and in the late 1990s, almost a decade later when challenges of providing equity in educational

services still existed, the government took a new course of action. Such action included the implementation of the Centre for Distance Learning and Innovation (CDLI) to manage distance education throughout the province. This implementation would consist of "a centrally administered development unit and a group of specialist teachers in the subjects to be offered under the distance program" (Sparkes & Williams, 2000, p. 64). The new mandate for provincially administered distance education was to provide students in rural schools a means to equitable programming without having to change location. Through CDLI, the provincial government's "initial goal is to implement a program sufficient to ensure that the minimum high school program can be brought to all schools" (Sparkes & Williams, p. 71).

Rather than close schools and bus students long distances to larger centres, the provincial government was determined to let rural communities remain as status quo if at all possible by funding an agency to develop an improved infrastructure for distance education through the use of the latest online technologies. This commitment to the sustainability of rural communities was demonstrated in part by the government's implementation of CDLI. As a new division of the Department of Education, CDLI was now responsible for transferring a selection of the provincial high school curriculum to online formats for delivery to rural schools and students. Implemented in three phases, CDLI's primary focus would,

> ensure that all students have access to the essential program as defined. At a minimum, this would entail a continuation of existing courses under the

> new format, [through online technologies], and development of courses in music, fine arts, technology education, sciences, language arts and social studies designed to broaden the scope in these areas. (Sparkes & Williams, 2000, p. 68)

The vision for CDLI is to provide access to educational opportunities "in a manner that renders distance transparent and eliminate[s] geographical and demographic barriers as obstacles to broad, quality educational programs and services" (CDLI, 2006). In Recommendations 60 and 61 from the Sparkes and Williams report, *Supporting Learning*, it was outlined that CDLI take an approach "to content packaging and delivery that is not totally dependent on high bandwidth technologies" (p. 65). Communications for the courses would "be through an Internet-based system incorporating e-mail, conference forums, Internet fax and similar devices, with minimal reliance on synchronous communications, fixed schedules or other constraining elements" (CDLI, p. 65). This commitment to the preservation of rural communities in the province of Newfoundland and Labrador through the implementation of improved methods of distance education appears to be the underlying ideological force driving curricular development and delivery in the new millennium.

By providing programming to rural schools through online technologies the government of Newfoundland and Labrador saw a means to maintain the presence of schools in rural communities, in spite of a declining population. This effort was government's attempt to achieve equity in education for those students who were being marginalized because of their geographic location even though

the ministerial panel was very aware of the reality that "the computer and communications revolution has as yet had only minimal impact on most schools and has not yet led to any fundamental rethinking of how schools function or indeed of the very concept of what constitutes a school" (Sparkes & Williams, 2000, p. 62).

As indicated in the literature review in Chapter Two, the nature of the online learning environment is more conducive to those learners best able to learn independently (Engler, 2000; Mulcahy, 2002; Russell, 2004). The online environment is not suited for everyone as was acknowledged in the Sparkes and Williams report.

> Notwithstanding these advantages, the concerns expressed to the Panel during consultations are too significant to ignore in designing a distance education system. For example, the question of direct interaction of teachers and students must be addressed. Similarly, the question in the minds of teachers about the suitability of distance education for students who are not independent learners must be addressed if schools are to embrace broader access to distance education courses. (p. 64)

Well aware of the shortcomings of distance education models, the Panel did not outline or prescribe the specific approaches to be utilized by CDLI. They did, however, recommend that, "a workable delivery system must be developed that is free from serious hardware, software and communications problems" (Sparkes & Williams, p. 64).

As acknowledged in the data, CDLI's distance education model employs technologies that utilize both synchronous and asynchronous components in the delivery of their online courses. Field notes showed that at the time of this investigation a great proportion of the interface used in CDLI's early online learning environment was primarily text-based. It was demonstrated in the literature that the online learning environment posed challenges for many types of learners (Engler, 2000; Mulcahy 2002; Russell 2004). One is left to question the nature of learners and equity and points to complexities when attempting to provide equal education for all, especially in terms of teaching and learning.

Mulcahy (2002) reminds us "simply providing access to programs and courses via technology may or may not result in quality or equal educational opportunities for rural students" (p. 5). In this regard it is important to ask whether or not the government of Newfoundland and Labrador might be caught in an equity façade? While curricular programming is provided via online technologies so all learners can have access, what is actually achieved in providing a curriculum to rural learners through a means whereby, for some, their full potential might not/cannot be reached? Mulcahy poses the question "will the new model of distance education proposed by Ministerial Panel improve the quality of education and schooling provided for all students in rural schools and particularly in remote places" (p. 5)? In an effort to maintain equity in programming might the government of Newfoundland and Labrador be engaged actually in marginalizing some rural students due to the nature of the online learning environment? Does equity in educational programming and delivery truly exist if only certain

individuals and/or types of learners are best suited to the online environment? These are questions certainly for future research implications.

In deconstructing the online learning environment from the perspective of an ideology of equity, a primary concern exists in relation to the students who are learning directly in the online environment. It is important to note, however, that with the implementation of an online learning environment comes a great influx of technological resources. The question needs to be asked whether the implementation of online courses through CDLI might indeed be causing a disparity to the students in the traditional face-to-face classrooms; for example, those without access to the latest musical technologies as used in the online version of *Experiencing Music 2200*. In regard to equity in programming, it must also be considered as to whether teachers and students in the face-to-face classrooms might be overtly marginalized in any way; are they able to engage in learning through these technologies and various other related resources as well? Are there opportunities for all teachers and students to avail of these technologies in their classrooms? Of note in this regard, are the complexities of equity when viewed and examined from varied perspectives.

5.3.2 The Ideology of Innovation

The term innovation refers to things new; new ideas, new products, new methods. With the creation and implementation of CDLI as a separate branch within the Department of Education, the government of Newfoundland and

Labrador displayed its commitment to all things 'new' in distance education. The need for innovation was clearly recognized in the Sparkes and Williams (2000) report, *Supporting Learning.*

> The Panel is sufficiently encouraged by developments elsewhere and by the scope of the technologies available to recommend a significant expansion of distance education offerings. The province must remain a leader in the development and use of distance education as technology shifts towards a computer and Internet-based approach. (p. 64)

One important manifestation of an 'ideology of innovation' can be seen in government's commitment to funding for distance delivery of secondary school curriculum. It was referenced in data obtained from interviews that in order to implement, support and maintain CDLI, the government of Newfoundland and Labrador had to be committed to providing substantial financial support. The fact that CDLI is a fully funded separate division within the Department of Education shows the value that government placed on providing access to education throughout all rural and remote areas in the province. Interview data indicated that the purchase of computer hardware, software, copyrights for resource site licenses, and the operating budget for technological support were just a few of the baseline expenditures that ran in the multi-million dollar range. These items have to be continuously replenished on a regular basis. Data gathered from interviews indicated also that the development of CDLI's infrastructure and presence in

schools throughout the province is testament to the funding allocated for continued development and use of distance learning technologies in the province.

The 'ideology of innovation' is perpetuated also through the ideologies and processes that CDLI employs in its ongoing work. Interview data showed that interviewees working with CDLI had the impression that they were 'leaders' in many aspects of distance learning technologies. Field notes indicated that participants directly associated with CDLI held the attitude that many times being on the 'cutting edge' of an innovation is often a matter of being 'just one step ahead'. Taking risks and trying new things is a key element of this particular 'ideology'. The Sparkes and Williams (2000) report, *Supporting Learning*, acknowledged that distance education through the use of online technologies "was still experimental and there is much uncertainty about which technologies will ultimately be sustainable" (p. 61).

It was also evident from the interview data, especially in relation to the process used to transfer *Experiencing Music 2200* to the online environment, that this particular task was an 'anomaly' and that transferring the course to the online environment was unlike anything that CDLI had attempted to accomplish up until that point. The taking on of such a task indeed indicates a desire and mandate to "push the envelope" and continue to move innovation in distance technologies and processes forward.

While significant funding allocations provided by the provincial government to CDLI can indeed be interpreted as government's commitment to providing equity in education throughout the province, critical questions such as the

following need to be asked; What/whose ideology is driving this venture? Is it a collective ideology of all educational stakeholders in the province? Is it a means toward creating social justice by providing music education to the rural students of Newfoundland and Labrador, in an altruistic sense, or is it a means to realize an agenda regarding the use of new and ever-emerging online learning technologies? Might some students, teachers, or school music programs be marginalized in any way because of these innovations?

Another aspect of the innovative ideology underpinning CDLI is with regard to the processes and protocols CDLI utilizes to evaluate and assess its ongoing work. Sparkes and Williams (2000) report that during the Phase 1 Implementation Stage, initial course offerings would have "no pilot phase...[as] sufficient experience exists locally and elsewhere to justify start. A conservative approach would see pilot project in September 2000, with reformatting of some existing distance courses" (p. 73). When CDLI personnel were asked about the protocols in place to evaluate the courses they had transferred to the online learning environment, the response was that its students had completed a general interest survey in the fall of 2006. It is important to note that courses "developed in 2001-2002 have not been reviewed since, but the courses haven't changed, curriculum hasn't changed...we haven't reviewed our delivery of those courses significantly" (P6). The lack of evaluative measures for virtual schools is consistent with what has already been noted in the literature according to Russell (2004). The assumption by CDLI that ongoing evaluation would not be a necessary procedure to incorporate into their regular processes strongly coincides with the ideology of

innovation, rather than that of the ideology of equity, as was noted in the literature by Mulcahy (2002).

It is evident from collected data that the primary ideology, in some aspects of the process of transferring *Experiencing Music 2200* to the online environment, evolved, in part, around the innovation of the online learning environment. It would appear that, in government's desire to provide access to secondary curriculum to all students in the province, the desire for technological innovation might have superseded interest in and concerns with the teaching and learning environment in music education. Interview data indicated that, with regard to the online learning environment, some CDLI personnel feel that "the pedagogy doesn't change a lot, believe it or not, good teaching and learning has not changed a lot over the years....we're not reinventing many wheels" (P6). This view may not reflect the ongoing advances and ever-changing needs for new, relevant pedagogies and methodologies within music education.

While CDLI places trust in the skills of its teachers to employ good pedagogy and good teaching strategies in the online learning environment, in neglecting to take an active role in determining the impact the online learning environment has on student learning and achievement, one is left to wonder if CDLI places too much emphasis on technological innovation, consciously or subconsciously. Such an emphasis would not be a surprising one to many given the complexities of providing a leadership role in developing and utilizing new and ever-emerging technologies related to the delivery of music curriculum in web-based, online contexts.

Another element associated with the 'ideology of innovation' that emerged from the data concerns the lack of availability of legacy documents associated generally with CDLI. At the beginning of this research project legacy documents associated with the implementation of CDLI protocols were made available online (e.g. the *2003 Educators Manual*). As developments progressed and documents became updated, original documents were removed without any link or reference to the originals. In addition, there are no existing references to historical documents in any of the Department of Education's links to publications.

This transient nature of documentation, and indeed lack of availability of historical documents such as manuals, associated with CDLI courses and programs, poses inherent problems for both the general public, educators and of course, educational researchers. By striving to maintain its newness and promote its commitment to innovation, CDLI may indeed have done the opposite by removing any references and access to its historical progressions and past documents. It has been quite difficult to trace the evolution of courses and programs. As a result, issues relating to transparency and accountability come in to question especially with regard to studying and understanding CDLI's process for transferring curriculum content to the online learning environment.

5.3.3 The Ideology of the Participants

As noted previously, the process of transferring *Experiencing Music 2200* to the online learning environment involved personnel from the Department of

Education's divisions of Program Development and CDLI as well as experienced music teachers of *Experiencing Music 2200.* As a result, this process involved a number of individuals employed by different agencies within Newfoundland and Labrador's education system. As was mentioned earlier in this chapter, the contexts of one's past and present experiences are what formulate perceptions and ideologies and are therefore very important to any examination of the process of curriculum development.

In analyzing interview data it has become evident that the ideologies, or mindsets, of the individual participants involved in the process of transferring *Experiencing Music 2200* to the online environment were quite diverse. In some instances, it can be said that these differing ideologies were connected, at least in part, to their roles and responsibilities within the educational system at large and the Department of Education in particular. As each participant was involved in separate stages of transferring *Experiencing Music 2200* to the online environment, it may seem irrelevant to mention the point of differing individual ideologies. Yet, in some instances, participants were very expressive in their discussion and, on occasion, expressed strong feelings and thoughts about the process. These instances are representative of, and may be attributed to, differing or clashing ideologies that ultimately played a role in transferring *Experiencing Music 2200* online.

It was evident from the interview data that some of the participants in this investigation had prior experience with curriculum development. In those instances, interviewees provided descriptions of a team approach whereby

curriculum content and modes of delivery were developed in conjunction with each other, as is quite similar to Tyler's model (1949), as mentioned in Chapter Two. For these participants the linear approach as utilized by CDLI to transfer *Experiencing Music 2200* online, proved challenging and cumbersome on some occasions. It is possible that a portion of the frustration and emotion associated with the concerns of these participants was in part manifested in an ideology that was contradictory to the dominant ideologies employed by CDLI at the time.

For this investigation, an analysis of ideology involves an examination of overriding themes, agendas and mindsets of the institutions, groups, and individuals involved in the process of transferring *Experiencing Music 2200* online. Each will have an influence and impact upon the final product, intended or not. The agenda of government to maintain equity in education for its rural students in light of shifting demographics, financial constraints and educational reform has been realized in the implementation of CDLI. Designated as the sole agency responsible for managing provincial distance education, CDLI strives to be at the forefront of the latest developments and innovations in distance technologies. Finally, amidst the subtle forces of these overriding themes are also the ideologies of those individuals directly involved in the work of transferring *Experiencing Music 2200* online, as was presented from the participants of this investigation.

5.4 Hegemony

Thus far, the analysis of the data has included a reconstruction and analysis of the historical contexts as well as an analysis of ideologies that emerged from the data. When considering the tasks associated with curriculum development and the means by which education is delivered to citizens, in this case through online technologies as offered by CDLI, there is a need to be cognizant that entrenched in such tasks are instances of hegemony.

The development and delivery of curriculum and the processes and protocols associated with these tasks, are embedded in hierarchal structures, in both conscious and subconscious ways. We are reminded by Gibson (1986) that hegemony is a process that involves control and manipulation of the beliefs of subordinate groups for the maintenance of status quo. The following analysis entails shedding light on and acknowledging the instances whereby various influences, associated taken-for-granted notions, and assumed expectations, exist within the hierarchal structures that surround the process of curriculum development and the transfer of curriculum to the online learning environment. The purpose of this section, therefore, is to analyze the process used to transfer *Experiencing Music 2200* from the face-to-face to the online learning environment through the lens of hegemony.

In order to have a relevant understanding of the process used to transfer *Experiencing Music 2200* online in terms of hegemony we must first have an understanding of where the decisions were made for this process, who the

decision makers were and how these groups and individuals came to be in the positions of power to make such decisions. In March of 2000 the recommendation was made to the government of Newfoundland and Labrador to implement a separate division within its existing Department of Education to be responsible for the management, execution and resources for distance education initiatives, through online technologies, for K-12 curricula throughout the province (Sparkes & Williams, 2000). According to data gathered from documents, by December of 2000 the Centre for Distance Learning and Innovation was operating in its first phase of implementation. With the implementation of CDLI, therefore, power and control over distance education initiatives in the province was given to this single agency. As was referenced in the literature review, there did exist successful distance education programs that had been initiated and implemented by five separate districts throughout the province at the time CDLI was implemented. The management of these distance education programs would now fall under the full responsibility and control of CDLI. Through this process consent was manufactured and managed: this is how you do it.

Data from documents and field notes indicated that the process of transferring the existing provincially prescribed curricula would be the full responsibility of CDLI, but would also include the assistance of the Department of Education's Programs Division, (which holds the responsibility for creating provincially prescribed curricula). CDLI would be responsible for managing all technological aspects associated with delivering distance education throughout the province for grades K-12. This is a very significant shift in terms of the power

and control over the province's curriculum. Ultimately, as was mentioned in the literature review, the delivery of curriculum is indeed a critical component of curriculum development. With CDLI now as the manager of the online delivery of the province's curriculum, and the Programs Division invited as participants in the process, new processes and protocols would be developed for curriculum development in the province.

In reviewing the data for descriptions of both the organizational structures, roles and responsibilities within both the Programs Division and CDLI, it appears logical that the provincial government would implement a separate division responsible for the technological and resourcing aspects necessary for the delivery of distance education. Duties and tasks necessary for the successful execution of distance education via online technologies are indeed very different from those assigned to the programs division in the development and delivery of traditional, face-to-face curricula. CDLI does have its own set of processes, practices and management structure. Both agencies have solid organizational structures for managing each of their diverse sets of tasks. Data indicated that structurally each division is significantly different from the other; each is driven by different mandates and understandings of the curriculum development and curriculum implementation process. Each is secure in its own way of working; each has its own inherent hegemonic processes and practices. There are ways of doing things and participants are expected to comply to set agendas and hierarchies.

Entrenched in each division of the Department of Education, as in any workplace, are blatant and subtle expectations and mechanisms of carrying out everyday business; meaning, there exists organizational structures, hierarchies of positions, roles and responsibilities. These are all instances where hegemony takes place. In the case of the process used to transfer curriculum to the online learning environment, both the divisions of Programs and CDLI were actively involved. It cannot be assumed, however, that the hegemony embedded in two distinct divisions of the Department of Education would be similar, as, historically, each division has been associated with completely different tasks. As indicated earlier in this chapter, the data showed the presence of differing ideologies between these two divisions.

Likewise, examples of hegemony were reflected and evident in the transference process. One example was from participants with experience in curriculum development (in Program Division). They had certain assumptions and expectations that the transfer process of *Experiencing Music 2200* to the online learning environment would be similar to their previous experiences of an ongoing team approach with constant feedback to all players in the process, and an overall review and evaluation process of the final product before full implementation. However, the process was a very different one in CDLI.

According to data from interviews and documents, CDLI manages the transference of prescribed provincial curricula to the online learning environment, even though the complete process involved personnel from both CDLI and the Programs division. Data gathered from field notes and interviews indicated that

the process of transferring *Experiencing Music 2200,* to the online learning environment could be described as a compartmentalized, linear approach, as it involved separate individuals, working separately and independently on required specific tasks. For example, given that much of the work carried out by CDLI is undertaken by individuals in dispersed locations throughout the province, one need only look at the organizational structure of this division to appreciate how the decentralized model has subliminally trickled into the protocols and processes employed by CDLI for carrying out its everyday work.

With regard to the process of transferring *Experiencing Music 2200* to the online learning environment, there were a number of set tasks that needed to be completed. When given tasks were completed another individual was responsible for each subsequent task. Although these tasks were carried out between divisions, the data indicated that there was only one occasion when all players involved in the transference process met together. This meeting happened midway throughout the process. It is important to note then that there were no subsequent meetings between the individuals in terms of evaluation and reflection of the final product of *Experiencing Music 2200* in the online environment. The similarity between the decentralized organizational structure of CDLI and the compartmentalized, linear manner in which CDLI transfers curriculum to the online learning environment is an example of hegemony at play. In a real sense, it can be claimed, that the process reflects the organizational model.

CDLI transfers to the online environment curriculum that has already been developed by the province of Newfoundland and Labrador's Programs Division for face-to-face delivery. It was evident from the data that the process used for developing these curricula, differs greatly from the process utilized by CDLI to transfer curriculum to the online learning environment. It can be said that while the organizational or hierarchical structure of each division involved in transferring *Experiencing Music 2200* to the online learning environment is indicative of differing instances of hegemony, likewise, entrenched in the models utilized by each division for accomplishing such work would also be examples of hegemony.

It is interesting to note that the models for curriculum development, as presented in a review of literature in Chapter Two, are generally consistent with the curriculum development model utilized by the Programs Division of Newfoundland and Labrador's Department of Education. With the employment of a working group, the curriculum development model utilized by the province of Newfoundland and Labrador can be described as a team approach, operating in a spiral or cyclical fashion. Curriculum issues regarding outcomes, strategies and resources are brought to the working group, each of these issues are discussed and deliberated by the team, decisions are made by the team and then these decisions are tested in practice, in a variety of classroom contexts in schools throughout the province through a pilot process. Before the curriculum is implemented, feedback is gathered from the pilot schools and the working group continues with discussions making any necessary changes prior to finalizing the

curriculum. This example reflects institutionalized structures and hegemonic moments.

The data indicated that the processes of curriculum development and curriculum transference to the online environment are carried out in different ways, also within its own institutional expectations. Individuals involved with the development of curricula have expectations and notions that differed from those of individuals associated with the process of transferring curricula to the online environment. Field notes and interview data indicated that all participants were dedicated and committed to their work during the process of transferring *Experiencing Music 2200* to the online environment. However, some participants indicated that at times they experienced a sense of disconnect and discontent with the entire process. Interview data showed also that some participants had concerns regarding their lack of inclusion in the progress of the overall project. In addition, there were concerns regarding the lack of review and evaluation of the completed project as a required component of any curriculum development process. These feelings of disconnect and discontent with the process indicated by some participants can be, in part, attributed to a clash in ideologies and hegemonic processes associated with each of the two divisions involved in the process of transferring *Experiencing Music 2200* to the online learning environment.

Examples of hegemony are often embedded in those assumed notions that exist in the day-to-day work we do. Perhaps, because *Experiencing Music 2200* was chosen by CDLI to be the first music course offered online, there existed lack

of common understandings as to how the course would be developed for online delivery. The interview data indicated that courses offered through CDLI are organized similarly with a chronological structure and an online interface referred to as a 'template'. It was obviously assumed by CDLI that the curriculum for *Experiencing Music 2200* would be organized using the same format. This assumption reflects a hegemonic moment: 'this is how we do it'. Yet, interview data indicated that *Experiencing Music 2200's* content was not conducive to a chronological format and proved to be a challenge to meet the needs the curriculum in the format required by the template. The predetermined course template is a prime example of an assumed, taken-for-granted practice embedded in CDLI's modus operandi at the time.

Propagated by the beliefs and values that are often subtly imposed, hegemony can inadvertently influence others, or, in the case of this investigation specifically, have an impact on an online music course delivered to the students of rural Newfoundland and Labrador. With regard to the process used to transfer *Experiencing Music 2200* to the online learning environment, interview data and field notes indicated that during many stages of the transfer process, single individuals were in decision-making positions and had a direct impact upon the final product of the course. These individuals, often working independently, possessed a great deal of power, whether acknowledged, intended, consciously acted upon, or not. Field notes indicated that this decision-making power, ultimately, had an influential impact upon the final product of *Experiencing Music 2200* online. The new manner in which students would now be exposed to and

experience music education, in some cases for the first time, was the result of a very small number of individuals.

It can also be surmised from the data that the role of technology, itself, was a "participant" in the hegemonic modes of reasoning and practices. The common practices and limitations associated with new and emerging technologies were perhaps unassumingly infiltrated into the online version of *Experiencing Music 2200* that will not exist in the face-to-face version of the course, even in classrooms where online technologies are used as strategies for meeting the course outcomes. The mechanisms of technology are hegemonically powerful: 'this is how it works'. The template used by CDLI to present course content is a prime example of such technological hegemony. Another characteristic of technology is the rate at which it changes. By the time new technologies are incorporated into classroom environments, either face-to-face or online, another technology is readily available to take its place. The result can be a lack of review and research into the impact of the technology on teaching and learning and student achievement.

A very disconcerting finding in this investigation was the absence of a structured method of assessment and evaluation of the technologies, pedagogies and process used by CDLI to transfer *Experiencing Music 2200* online. While a 'pilot' version of the course existed for a year and a half, the same individual who developed and taught the course completed solely the review of the online version. This scenario begs the questions, where are the checks and balances in this model? Where was the evaluation of the curriculum in this new learning

environment? Might a different approach yield differences to *Experiencing Music 2200*'s curriculum outcomes in the online learning environment?

Whether we as educators instinctively know the positive implications of the tools, or in this case the technologies, used in our classroom and as our classroom, at some point it is crucial that evaluation and assessment take place and be a fundamental component of the process of what we do as educators. If not, this is an example of hegemony at the finest: a true hegemonic moment. In the case of this investigation, such procedures were not apparent in the model used for the curriculum transfer process. There needs to be a conscious act incorporated into procedures and protocols to work effectively within hegemonic structures and ideologies.

Transparency, openness, collegiality, critique, and reflection are all necessary characteristics of processes that do not allow single or dominant ideologies to hold powerful sway over groups and societies at large. While hegemonic processes are often subtle, unintended, unconscious acts, there needs to be an overall consciousness of 'hegemony' as it permeates over work in education and schooling at large.

5.5 Discourse

The analysis of the process used to transfer *Experiencing Music 2200* to the online learning environment presented thus far is representative of a progression from macro to micro contexts, as demonstrated through the categories of analysis

of historicity, ideology and hegemony. Continuing with this macro to micro motif is an analysis of the transfer process with respect to the discourses utilized and encountered throughout this case study; where discourse refers to the means through which we communicate in our world, both orally and in the sense of the written word.

At the onset of this section, for clarification purposes, it is necessary to restate the data indicated that in the province of Newfoundland and Labrador, K-12 curriculum is not created specifically for the distance education model. Rather, existing curriculum is modified, adapted and transferred for online delivery formats. P6 noted that

> [CDLI is] delivering the provincially prescribed curriculum....we don't change the course, the course is a provincial course. We still teach [to achieve] the same outcomes; we still teach from the same curriculum document; we still pull the same learning resources where feasible. In some cases, we augment the provincial learning resources with our own resources to make it more applicable to the online platform.

The curriculum for *Experiencing Music 2200* was developed for face-to-face delivery in the early 1990s and a decade later that same curriculum was transferred by CDLI to an online delivery format for the purpose of distance education. Interview data indicated that each of these curricular tasks involved a separate process, unique unto itself. Likewise, for the most part, each process was underpinned by specific discourses.

One of the most challenging and onerous tasks in carrying out the research for this investigation was in obtaining a clear understanding of the participant's descriptions of their work, as many times the same terms were written in documents and spoken in interviews to refer to two separate curriculum processes. For example, the used terms curriculum development and curriculum delivery. P5 also recognized this ambiguity and stated,

> being able to clearly distinguish the difference between a course that is developed for the curriculum of this province, the prescribed provincial curriculum, and then how that translates into a particular delivery mode…is different from your ordinary face-to-face class instruction, [they] are two different things.

Field notes and interviews indicated that while each of these processes is a separate curricular task, at times during the investigation there was a need for the researcher to clarify meanings behind the language and discourse used to describe each process, especially with reference to the word 'development'. This term, and the discourse around it, was used interchangeably to refer to both the creation of curriculum and the transference of curriculum to the online learning environment. For instance, when curriculum is created for the conventional forms of delivery, meaning, when teacher and students are not separated by distance or time, participants from the Programs Division did not make a distinction between the terms 'curriculum development' and 'curriculum delivery'. In their description of curriculum development, the delivery of that curriculum was implied and a

distinction between the terms 'development' and 'delivery' did not enter the discussion. In terms of distance education and online delivery formats, however, even though the interview data clearly indicated that CDLI takes existing high school curriculum and does not create nor change the curriculum outcomes, both documents and participants referred to the process utilized by CDLI as a 'development' process. In this case, 'development' was referring to a new mode of delivery, that of the online learning environment.

While there were challenges associated with the ambiguity of discourses observed from both the interviews and documents as mentioned above, a lack of discourse was evident as a reality in the process used by CDLI to transfer *Experiencing Music 2200* to the online learning environment. As was mentioned already in this chapter, CDLI's approach was described as being linear and did not include ongoing reflection or a final review/post-mortem with all individuals who contributed to the complete transference process. Whether attributed to ideology or hegemony, interview data indicated that some participants felt a disconnect at times during their involvement in the process. Again, as was mentioned with reference to hegemony, when dealing with a process whereby a number of individuals from a variety of backgrounds have to work together, implementing procedures and protocols into the process to promote healthy communication and reflection can be a means of overriding the hegemonic process. Having mechanisms in place throughout the process of curriculum transfer will allow for better communication and understanding on an ongoing basis. Also, if a review and evaluation of the complete process had been a

component of the work, quite possibly some of the frustration experienced by participants might have been alleviated and the final product of *Experiencing Music 2200* in the online learning environment improved.

5.6 Praxis

Praxis is an ongoing process of reflective doing. It involves a shuttling back and forth between theory and practice followed by action, reflection and back into action. A term developed by the Brazilian educator Paulo Freire, (1970) "praxis is powered by an agenda, a desire to push us to reflect upon our own practices, refine our theoretical leanings, as a step towards acting on and changing our life circumstances" (Taylor, 2000, p. 6). For the purpose of this investigation praxis is used as a category of analysis to highlight the instances whereby this action-reflection-action process took place during the course of events used to develop the curriculum for *Experiencing Music 2200* and then to transfer that curriculum to the online learning environment.

As was mentioned earlier in this chapter, an underlying ideological force recognized in the data obtained from this investigation is the government of Newfoundland and Labrador's position on maintaining equity in high school programming throughout rural areas of the province. The manner in which these initiatives in distance education have been handled by the provincial government can be viewed as a form of praxis. Documents, interviews and the literature review revealed that the challenge of maintaining equity in programming has

been an ongoing one for the provincial government. As early as 1987, as referenced in the Riggs' *Small Schools Study Project: Final Report,* the Newfoundland and Labrador government has been aware of the challenges that exist in providing programming for students in rural areas of the province. By 1992 the government put in place the *Royal Commission of Inquiry into the Delivery of Programs and Services in Primary, Elementary, Secondary Education,* with recommendations that included the closure of some schools, the amalgamation of school districts and the dispensing of the province's denominational school system in an effort to make the province's education system more efficient. For many rural students the means to better programming was achieved by attending larger schools outside of their community, in some instances, via long bus rides (Mulcahy, 1999).

In 2000, almost a decade after significant educational reform and restructuring, the challenges of offering equitable programming to rural areas still remained. The provincial government revisited the situation with another Royal Commission. Recommendations made by Sparkes and Williams (2000) included the implementation of CDLI as the division of the Department of Education solely responsible for high school distance education programming via online technologies. The implementation of CDLI was the government's next attempt at solving its programming equity issue for rural students of the province. In terms of macro contexts therefore, the actions of the government over the last three decades exemplifies an ongoing attempt to maintain equity in programming to the rural students of the province. The extensive process of review and research

followed by action, review and further action was the government's process of improving the situation in a critically conscious manner. From this analysis, therefore, it can be said that the actions of the government of Newfoundland and Labrador are representative of a form of praxis.

While the government's handling of distance education is representative of praxis it should be noted, however, there were instances in the implementation of CDLI where optimum praxis was not achieved. In essence, the following examples from the data exemplify limitations in the expectation of praxis. To begin, it was clearly evident from both the literature review and the data that Newfoundland and Labrador had a well-established distance education program that had employed the use of online technologies well before the implementation of CDLI in 2000. The data indicated that prior to the implementation of CDLI such operations however were the responsibility of individual school districts.

Although high school programming had been delivered to rural students via online technologies up until 2000, with the implementation of CDLI as a new central agency with the responsibility of managing this programming, it would be expected that new evaluation protocols would also be evident in CDLI's protocols. Yet, it was clearly stated in the Sparkes and Williams (2000) report, *Supporting Learning,* that there was no need to review or pilot existing online courses slated for adoption by CDLI. Instead, these courses would be modified slightly to form the basis of the initial suite of courses offered by CDLI and be offered to rural students without the need of a pilot stage. It would be expected, given the implementation of both a new agency and new technologies for offering

curriculum to the rural students of the province that it would be necessary to review and evaluate the state of existing online courses. It begs the question, if CDLI did not conduct a review and pilot of pre-existing online courses, who would? The information gathered from a review of existing online courses would have been an excellent reference for comparison with regard to future courses transferred online by CDLI. The lack of review and piloting of these courses is representative of an instance where the opportunity for optimum praxis could have occurred, but did not.

With regard to *Experiencing Music 2200* specifically, it can be argued that the process used to create the course's curriculum in the mid-1990s was indicative of praxis: that is, a process that involved the shuttling back and forth between theory and practice followed by action, reflection and back into action. From the descriptions provided by interviewees, the Department of Education employed a curriculum development model whereby members of the curriculum working-group were engaged in constant reflection-action-reflection over the course of their meetings as a team. In addition, the course curriculum and resources were field-tested in a variety of classroom contexts throughout the province during the course pilot; the results of which were presented to the working-group for further review and revision if necessary.

Data collected in this study indicated that the instances of praxis incorporated into the model employed by CDLI to transfer *Experiencing Music 2200* to the online environment were not as apparent as in the curriculum development model used to create the course curriculum in the mid-1990s. The

singular evidence from the data representative of praxis in CDLI's curriculum transfer process appears to have been with the occurrence of a pilot of the course that lasted two consecutive school years. It was mentioned by interviewees P3, P4 and P6 that although two pilots occurred in the case of *Experiencing Music 2200,* such an event is not necessarily a regular procedure for all online courses at CDLI. Also, specific to *Experiencing Music 2200,* data indicated that primarily the course developer and course E-Teacher, who, in this instance, was the same individual, completed the review involved in the pilot process. While the effectiveness of this form of pilot review might be in question, it cannot be ignored that the action-reflection-action process did occur. Since the procedures and protocols employed by CDLI to transfer curriculum to the online only vaguely speak to praxis, it can be stated that in the case of *Experiencing Music 2200* the process was more reflective of individual praxis rather than that of a praxial process.

While the model utilized by CDLI to transfer curriculum online was limited in terms of optimum praxis, interviews and field notes indicated that individuals involved in the process did engage in praxis throughout the course of the project. Descriptions from interview data indicated that each interviewee was actively engaged in constant reflection and thinking as he/she worked through his/her portion of the curriculum transfer process. While each individual had ongoing reflections as he/she completed the work for the project it was evident from the data that participants were also engaged in thinking about the future impact that

their work would have on music education for students in rural areas of the province.

Data indicated that praxis was clearly at work in the original development of the curriculum for *Experiencing Music 2200.* It can be said that the expectations of praxis were not always evident in the transfer process to the online environment with the absence of evaluation protocols at various stages throughout. Nevertheless, the 'ideal' of praxis was in place as a pilot of *Experiencing Music 2200* did occur and individual participants themselves were actively engaged in praxis. For the most part, it can be argued that the data indicated the process utilized by CDLI for transferring curriculum to the online learning environment is reflective of a practical approach, rather than a praxial one.

5.7 Transformation

The relationship between the notions of praxis and transformation is symbiotic in nature; both separate entities, yet existing in conjunction with each other. Throughout the critical literature it is unlikely to find a reference of transformation without it being in conjunction with praxis. As the following example by Taylor (2000) demonstrates, "praxis is at the heart of sound education as an ability to help teachers and their students reflect and act upon their world, and through that process transform it into something more equitable and worth while" (p. 6). Taylor continues by stating, "praxis denotes the action,

reflections and transformation of people as they engage with one another. And those involved in praxis can anticipate that such action, reflection and transformation should help people create a just and better world" (p. 6).

Given the implications for the greater society, it is interesting to note that much of the critical literature regarding transformation is in reference to the larger context of social transformation (Boyce, 1996; Freire, 1970; Giroux, 1983). With respect to schools and classrooms, it was educator Henry Giroux (1988) who extended the notion of transformation to include the role of teachers by referencing them as 'transformative intellectuals'. In Giroux's view, teachers hold the knowledge and skills to question and interrogate, thus acting as agents of change in classrooms. For the purpose of this investigation transformation is used as a category of analysis to present those instances in the data where significant change took place. These changes are representative of both the macro and micro contexts contained within the case of transferring *Experiencing Music 2200* to the online learning environment.

One of the predominant themes of this investigation is with regard to the nature of distance education in Newfoundland and Labrador. Data gathered from interviews and documents indicated that, over time, there has been significant transformation in the distance education model utilized by the provincial government. Prior to 2000, the management and dissemination of distance education was the responsibility of each school district. With the implementation of CDLI, as recommended in *Supporting Learning,* (2000) the management of distance education for public schools became the responsibility of a single

agency that provided instruction via an online technological interface. With synchronous and asynchronous components, the means of distance education in Newfoundland and Labrador has seen great transformation since the days of correspondence courses that were administered via railway cars, coastal boats and the postal service (Mulcahy, 1999; Riggs, 1987; Sparkes & Williams, 2000).

Given the evolution and changes in distance education models, the result has been a significant transformation in the delivery of Newfoundland and Labrador's provincial curricula. It was evident in data obtained from both documents and interviews that CDLI uses existing provincial curricula for its online learning environment. In some instances, as is the case for *Experiencing Music 2200*, CDLI is delivering curriculum that was created for the face-to-face classroom long prior to the conception of online learning environments. As a result, curriculum is being delivered online that had never really been intended for that learning environment. In fact, regarding *Experiencing Music 2200,* the data indicated that the face-to-face classroom context of curriculum delivery was an integral component in the curriculum development process. Documents indicated that the curriculum was field-tested in eleven high schools representative of urban, rural, large and small school contexts over a two-year pilot. The experiences and recommendations of teachers in the pilot classrooms provided valuable feedback on the course curriculum that, in turn, had a direct impact in the final outcome of the course. As a result, it can be stated that in the case of *Experiencing Music 2200*, the process of curriculum development included a review of varied face-to-face contexts for curriculum delivery.

Data has indicated that there is a need for all provincial models of curriculum development to include all varied contexts of curriculum delivery, including, in particular, that of the online environment. While it is impossible to predict all potential modes of curriculum delivery, curriculum developers and designers can begin to incorporate the ones existing and are utilizing into their curriculum development practices. It is important to recognize, therefore, that with the implementation of the online learning environment as a new classroom context for provincial curricula, the process of developing new curricula needs to consciously include the online learning environment as a classroom context. The writing of new curricula needs to be with the online classroom context in mind and new curriculum pilots need to be inclusive of the online classroom context.

Data obtained from documents and interviews indicated that over the past two decades the nature of school and schooling has been transformed in particular for rural students of Newfoundland and Labrador. In some instances, with the closure of community schools it has meant students have to travel to larger centres. In other instances, where small schools have been maintained in their communities, limitations in staffing have caused a limitation in program offerings. Transformations in distance education models and curriculum delivery contexts as mentioned above have yielded many and varied transformations of experiences for students enrolled in online courses.

Interviews and field notes indicated that for rural students enrolled in courses offered by CDLI the nature of school experiences entail the use of tools such as headsets, microphones, video-conferencing technologies, computers,

and online interfaces/management systems such as WebCT; all significantly different learning tools from the education of their parents who may have attended school in the very same building and classrooms. These are also significantly different learning tools from those as used by their peers who are situated in urban centres and enrolled in the very same courses. It would follow then that having to utilize different tools in the online learning environment would yield different learning experiences, as well. As new technologies become available and are incorporated into CDLI's practice, the online learning environment will be in a constant state of transformation, and thus, so will the experiences of the students in online courses.

This entire thesis is, in essence, a description and documentation of the transformation of *Experiencing Music 2200*. From its conception through to its development for the traditional classroom, followed by its transfer to the online environment by CDLI. Indeed, what is clear from this study is that the delivery of *Experiencing Music 2200* via the online learning environment is a new context for the course and also for music education in Newfoundland and Labrador. The interview data indicated that for some students enrolled in *Experiencing Music 2200*, their very first experience with music in school is now via the online learning environment. Hence, with the presence of music online there exists a new pedagogical and ideological reality for music education in the province. Given this significant transformation in music education we need to consider if our music educators are prepared to meet the needs of their learners in the online learning environment. For those involved with the preparation of future

music educators and for those responsible for continuing professional development of teachers, is the online learning environment recognized as a classroom context for music and are pedagogical practices taught to meet the needs of learners and teachers in the online learning environment? With this new context for learning, transformation and changes in teacher preparation will likely follow to meet new demands and expectations.

The discussion up to this point has been a reflection of the transformation observed in the macro contexts (i.e. the model used for distance education for the rural students of Newfoundland and Labrador and of the course *Experiencing Music 2200*) of this investigation. It is important to note that transformation was observed in the micro contexts of the study, as well. As participants in this investigation were actively involved in transferring *Experiencing Music 2200* to the online environment, it became evident in the data that their praxis throughout the process also resulted in personal transformations as well. A number of participants noted how their thoughts and attitudes regarding music as an online course had changed significantly over the course of their work on the project. Feelings of uncertainty and apprehension that were present at the beginning of their work had dissipated by the time *Experiencing Music 2200* was online. For one participant it was mentioned that his/her participation in the interview for this investigation brought forth a number of concerns and questions that he/she, in turn, intended to act upon. The interview process itself produced a process of reflection and acted as a vehicle of transformation for this individual. In addition to personal, transformative experiences, interview data indicated that all participants

made reference to the changing state of education and music education in Newfoundland and Labrador. There was unanimous agreement that the province will continue to face challenges in the delivery of its programming to rural areas and, it is important for the arts, specifically music, to be a part of any distance education initiatives that will continue to improve access to music programming and specialist teachers. While all participants fully anticipated future transformation for education and music education in the province, they spoke of the possibilities in a positive manner.

Finally, while the role I played as researcher of this investigation had very little to do with the process of transferring *Experiencing Music 2200* to the online environment, data obtained from field notes and documents did indicate my presence at the only focus group meeting held by CDLI February 19, 2004 and my participation in a research project used to inform CDLI of the nature of teaching and learning music in the online learning environment. Yet, it would be remiss, especially with respect to the philosophical underpinnings of critical educational research, to ignore the personal transformations elicited in me from carrying out this investigation. As a result of this research study my comprehension of curriculum development, curriculum delivery, critical educational research, distance education and the online learning environment has improved significantly and left me more curious about these topics. The complexities, nuances, challenges and possibilities of curriculum development and online contexts have been revealed to me and will most certainly be a part of my ever and ongoing awareness and practice.

5.8 Summary of Analysis

In Chapter Five, thus far, the critical categories of historicity, ideology, hegemony, discourse, praxis and transformation have acted as lenses through which the data has been viewed, analyzed, and interpreted. Selected from a critical theory framework as well as evolving from my personal and professional interests, these categories have allowed an opportunity to set frames around this educational circumstance to help organize, simplify and delve into particular aspects of the data for the purpose of critical examination and exploration. It cannot go without stating, therefore, the recognition that the very same data, as viewed by another researcher with a different theoretical framework and background experiences, would likely arrive at a much different analysis and interpretation. As critical educational researchers, we must be consciously aware of this fact.

As was mentioned at the onset of this chapter, educational moments do not appear in discrete, finite, and organized packages. Instead, all of the circumstances surrounding the events of this investigation are interconnected and coalesced. The historical contexts as mentioned in the historicity section have a direct impact upon the ideology, discourse, praxis and transformation of the participants. Likewise historicity and ideology are combined as they contribute to the occurrences of hegemony. It is as if all of the events as described and presented in each category are woven together, much like the melodies,

harmonies and intricate details of a piece of music, with textures and timbres that emerge in and out of focus as they sound and are passed amongst voices, or instruments, as the time, rhythm and measures of the music go by. At the end of the day, the result of the elements of music is a composition. In the case of this investigation, the macro is blended with the micro to form one final product; that is a critical case study of the process of transferring *Experiencing Music 2200* to the online learning environment.

5.9 Conclusions and Implications

The presence of high school music curricula offered online through CDLI is a new pedagogical learning environment and context for the students of Newfoundland and Labrador. *Experiencing Music 2200* in the online learning environment marks a groundbreaking initiative for music education in the province. In reference to the intent of this investigation and the research questions as presented in Chapters One and Three, there are several significant conclusions derived from the data and subsequent data analysis. In addition to conclusions there are several significant implications stemming from this research for those involved in education, generally, and both music and distance education through the online learning environment, specifically.

To begin, this research has documented that the contexts of education in the province of Newfoundland and Labrador are indeed very diverse and complex. Historically, shifting demographics and the resulting decline in student

enrolments has meant subsequent reduction in teacher allocations for rural areas of the province. In order for the government to maintain equity in high school programming, there has been an increased reliance on the offering of curriculum through modes of distance education, more specifically, through the online learning environment, as offered by CDLI. This method of programming, however, is not without its challenges, both in its application to the province's existing curriculum and in its suitability for the diverse learners encompassed in the province's rural areas.

This research has demonstrated that both the processes of curriculum development and the transference of curriculum online for *Experiencing Music 2200* are complex and complicated educational circumstances. The data has revealed that in the province of Newfoundland and Labrador, separate divisions within the Department of Education manage each of these processes, that of Programs and CDLI respectively. Hence, there are several factors that each of these divisions may want to consider as curriculum continues to be developed for both face-to-face and online settings throughout Newfoundland and Labrador. Of particular importance would be an internal, departmental examination of current processes to determine if there might be approaches and/or protocols that may be incorporated and shared between the differing processes that may enhance overall effectiveness in provincial curriculum development. Are there ways and means to establish closer liaisons between the divisions of CDLI and Programs in the areas of curriculum development and curriculum transference online? For example, as noted in data previously presented in this study, CDLI might

consider the use of a team approach in developing online curriculum. Some of the issues noted earlier and as expressed by interviewees, such as isolation and the need for varied input, could well be addressed in such an approach. The expressed need for ongoing review and evaluation of the process of online curriculum development could also be addressed via a team approach.

It was noted from the data obtained in this case study that CDLI currently transfers existing curricula to online contexts as opposed to developing it for the specific purposes and contexts of online delivery. Concerns were expressed that provincial curriculum (e.g., *Experiencing Music 2200*) that was never actually intended or designed for online classrooms, is being transferred to these new learning environments. Hence, the Department of Education is encouraged to give consideration to the creation of curriculum specifically for online environments.

Finally, there needs to be embedded in the curriculum transference process a mechanism that allows those involved an opportunity to be engaged in formal assessment and reflection processes regarding the overall effectiveness of online curriculum development and design. For example, how might the new online learning environment in music education in Newfoundland and Labrador be having an impact upon the integrity of the secondary music curriculum content in general? How is this new learning environment affecting student learning and outcomes in music education? Data has revealed that there is a need for the Department of Education and CDLI to develop formal mechanisms to monitor,

evaluate and assess all aspects of curriculum, teaching and learning in the online environment.

In addition, curriculum developers throughout the Department of Education are encouraged to consider the needs and demands of the online learning environment in all areas of curriculum planning and design. This is particularly important if the Programs Division of the Department of Education continues to develop curriculum content that might well be transferred at a later date to online contexts. To gain a true understanding of the needs of students and teachers in the online learning environment, all curriculum working-groups will need to include E-Teachers as members of curriculum development teams. When new curricula are field-tested through the curriculum development's pilot processes, the online learning environment will need to be included as a potential field-test site, in addition to the large, small, rural and urban classroom contexts that are already accounted for in the standard curriculum development process.

Until curricula is created/developed with specific consideration for the needs of the online learning environment, the province remains with a significant portion of its secondary curricula created prior to the existence of CDLI and its new online environments and contexts (e.g., in music education). For these curricula, CDLI's curriculum transfer process may be improved by formally incorporating opportunities for collaboration amongst all involved stakeholders. As mentioned previously, with regard to virtual schooling and the online learning environment, there exists a real need to put in place mechanisms for both the formal evaluation of the curriculum transfer process, specifically, and for the procedures and

protocols of virtual schooling, generally. Unlike the process used to create curricula, there does not appear to be protocols in place for the formal review of the curriculum transfer process. It may be appropriate for CDLI to establish advisory committees and/or curriculum teams to aid in this process.

There are several implications with regard to this investigation for those who work in the areas of pre-service teacher preparation and ongoing professional development. While many teachers may not necessarily become online E-Teachers themselves, it is likely they will teach in schools where the online delivery of curriculum is a significant portion of their school culture. Also, teachers in traditional classrooms can learn to utilize the many new online tools and resources that will enrich their classes and support student learning. There needs to be a solid understanding of the needs of the learners in this environment. Since CDLI has the sole responsibility of managing and transferring the province's secondary curricula online, it would be recommended that they offer professional development opportunities for teachers, either through summer institutes or as sessions throughout the school year.

With regard to music education, the online presence of *Experiencing Music 2200* as a fully accredited high school music course represents a new context for the delivery of music education in Newfoundland and Labrador. The data showed that it was an ongoing challenge for the course developer to transfer many aspects of the original course (e.g., performing, listening, creating) to CDLI's standard templates using both synchronous and asynchronous contexts. The research revealed that the curriculum transfer process was complex and

dependent on available technologies, equipment, resources, funding and of course, the expertise of a single course developer.

Despite the many challenges of transferring *Experiencing Music 2200* to the online context, by all accounts, the final product appears to be an exciting new opportunity for music education in Newfoundland and Labrador. A large number of rural students are now able to study music with a specialist music E-Teacher through this new online context. It is recommended that CDLI now engage in a formal review of both process and product relating to *Experiencing Music 2200* (online). This review could very much inform CDLI as it embarks on developing/transferring its second music course, *Applied Music (Guitar)* to the online environment. As part of this process, CDLI might consider reviewing the relationships between technologies and music pedagogies. As well, it is important to study the learning experiences their students encounter and compare them to the learning experiences of students in the face-to-face learning environment. It would be an excellent opportunity to explore whether differences in face-to-face and online learning environments have an impact on student interest and achievement.

5.10 Recommendations For Further Research

One of the exciting outcomes of any type of research project is the recognition that there exists the need for further research. In response to the data

and subsequent analysis of this investigation, the following recommendations for further research represent a sampling of possible areas of investigation.

With regard to the online learning environment as a site of learning for provincially prescribed high school curricula, this research has revealed that there is a need to establish a system for research, evaluation and the assessment of online courses and the process of transferring existing curricula, from all subject areas, to the online learning environment. At the moment there exists a plethora of literature regarding a broad range of topics for the online learning environment and the post secondary learner, yet, more is needed in relation to the high school learner.

This data obtained has illuminated a need for further research in both the areas of teacher education and the ongoing professional development of existing teachers. Given the presence of the online learning environment as offered by CDLI in the current delivery of the provincial curriculum, what emphasis are teacher preparation courses placing on the pedagogy of teaching in the online learning environment? What is the role of the Department of Education, the Newfoundland and Labrador Teachers' Association, and the province's school districts in providing the necessary professional development for teachers in the area of teaching and learning in online learning environments?

One of the areas explored in the literature review of this thesis was the place of education in a democratic society. If many post-secondary institutions in Canada and abroad are continuing to expand their programming to include instruction via online contexts, how are students prepared for the ways of

learning they will face once they have left secondary schools? Even for those students enrolled in the traditional face-to-face classroom, we as educators need to ask ourselves if we are indeed preparing them to meet success for the learning they will encounter in post-secondary institutions and various other work places.

Knowing the diversity that exists amongst learners, this research also revealed that there continues to be a need to know more about the environments in which students learn. What are the perceptions of students taking music courses in the online learning environment as compared to those taking the same courses in the conventional, face-to-face classroom? Are there similarities or differences with regard to student achievement in music courses in the online environment versus the face-to-face classroom? What are the perceptions of teachers and administrators of courses offered online versus face-to-face?

What would be an effective, efficient model for the evaluation of virtual schools and programming that could be incorporated into the regular practice of CDLI? Does the transference of *Experiencing Music 2200* online provide the access and opportunity to music education as intended by the CDLI mandate? To what degree/extent is this mandate met? These questions could be explored in future research projects and studies.

5.11 Final Thought

This thesis has been a documentation, description and critique of the process used by CDLI to transfer the course *Experiencing Music 2200* online. As

Newfoundland and Labrador's first high school music course in the online learning environment the documentation of this process is an historical account of a significant event for music education in the province. Although not the original intent of the investigation, the data also included a detailed description of the process used by the Department of Education's Program Division for the development of provincial curriculum, with specific references to the history of curriculum for *Experiencing Music 2200.* All of these accounts now provide a substantial archive and resource for educators, curriculum makers, those that transfer curriculum to online learning environments and for policymakers who make decisions regarding music education, curriculum and online learning. Hopefully this research will provide a reference and insight regarding both the curriculum development process and the transference process of curriculum online for those that are in the position to develop future music courses in the online learning environment. The ultimate benefactor of good policy and practice regarding curriculum development and transferring curriculum online are the students of the province.

One of the most significant insights from this investigation is the realization that we live in a time where change is constant. Educators at all levels, therefore, need to be consciously aware of the impact of new and emerging technologies on our teaching, pedagogy and the successful learning/achievement of our students, in conventional face-to-face classrooms and online. As we were reminded by Brackett (2000) in the literature review, the advancements in technology will continue to alter and influence the learning environments in which our province's

educators and students work, yet, we cannot lose sight of the fact that technology does not teach students, teachers teach students and their craft is executed through sound pedagogical practices.

On a final note, many years ago, even prior to the conception of this investigation, as I was preparing for a paper in one of my graduate courses I read the following words by music educator Brian Moore. His sentiment has stayed with me throughout my graduate work and throughout the course of this investigation. I will conclude this work with his thoughts as a constant reminder for the future.

> Our perspective that the world is shrinking demonstrates the blurring of time and place. What will be required of us as musicians and educators is the ability to foresee change, maximize its potential, and minimize its negative impact. As music educators, we must be willing to take the lead in teaching and learning music, as well as developing new knowledge and skills in music making, music creating, and music enjoyment. We must balance the needs and desires of our students, the nature of teaching/learning environments, our professional abilities in curriculum, and pedagogical development to develop musical thinking for the twenty-first century. (Moore, 2002, p. 118)

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Appendix A

Interview Request Letter

Jennifer Nakashima
Masters Candidate
Memorial University of Newfoundland
St. John's, NL

XXXXXXXXX

Dear XXXXXXXX:

I am a Masters student in the Teaching and Learning Program at Memorial University of Newfoundland's Faculty of Education. Under the supervision of Dr. Andrea Rose, I am currently conducting a research study entitled Issues and challenges in developing *Experiencing Music 2200* for web-based delivery: A critical case study, as a partial requirement for my Masters of Education Degree. The purpose of this research is to make a critical analysis of the process involved in developing *Experiencing Music 2200* for web-based delivery.

As part of my research I would like to interview you regarding your role in this curriculum development. I believe the information gained from this research study will provide valuable data for future curricular developments in music education and web-based delivery courses in the province of Newfoundland and Labrador.

Should you choose to participate in this study, I will arrange for an interview time and place at your convenience. This interview will be audio taped and later transcribed and accompanied by my own field notes. If it is your preference not to be recorded during this interview, I will rest solely on my field notes for gathering your responses. If at any time you wish to refrain from answering a question, or even withdraw from this study, you may do so without harm or prejudice. Your anonymity is assured, your responses will be kept confidential and you are at no risk during the course of this research study. All audiotapes and transcripts will be stored securely with a lock and key and destroyed upon completion of the research project.

You will also have an opportunity to review transcriptions to ensure an accurate record of you responses. Should your comments be used in my final report, your identity will be protected by use of a pseudonym.

If you have any questions regarding your contribution to this research project, please feel free to contact me at 576-7728 or my supervisor Dr. Andrea Rose at 737-7602.

If you decide to participate in this research study, at the time of the interview, you will be asked to read and sign the enclosed consent form. I will keep the original and provide you with a photocopy for your records.

Thank you for your consideration in this request.

Sincerely yours,

Jennifer Nakashima, B.Mus, B.Mus.Ed.

Appendix B

Research Participant Consent Form

My name is Jennifer Nakashima and I am presently a Masters student in the Teaching and Learning Program at Memorial University of Newfoundland's Faculty if Education. Under the supervision of Dr. Andrea Rose, I am currently conducting a research study entitled Issues and challenges in developing *Experiencing Music 2200* for web-based delivery: A critical case study. The purpose of this research is to make a critical analysis of the process involved in developing *Experiencing Music 2200* for web-based delivery. I am currently requesting that you consent to be interviewed for this research project which has been granted approval by Memorial University's Ethics Review Committee.

Should you choose to participate in this study, I will arrange for an interview time and place at your convenience. This interview will last approximately ninety minutes, will be audio taped and later transcribed and accompanied by my own field notes. At the end of the research project you will be asked to review the information you provided to ensure it is an accurate account of your thoughts, ideologies and opinions. A copy of the final research report will be made available to you upon your request.

All information you provide through the course of the interview process will be kept confidential. All audiotapes and transcripts will be stored securely with a lock and key throughout the research project and destroyed upon its completion. Your participation in this research study is entirely voluntary and you may withdraw from it at any time without suffering any harm or prejudice.

Should you have any questions regarding your participation in this research study please feel free to contact me at your earliest convenience at, 576-7728, or my Supervisor, Dr. Andrea Rose, at 737-7602.

By signing these consent forms you are indicating that you understand the purpose of this research project and agree to be an active participant. It also indicates that you are fully aware of the measures employed throughout this research project to protect your contribution to this project and your identity throughout.

Participant's Signature	Date
Witness' Signature	Date
Researcher's Signature	Date

Appendix C

List of Participants

P1 - Department of Education personnel, pilot music teacher of *Experiencing Music 2200* face-to-face, music teacher of *Experiencing Music 2200*

P2 - Pilot music teacher of *Experiencing Music 2200*, music teacher of *Experiencing Music 2200*

P3 - Music teacher of *Experiencing Music 2200*, developer for *Experiencing Music 2200,* E-Teacher for *Experiencing Music 2200*

P4 – CDLI personnel

P5 – Department of Education personnel

P6 – CDLI personnel