The Phenomenon of Singing and Song: A Newfoundland and Labrador Educational Context

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Introduction

The Department of Education, Government of Newfoundland and Labrador, Canada, has recently mandated several initiatives to sustain equitable programming in all areas of the province. These initiatives have occurred in response to a long term decline in enrolment, the duplication of educational services, the existence of severe financial constraints, and the need to address the perception that the education system was not producing graduates with the knowledge and skills required to succeed in a rapidly changing society (Government of Newfoundland and Labrador, 2000). The Ministerial Report (2000) recommends that "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" (p. 23).

This paper will focus on the Department of Education's recent initiative for music education; the development of the high school course Experiencing Music 2200 for web-based delivery. We will describe the context for course development, provide a brief overview of the course and highlight several issues and challenges pertaining to the new paradigm shift from traditional classroom instruction to web-based models for secondary school music education. For the purpose of this symposium presentation, we will raise questions related to singing, a universal and basic tenet of music teaching and learning.

The Newfoundland and Labrador Context

Recent statistics published by the Government of Newfoundland and Labrador indicate a population of 512,930 is sustaining the operation of 320 schools, 140 of which offer high school courses for grades 10-12 (Government of Newfoundland and Labrador, 2000). Dispersed amongst coastal and inland communities covering 405,212 square kilometres, 66% of the province's schools are rural and geographically isolated (Law, 2004). These demographics, combined with a declining student enrollment and restructured school system have had a direct impact on teacher allocations and course offerings throughout the province (2000). The Ministerial Report on Education (2000) recognized that high school students throughout the province, regardless of location, needed equal access to courses required for post-secondary admission and career opportunities.

Distance Education in Newfoundland and Labrador

The utilization of distance education for curriculum delivery is not a new initiative in the province of Newfoundland and Labrador. From as early as the 1930s, the provincial Government recognized a need for uniformity in schooling throughout rural areas and consequently, through arrangements with the province of Nova Scotia, offered correspondence courses for students whose demographics made attending school an impossibility (Department of Education, 1990, p. 1). Originally administered through methods such as mail, phone, fax, and teleconferencing, the capacity of recent technological developments such as the internet and broadband have facilitated continued progress in both the quality and variety of courses available through distance education. From as early as 1987, in The Report of the Small Schools Study Project (Riggs, Anderson, Cutler, Fagan, Hatcher, Press, & Young) and as recently as 2000 in the Ministerial Report on Education, the Government of Newfoundland and Labrador has recommended a continual need for distance education as a means of overcoming discrepancies between educational services offered in urban and rural areas. It is in this latter publication that a music education course

is first mentioned in the roster of courses available to be developed for distance education programming.

Centre for Distance Learning and Innovation (CDLI)

The Centre for Distance Learning and Innovation was developed on the recommendation of the panel for the Ministerial Report on Education (2000), to act as a managing agency for all distance education initiatives in the province of Newfoundland and Labrador. The centre is a collaborative organization comprised of partners from Memorial University of Newfoundland, the Newfoundland and Labrador Teachers' Association, and the Government of Newfoundland and Labrador.

> The CDLI Vision: all learners will have equitable access to educational opportunities in a manner that renders distance transparent. To achieve this vision, the Centre will work with its partners to become a leader in the development and delivery of educational programs and services using information and communications technologies and the World Wide Web. (CDLI, n.d.)

> The CDLI Mandate: to develop web-based courses and services for learners of all ages and to facilitate school districts in their delivery. The primary mandate of the Centre is the development of web-based senior high school courses and online professional development programs for teachers in the K-12 system. (CDLI, n.d.)

CDLI manages online teaching and learning initiatives in provincial education through the auspices of a Virtual Teacher Centre (VTC) and a Virtual High School. The VTC offers online teacher professional development for online learning environments through means such as participation in learning teams, digital portfolios, quick reads, tutorials, mediated study groups, learning centres, and district discussion forums. The Virtual High School operates in 99 of the 140 schools that offer the provincial high school curriculum. This represents 5% of the necessary programming to provincial high school students. The infrastructure of the Virtual High School is supported through the following:

> E-Teachers. The subject specialists who teach online to students through the provincial Virtual High School. Working with a student/teacher ratio of approximately 15-20:1, the workload for E-Teachers is reduced from six (provincial norm) to four courses to allow for synchronous (real time) and asynchronous teaching and learning.

> M-Teams. School-based mediating teams of support personnel comprised of school administrators, teachers, and student E-Tutors who assist with all aspects of E-Learning (e.g., basic technical troubleshooting, tracking student progress, familiarity with CDLI tools and equipment, communication with E-Teachers and other CDLI staff, and motivating and counseling E-Learners).

> Technological Context. The CDLI technological context includes both online Synchronous and Asynchronous components. Synchronous technologies utilize video conferencing and, through the program VClass, real time interfaces such, as: an online scratch pad (white board), audio, 2-way video, and computer demos. Online learning environments are further enhanced with VClass icons that indicate: Raising Hands, Emotion Indicators, and a Polling Feature. Student communication is made more effective with Direct Messaging, Break Out Rooms, and Web Push while the Quiz Master is available to monitor student progress. Also included in CDLI's technologies is the program WebCT. In addition to the use of pre-planned Synchronous text-based discussions, this program utilizes Asynchronous components such as short video and audio clips, power point postings, text-based threaded discussions, e-mail, calendars, and homepage postings. While all of these technologies are currently offered through online

sources, future CDLI initiatives will see province-wide distribution of broadband technologies.

E-Learners. Students throughout the province enrolled in online courses available through CDLI. Students are approved for distance education by the school administrators/teachers on the basis of overall academic merit and ability to work independently.

Music Education in Newfoundland and Labrador

Music education in Newfoundland and Labrador exists in classroom, choral, instrumental, and technological contexts. Designed to be delivered by music specialists, mandatory classroom music occurs inclusively from kindergarten through to grade six. In the intermediate grades, seven to nine, music education is compulsory for only one year, yet school administrators occasionally opt for a variety of programming schedules that can include time-tabled general music and/or pull-out performing choral, and instrumental ensembles (Government of Newfoundland and Labrador, n.d. b). For senior high, Levels I, II and III, specific credits in music are not required currently for graduation; however, students do need to complete 4/36 credits in the area of 'personal development' which includes: music, family studies, career education, French, theatre arts, cooperative education, religious education, art/media and physical education. Students have an option of completing an additional 6/36 credits from any area of interest over the course of their three year program (Government of Newfoundland and Labrador, 2003). The following is a list of the credit music courses senior high schools may offer currently in music education: Applied Music 2206 and 3206 in specialized focus areas of voice, strings, woodwinds, percussion, brass, guitar and keyboard; Ensemble Performance 1105, 2105, 3105; Experiencing Music 2200; Advanced Placement Theory; and the International Baccalaureate Program (pp. 30-31). Although not mandatory, most schools of all levels offer a variety of co-curricular choral and/or instrumental performing ensembles in addition to the mandatory timetabled and pull-out music courses mentioned above.

Various other provincial and national arts outreach programs, such as "Artists in the Schools" (Art Gallery of Newfoundland and Labrador, 1998), "Learning through the Arts" (Learning Through the Arts, 2003), and "Arts Smarts" (Arts Smarts, 1998), are utilized to support classroom teachers with music/arts curricula. Through these initiatives local artists are introduced into schools to work with teachers, and provide multiple and diverse learning opportunities for students through arts-based programming.

Experiencing Music 2200

Original Classroom-Based Format

Designed in 1993 for the traditional classroom setting, "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, n.d. a, p. 3). The process of learning music through musical experiences is the essence of both the course design and suggested methods of delivery.

Offered without pre-requisite, Experiencing Music 2200 is designed to provide secondary students with opportunities to be actively involved in the experiencing of music and music-making. Focusing on the contexts of music (affective, cultural, economic, historical, human, political, religious, social and technological), the elements of music (acoustics, expressive devices, form, harmony, melody, rhythm, text, texture, and timbre), and the relationships among musical styles (alternative, classical, country and western, folk music, jazz, pop, and rock), students will explore the intricacies of music from a variety of perspectives. Students will gain a deeper understanding of themselves as individuals, as members of society, and as producers of culture through music. This in turn will heighten their sensitivity to individuals and cultures around them, both near and far (Government of Newfoundland and Labrador, n.d. a).

Designed as a resource-based course, Experiencing Music 2200 meets the general curriculum outcomes and key stage music outcomes that complement each of the Essential Graduation Learnings as established in the 1994 Atlantic Provinces Education Foundation initiative (APEF). These include: aesthetic expression, citizenship, communication, personal development, problem solving, technological competence and spiritual and moral development (Government of Newfoundland and Labrador, n.d. a). Throughout the course, students maintain an active participant role, and the teacher "is seen as musician, coordinator/director, co-musical participant, and catalyst for creativity in the classroom" (n.d. a, p. 21). The course evaluation scheme uses pre-instructional, formative, and summative activities that focus on an equal balance between product and process events, allowing students to maximize their musical potential within the learning environment (n.d. a).

New Web-Based Delivery Format

Stemming from the Ministerial Report on Education (2000), the development of Experiencing Music 2200 for a web-based delivery model began in 2002 with a projected pilot date of September 2004. The web-based context for Experiencing Music 2200 will utilize the same text (Fowler, 1994, *MUSIC Its Role and Importance in Our Lives*) with accompanying CDs, general resources and computer software programs as the traditional classroom format. In addition to the standard synchronous and asynchronous technologies used by all CDLI courses, Experiencing Music 2200 will include the following additional hardware for each workstation: Web Cam (video-conferencing), MIDI keyboard, and tin whistle. Additional software will include: Cakewalk (music notation-composition and analysis), Music Ace (aural skill development and music literacy), Audacity (recording musical assignments for playback and evaluation), and Blogger (online journaling).

The web-based delivery format of Experiencing Music 2200 will comprise of 10 periods (55 minutes each) over a 14-day cycle. These class periods will include approximately four synchronous classes (real time, online interactive setting with E-Teacher and other students) and six asynchronous classes (students work individually or collaboratively on assigned course material). Students will be assisted on-site by mediating teams and monitored consistently by the E-Teacher. Students will engage in listening, performing, and creating as they are guided through units that explore musical contexts, elements and styles. Through extensive course resources, engagement with a specialized E-Teacher, and active participation with other students and musicians throughout the province and indeed the world, students will participate in musical experiences that are representative of a broad range of musical styles and contexts, and inclusive of performing opportunities (via keyboard and tin whistle primarily) as well as creative experiences such as composition.

Issues, Questions, Possibilities...

As mentioned earlier in this paper, the development of Experiencing Music 2200 for web-based delivery format represents a new direction for music education in the province of Newfoundland and Labrador. Indeed, this new course model represents a major paradigm shift in the delivery of school music education globally. As with any new and potentially influential initiative, it is important that all players (e.g., teacher practitioners, musicians, researchers and stakeholders) examine comprehensively both the complex process of curriculum development and reform, and the product or the curricular model itself.

While still in its early developmental stages of course design, the transformation of Experiencing Music 2200 from a classroom-based model to a web-based delivery model represents a very complex (and exciting!) undertaking for CDLI and its course developers. With this transformation comes the construction of new ways of knowing, learning and experiencing music in the school setting. New understandings about how individuals and groups can interact meaningfully with music via listening, performing and creating are being constructed and formed into a course curriculum based primarily on principles of constructivism. As part of this process, current models and traditions of secondary music

education are being deconstructed and long-held beliefs and practices are being challenged for overall relevancy and accessibility. We ask then, who gets to do music in our high schools? How can students in small and remote areas gain access to expert music teaching and global music resources? Are there new ways to interact with music that are viable and important for students in the 21st century? How can we excite our young students to the wonders of music, both near and far and in a variety of new forms and contexts?

The following section will touch on some pertinent issues and raise some critical questions surrounding the development of web-based courses in music education. For the purpose of this paper, we focus on four main components of music education - the learner, the teacher, the subject and the context. We conclude the section by identifying some emerging questions relating specifically to singing and song.

The Learner

The focal point of all music teaching and learning contexts is the learner. Hence, in this new online setting for music education, we ask: Who will be the learners? What will be their musical backgrounds, interests, cultures, needs and learning styles? How might these be served in web-based delivery formats for music education? Will all students have equal access to this online/distance education (e.g., location of school - rural/urban, academic background, parental support)? What opportunities will exist for both individual and social music making and learning (e.g., singing/playing together)? What will be the students' new 'experiencing' of music in this web-based context?

Keeping in mind that Experiencing Music 2200 was designed within an overall framework of constructivist theory, we ask how basic constructivist principles of learning will be sustained in an online music teaching/learning environment? Jonassen (1991) encourages us to apply the following design principles from constructivism to the development of learning environments:

- create real-world environments that employ the context in which learning is relevant
- focus on realistic approaches to solving real-world problems
- the instructor should be a coach and analyser of the strategies used to solve these problems
- stress conceptual inter-relatedness, providing multiple representations or perspectives on the content
- instructional goals and objectives should be negotiated and not imposed
- evaluation should serve as a self-analysis tool
- provide tools and environments that help learners interpret the multiple perspectives of the world
- learning should be internally controlled and mediated by the learner (pp. 11-12)

In relation to the need for social construction of knowledge, we are reminded of Dewey's belief that knowledge and ideas emerge from experiences that are relevant to the learner. When learning occurs in a relevant and social context, where learners create communities and manipulate materials either individually or collectively, knowledge has more meaning. Vygotsky extends this idea by stating that learners gain knowledge from their peers as a result of a social process. He posits that it is in the zone of proximal development whereby knowledge acquisition occurs from an experienced other, who helps collaborate and assist in knowledge construction for less experienced learners (Chao & Stovel, 2002). Also in relation to the need for experiential learning, we know that active involvement in music contexts is the key to overall success in learning. We are reminded by Elliot (1995) that the need to "do" music in music education, i.e., musicking, is a key element of successful music understanding. Campbell (1998) states a basic tenet for music learning:

the import of children doing music cannot be overstated. Their listening may be of a concentrated sort, but they are seldom "still" for music, preferring instead to pat, hum, sing, whistle or "groove" to it in a physical way. Children learn by

doing music as much as by thinking it, by entering the musical arena as active players rather than sitters in silence at the periphery. (p. 187)

Considering that the goals and outcomes as espoused in Experiencing Music 2200 include active performing, creating and listening, we will need to examine carefully this new web-based context of music education in relation to the necessity of learning opportunities and means for diverse ways of discovering, knowing and doing music.

Recent literature reveals potential for web-based learning contexts to enhance student participation and learning. We are all aware that traditional educational contexts do not always meet the needs of individual learners. MacKnight (2000) states that "on-line communication offers the potential for collaboration as well as increased participation in the learning process, reflection, peer tutoring, and monitoring of student learning as it is taking place" (p. 38). Online learning environments also have obvious advantages such as meeting the needs of demographic challenges in the delivery to small and rural areas, addressing individual needs in terms of pacing and one-to-one instruction, consistent and sequential evaluation techniques, and providing access to global resources via the World Wide Web (Valentine, 2002; Tucker, 2001). However, we are reminded that the potential advantages of a cyber-classroom must be balanced with the needs of the students, and teachers must be a part of any comprehensive technology integration plan (Donaldson & Knupfer, 2002). Too often the primary emphasis is placed on administrative issues or technology acquisition and connectivity, with little cognizance or emphasis on student needs. In order for technology to serve the learners, it must be used in a way that enhances learning (p. 38).

The Teacher

As course developers and new E-Music teachers negotiate the paradigm shift from traditional to new technological contexts for the delivery of music education, several issues and challenges relating to teaching become apparent. We ask: who will be E-Music teachers? Who will comprise onsite Mediating Teams? What teacher support will be put in place for the general preparation and ongoing professional development for E-Music teachers? What will be the new relationships emerging between E-Music teachers and traditional face-to-face music teachers? What new strategies and resources for the teaching and learning of music need to be developed for this online medium?

The role of teachers in a constructivist approach to online learning focuses on the teacher as facilitator. Isackson (2001) states that in an online teaching and learning environment, "teaching is no longer confined to the classroom and teachers can therefore imagine new ways of stimulating and reinforcing learning" (p. 12). We are cautioned by Dewey's sentiments that

under existing conditions far too much of the stimulus and control proceeds from the teacher... the teacher is not in the school to impose certain ideas or to form certain habits in the child, but is there as a member of a community to select the influences which shall affect the child and to assist him in properly responding to these influences (1897, p. 19).

We are challenged also to find new ways for teachers and students to interact meaningfully with each other and with music. As Armstrong and Casement (2000) remind us, the emotional and aesthetic underpinnings of musical understanding must not be undermined in any new context of music teaching and learning. They state:

emotional contact plays a critical role in human learning. Strong emotional experiences - a kind word or an enthusiastic response from a teacher or parent - strengthens the memory of what is being learned. When we are able to add emotional input into learning experiences to make them more meaningful and exciting, the brain deems the information more important and retention is increased. (p. 47)

In relation to course delivery and implementation music teachers will need to be involved with the development of new systems for course design. For example, online linear course structures will have to be flexible and provide for diverse ways of experiencing music. New and creative strategies for teaching the elements of music that include active performing, creating, and listening will need to be devised and diverse student needs, interests and learning styles will have to be accommodated in meaningful ways. In online contexts there is often a heavy reliance on visual activity and less attention paid to movement, speaking/singing, and social engagement. Logical and lateral experiences are often favoured over physical, emotional and spiritual ones.

We encourage the development of a substantial and rigorous research agenda related to all aspects of online music teaching and learning, as well the development of a comprehensive approach to teacher education and professional development. As the creation of web-based music courses for school contexts proceeds, there exists a real need to develop opportunities for both pre-service and current music teachers to acquire knowledge about web-based educational contexts and resources for music as well as those skills related to the use and manipulation of appropriate technologies. Donaldson and Knupfer (2002) state:

> it is the teachers who are the gatekeepers of classroom activity, so simply providing resources will not guarantee the successful implementation of technology into education. Indeed, it is argued that the process of implementation is perhaps even more important than the actual innovation. (p. 21)

The Context

The development of Experiencing Music 2200 for web-based delivery creates an emerging new context for secondary school music education. It is important for all participants and stakeholders to be aware of the changing nature and role of music and music education in school contexts and, by extension, in our communities and society-at-large. As Spearman (2000) notes, the demographic shift from the Industrial Age to the Information Age is altering the nature of our communities, our workplaces, our relationships and the environment in our schools; music education will not escape this trend of change.

We are reminded to be conscious of both the changing nature of relationships and the development of new relationships in this online music learning environment, e.g., teacher-student, student-student; student-technology, student-music, individual student-group/ensemble; individual-global society. Armstrong and Casement (2000) argue:

> the willingness to embrace computer technology in schools has consequences that extend well beyond the mere fact of its use...When children learn to use a computer, they are not just learning a skill. They are changing the relation between themselves and the world around them. The way in which information is accessed, the manner of its presentation, and the ways in which it can be manipulated all alter children's perception of knowing and doing. (p. 11)

Music education in school settings needs to be relevant to the broader world of musical culture. To this end, school music needs to connect with the music industry and its ever-changing and growing technologies. Lehman (2000) states that the media and technology used for teaching music in the school ought to include the media and technology used to produce and experience music outside the school. Hence we are encouraged to expand our traditional school music learning contexts to include those contexts that are at the heart of the music industry. Those latest technologies create new music using MIDI, synthesizers and computerized timbres, to name just a few. Today's musicians and ensembles are able to play together without being in the same room or country. Musical compositions are often generated by manipulating sounds in software programs rather than traditional acoustic methods since the newest sounds are those represented by new instruments using new notational systems. Moore (2002) encourages us to broaden our school musical contexts to include current technology.

To meet this challenge will require that the music education community, especially school-based music education, provide the experiences, tools, and curricula that enable and empower students to use this technology in settings and purposes that go beyond performance. (p. 115)

The Subject - Music

As mentioned earlier in this paper, there is at hand an inevitable change in the nature and role of music in school-based music education. Given the new technologies and contexts for the delivery of music education, we must continue to examine questions such as: what is music? What is the nature, role and place of music in education? What are the relationships between musical appreciation, understanding and performance? Should/can school music education keep pace with, or reflect, the ever-changing face of music in culture? Should the traditional 'elements' of music be expanded upon and utilized in new music settings? How will new online formats and technologies enable music teachers and students to explore new ways of defining, experiencing, making and learning music?

In regard to Experiencing Music 2200, we are encouraged to ask questions such as: what are the expectations for this new course re the 'experiencing' of 'music'? Should/will there be a relationship between the original course and its intent and this new model for web-based delivery? Should/will this new context maintain the original vision, goals and objectives as stated in the curriculum guide?

Singing and Song

While sharing our questions and thoughts over the past few months regarding this new course development with colleagues, music teachers and their students, as well as with our own university students in pre-service music teacher education, one question has been raised repeatedly in conversation - how will students and teachers sing in this new context?

Singing is a foundational and basic tenet of school music education generally and in classroom music settings specifically. It is included in music curricula as a primary means of teaching and learning music. For many years, singing has provided the basis for making and understanding music in group contexts. It is a valuable means of artistic and self expression (individual and group) and serves both artistically and functionally as a pedagogical tool for teaching and learning music. Singing continues to be an integral component of school and community life - it is a mainstay of cultural expression and production.

We need also to keep in mind that singing is valued as a basic means of educating and using the senses. For example, how much of a true musical experience can be achieved when motion and other senses can not be utilized in the process? When relating the importance of the senses to the process of learning, Armstrong and Casement (2000) quote naturalist Diane Ackerman as saying, "There is no way in which to understand the world without first detecting it through the radar-net of the senses. What is beyond our senses we cannot know. Our senses define the edge of consciousness" (p. 55).

With such an emphasis on the cognitive minds of students, educators often neglect the importance of the body. As far as music is concerned, an integral component of the subject is both created and reflected in the response of our bodies. The internalization of beat is explained easiest through walking, swaying, or marching, vocalizing/singing. We can experience the vibrancy and soul of a foreign culture by dancing to the beat of a traditional drummer, or watching natives express their heritage in the same manner. Concert musicians spend days, weeks and years, training their bodies to perfect the slightest of motions in order to elicit the sounds intended by composers. Armstrong and Casement (2000) reaffirm this notion by writing,

although the computer is touted by many as a complex multimedia machine, it relies mainly on one sense - the visual. Bill Gates has said that computers can do a better job of supporting varied thinking than lectures and textbooks. He calls the computer "thought support" and suggests that students can more readily grasp complex processes while manipulating information using several media. He

would do well to acknowledge that, for children, the greatest aid to "thought
support" is, in fact, the human body. (pp. 58-59)

As part of the development of web-based delivery formats for music education, we
encourage curriculum developers to examine critically singing as an important component
of music education. We ask: is singing - alone and/or together - an element of music
education that we wish to strive to maintain? If so, how can we take advantage of available
technologies and devise new ways of including singing in our online educational contexts?
Are there alternative approaches to singing that need to be investigated by music education
communities in order to facilitate online singing activities? In summary, how might the
nature and status of singing, in its various forms and contexts, be transformed in web-based
music education models?

One other important aspect to be considered herein concerns the role of singing and
song in culture and society. Via web-based contexts, how might the power of singing and
song be transformed in culture and society? As our students in schools continue their
exciting journeys of experiencing music in new and innovative ways, what impact will their
experiences have on the ever-changing face of musical culture...locally? Globally? For
example, here in Newfoundland and Labrador we are known as a "singing culture". This is
a widely accepted phenomenon as noted in the following quotes. Will our cultural identity
and association with singing be transformed into new identities with new musical traditions
and artefacts?

One part of the Newfoundland culture that has helped the province and its people
is the capacity to respond expressively via song. Song is voice... Singing...alone
or together...out loud or in silence...is a mainstay of our human existence. We
sing to express our innermost feelings and ideas, to communicate with others, to
praise, to repent, to grieve. Singing is a fundamental individual and social life
activity. (Fagan, 1998, p. 117)

"The songs are there behind every tree and rock" (Harry Martin as quoted in Fitzpatrick,
2001).

"The songwriters of the province are popularly seen as the voices of Newfoundland and
Labrador" (Fitzpatrick, 2001).

Hence, we need to examine continuously the relationship of school music to our
cultural traditions, communities, and to our cultural bearers. Specifically, we need to
examine web-based music education in relation to theories of social and cultural production
in order to be engaged in conscious decision-making around the nature and purpose of music
education in schools and in societies. With conscious, informed and thoughtful school
curriculum reform, a solid foundation can be built to support school programs that are
relevant and meaningful for today's students, ourselves and our cultures.

To the Future

This presentation represents the beginning of a comprehensive plan to pursue research
on the continuing development of Experiencing Music 2200 for web-based delivery in
Newfoundland and Labrador. It will continue this year with a study of its pilot delivery in
several schools throughout the province. Two current graduate theses are addressing
important aspects of the delivery of distance music education in the province. These are
"Issues and challenges in developing Experiencing Music 2200 for web-based delivery: A
critical case study" (Jennifer Nakashima); and "Perceptions of students, teachers,
administrators, and policy makers on distance learning in rural Newfoundland and Labrador:
A critical constructivist perspective" (Kathy Joy).

Our overall goal is to continue our partnership with CDLI and the provincial
Department of Education in the development of the first online course for secondary music

education. We want to assist in the production of a high school music course that is relevant, comprehensive and pedagogically, artistically and culturally-sound.

Final Thought

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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