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Title A pedagogical framework for teaching music online: A multiple case study
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Proposal:

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Abstract: Higher education music students can benefit from the enhancement provided by online learning technologies (Bowman, 2014; Crawford, 2013). Research suggests that online learning technologies can provide effective constructivist music learning (Eakes, 2009; Keast, 2009), equitable access music learners (Maki, 2001), and self-efficacy of musicians through meaningful student learning (Brandström, Wiklund, & Lundström, 2012). To date, research has yet to identify an online higher education teaching model that connects music education pedagogy with established online learning methods for effective student learning outcomes in music. With the exponential rate of increase of online music courses in the United States (Johnson, 2017), the development of a practical online teaching framework for music is warranted. Based on results from a multiple case study, this investigation highlights three main components of an online learning framework (e.g. design, communication and assessment) for online music courses and suggest consequential implications for student learning.

Introduction

Research indicates an increased interest in the emergence of identifying effective online teaching approaches for postsecondary music courses (Himonides, 2012; Keast, 2009). However, established methods to effectively design artistically based courses are not yet abundant (Adileh, 2012). As such, increased use of technology is aligned to practical frameworks is warranted (Groulx & Hernly, 2010; Ruthmann & Hebert, 2012). Combining the research avenues of constructivist learning (Jonassen, 1999; 2013), online learning (Garrison, 2011; Garrison & Cleveland-Innes, 2005) and music education, this study identified three essential design components and influences of online music courses resulting from a multiple case study of Bachelor

of Music online music courses. A practical, pedagogical framework for online music courses was developed from the study results and will be presented.

Methodology

The three-phase, multiple case study (Yin, 2014; Merriam, 2002) involved student and faculty participants from three North America Bachelor programs in music. In phase one, student participants were invited to participate in taking the Community of Inquiry survey (Garrison et al., 2001) to explore the perceptions of student's online music learning experiences. Interview data collected in phase two was from both student and faculty participants. Interview data added descriptive examples to the perceptions identified by phase one data. Based upon the data analyzed from phase one and two, an extensive literature review was completed to provide a suggested pedagogical mosaic of components, elements and interconnections that take place when learning music online. In phase three, the mosaic was presented to faculty participants in part 1 of 2, 60-minute focus group discussions. Challenges, opportunities and overall comments on the mosaic were discussed with faculty participants. Initial focus group discussions were used to rework the mosaic into a structured framework. This final structure was again presented to the faculty participants for final presentation and discussion.

Data Findings

Data analyses resulting from phase one and two, along with an extensive literature research, was used to develop an initial framework for teaching music online. An

initial round of discussions was sought with faculty members to discuss challenges, opportunities presented by the proposed framework. A second round of focus group discussions presented an updated version of the framework based on the previous focus group discussions for further discussion. Three major elements were identified from the data: 1) Design; 2) Assessment; and 3) Communication.

Implications

Online music education research affords support to the complexities of program relevance and geographic accessibility by providing a framework to guide the development of effective music education utilizing current technologies. Signaling both practical outcomes of design efficacy for the educator and more meaningful learning outcomes for the non-localized students, the developed research-based framework for postsecondary online music courses can benefit the current and future music community. By making accommodations for the intricate balance of artistic learning and creativity in teaching (Csikszentmihalyi, 1990), it is posited that an online music education framework can respond to immediate and future educational trends of higher education as outlined by Johnson et al. (2016). The significance of identifying essential components for effective delivery of online music education promotes both a more effective learning environment for the student and a practical understanding of implementation for educators.

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