

Towards modelling instructional quality for music classrooms: The relation between generic frameworks and subject-specific adaptations

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Background

In the past 25 years, there have been international efforts to model classroom teaching practices in order to develop observational measures of instructional quality (Ainley & Carstens, 2018; Köller et al., 2001; Mullis et al., 2020). Some researchers aim to formulate models of generic teaching quality (Klieme et al., 2009), while others have focused on subject-specific criteria (Charalambous & Litke, 2018). Arts subjects are largely absent from these endeavours. The topic of teaching quality has been discussed in the context of music teacher evaluation and assessment (Orzolek, 2019), but not with explicit regard to research on instructional quality modelling. In the field of research on general music education, there are neither theoretically elaborated nor empirically-based models designed to capture instructional quality (cf., Kranefeld, 2021). This is possibly due to a deep-rooted and legitimate scepticism towards such approaches and especially the appropriateness of measurability in arts education. Initial studies have explored dimensions of subject-specific instructional qualities such as the selection and structure of musical activities, or opportunities for aesthetic experience (Kranefeld & Dücker, 2013; Wallbaum, 2018a).

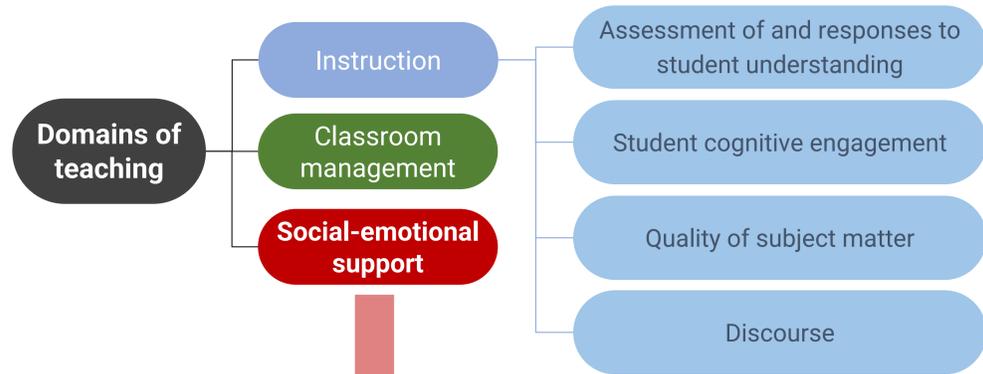
Aims

The purpose of our study is to

- identify subject-specific aspects of instructional quality in the domain of general music education such that they can serve as a basis for empirical research as well as for reflective practice,
- discuss relationships, connections and differences between generic and subject-specific modelling,
- examine pros and cons of building on generic models when developing observational measures for music teaching in the classroom,
- probe the methodological potential of one videography approach (*Global Teaching InSights: A video study of teaching*, GTI; OECD, 2020) for empirically-based, music-specific modelling of instructional quality.

Theoretical model (GTI study; OECD, 2020)

Fig. 1. GTI's "Domains of instructional quality" (OECD, 2020)



Tab. 1. Domain "Social-emotional support": Components, holistic domain ratings, and indicators (OECD, 2019)

Indicators (code that applies to lower inference classroom interactions; every 8 minutes)	Persistence	Request for public sharing		
Components and Holistic domain ratings (code that applies to higher inference classroom interactions; every 16 minutes)	Social-emotional support (overall)	Encouragement and warmth	Risk-taking	Respect

Operationalisation (GTI study; OECD, 2019)

Tab. 2. Component "Respect" – coding scheme (OECD, 2019)

Component	1	2	3	4
Respect. Teacher and students demonstrate respect for one another by using any of the following types of behaviours: <u>respectful language, listening to one another, using appropriate names, using a respectful tone of voice, and using traditional markers of manner.</u>	Teacher and students rarely demonstrate respect for one another.	Teacher and students sometimes and/or inconsistently demonstrate respect for one another.	Teacher and students frequently demonstrate respect for one another, although there may be inconsistencies.	Teacher and students consistently demonstrate respect for one another.
There are no disrespectful interactions between the teacher and students, or between students (i.e. <u>threats, mean or degrading comments, physical aggression such as pushing someone or slamming down materials, comments after which student or teacher demonstrates shame.</u>)	There are a few brief and/or minor negative interactions or one sustained and/or substantial negative interaction between any student and the teacher, or between students.	There are 1-2 brief and/or minor negative interactions between any student and the teacher, or between students.	There are no negative interactions between any student and the teacher, or between students.	There are no negative interactions between any student and the teacher, or between students.

Method

We used video material from an international research project on music education (Wallbaum, 2018b) as empirical support for a systematic heuristic, critical comparison of music-specific quality dimensions with criteria from a hybrid generic/subject-specific international framework developed for videographic analysis of lessons in mathematics (OECD, 2020). Furthermore, we used the methodology developed by GTI (i.e., analysis procedures, coding schemes, coder instructions, etc.) in order to examine the methodological potential of a videography approach for empirically-based, music-specific modelling of instructional quality. More specifically, four coders rated two music lessons (Sweden and Bavaria lessons from Wallbaum, 2018b).



The procedure was based on the GTI dimension of "social-emotional support" which includes three components (respect, encouragement and warmth, risk-taking) and two indicators (persistence, request for public sharing) (see Fig. 1 and 2).

Results

Our findings suggest that this comparative approach can lead to a framework for improving our understanding of music-specific instructional quality. Building on existing methodological procedures supports the development of a music-specific model as well as a prototype of a corresponding, adapted coding scheme. Furthermore, our initial empirical results show that a relatively high degree of intersubjective agreement (in terms of inter-rater reliability) is possible in the observation of music-specific teaching quality.

Conclusion and implications for music education

Even though the use of existing models has proven helpful, subject-specific adaptation through comparison also poses problems: cultural transferability is probably limited, and quality criteria from other subjects may be overemphasised while criteria that are important for music education are pushed out of sight. However, modelling instructional quality in music classrooms can sharpen our view of the subject and better connect music education research to interdisciplinary discourse, e.g., studies on other school subjects, and to a broader dialogue within the educational sciences.

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