This essay seeks to

 Fulfill Reflection #3   and

explore Fluency of Art in Technology (f.a.t)   in an

                                             interactive,

                                              experiential,

                                    educational context

using a method of hyperlinks

as Essay 2.0

to reveal the dominant discursive elements

around technology in arts-based education

as explored in the articles assigned by Gouzouasis and Bakan:

> "While research has it's important place, music education policy-makers should not put formal research ahead of a common sense approach that acknowledges everyday 21st century musical practices."[1]

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[1] Gouzouasis & Bakan, 13.

As

"Music educators must be current with these emerging trends to stay relevant with youth culture,"[2]

I respond to the call by the authors of this course for a

"fundamental rethinking

of our basic assumptions

about pedagogy and learners,

as well as what we as educators view as

'valid 'musical expression."[3]

[2] Gouzouasis & Bakan, 1.
[3] Gouzouasis & Bakan, 1.

Does form dominate content?[4]

[4] Thomas Patton. In Conversation 2013.

Pedagogy:

Reflections on Definitions

Learning how to teach.

 "We can be certain that these digitally infused practices cannot be stopped and that they have moved forward at such a rapid pace that the profession has been largely unable to harness or apply the new technologies in ways that are meaningful to both the music curriculum and youth culture." [5]

Pedagogy of Discovery

Making and Understanding Cross-curricular connections > From EDCP 362d[6]

An Elder once said[7]:

"When you teach someone something,

You've robbed the person of the experience of learning it.

You need to be cautious before you take that experience away from someone else."

"Self-teaching is not a new and unique phenomenon—as children of the 1960s, we have experienced many of the forms of learning that are only recently being discovered and recognized by researchers." Gouzouasis & Bakan*, 12.*

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[5] Gouzouasis & Bakan, 7-8.
[6] **EDCP 362d** *(Section 377),* Curriculum Design & Evaluation: Practical and Theoretical Issues –Indigenous Perspectives

[7] **EDCP 362d** *(Section 377),* Curriculum Design & Evaluation: Practical and Theoretical Issues –Indigenous Perspectives

...been associated with the San Francisco Zen Center. Although non-Indian himself, Harry had grown up near the mouth of the Klamath River and had lived closely with the Yurok. Robert Spott of the village of Requa, a man Harry referred to as "Uncle," was a well-known Yurok political and cultural leader. One morning, Harry recalled, he was watching Uncle repair the feathers on the long headdress wands used for a healing ceremony called the Brush Dance. Uncle was working hard, meticulously smoothing old feathers and regluing new feathers in places where young Harry could scarcely discern any damage. Why all the finickiness, Harry asked. The damage was hardly visible in the daylight, and the Brush Dance would be held at night; no one, neither dancers nor audience, would ever notice all of Uncle's demanding, scrupulous work. For a long time Uncle Spott avoided answering the question. Instead he asked that young Harry work on the answer himself, while he gave Harry only occasional prods, hints, and stories. Only after Harry had been forced to think hard about his question did Spott discuss it at all, and even then not so much directly as by telling a story that would lead to understanding.[8]

ARRIVED

[8] Malcolm Margolin. "Indian Pedagogy: A Look at Traditional California Indian Teaching Techniques ". 2005. 70.

Method

> *"There now exists a nearly invisible line between music listener as mere audience member (p. 5), and music listener who readily becomes an arranger"*[9]

I explore the question of whether form dominates content in Technology and the Arts by using a traditional typing tool, MS Word, and exploring what further this tool can do in enhancing ways of understanding and communication in the Art of Language.

Similar to a website in construction, this MS-Word document is based on the "Choose your own Adventure" model of consumer-constructed meanings and knowledge-ways. [10]

> *"Immigrants have adjusted to the digital environment having been*
>
> *raised in traditional media. They miss the sense of play and flexibility in their thinking, likely because they do not*
>
> *think in terms of fluency (Thomas, 1991; Gouzouasis, 2005)."*[11]

Copy and paste methods of block quotations after often considered plagiarism without consideration of new forms of expression and communications possible within a paradigm of information and knowledge pathways which are possible without being necessarily bound to linear typecast.

I explore the possibilities of attaining original interpretation via "copy and paste" methods of presentation and interpretation of the reader

> In conjunction with

> Reflection |noitcelfeR

In its construction, it challenges the dominant academic narrative and notions that :

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[9] Gouzouasis & Bakan, 11.

[10] History of Choose Your Own Adventure.

[11] Gouzouasis & Bakan, 7-8.

Me	You	Please Answer the following in "Yes, No, or Undecided"
		All "Academic" papers must be written in a language of agreed-upon conventions and arguments
		Academic papers are incompatible with artistic expression

Discursive elements

[Method](#)

[Music](#)

[Education](#)

[Fluency](#)

[Pedagogy](#)

[Reflection](#)

[Technology](#)

[Work in Progress](#)

This short paper is submitted to fulfill the criteria for EDCP 305 Reflection #3 for 6.66…%, based on 3 reflections worth a total of 20%.

666 is commonly referenced as a Christian numerical symbol of the Devil at Work.

The alternative name for this Work in Progress is sometimes referred to as the "Devil You Know".

［Thinking Space］

IF
YOU

ARE
READING
THIS,

YOU MAY BE
SCROLLING

PASSIVELY

(RE) CONSIDER YOUR AIMS

OF EXPERIENCING AND READING

INTERPERATIVE TEXT

DO YOU WANT TO

RESTART

YOUR NEXT ADVENTURE ?

Y / N

RETHINK CONVENTION.

Music

The 20th century saw many challenges to assumptions in the History of Music. Some of the most challenging pieces of composition were known as "20th century music" for works devoid of melody, convention, and explored the meaning of Music beyond the boundaries of sound.

Language is here as an instrument in a 21st century, musical technology composition.

2.0

"Music learning enabled with Web 2.0 is happening in informal settings, not necessarily Associated with school music programs, and is often learner initiated, learner created, learner directed, and learner distributed."[12]

This can also be true of formal settings.

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[12] Gouzouasis & Bakan, 2,

"Language is <u>Music</u>"[13]

Dissonant Language, as Dissonant Music, has an effect as contemporary art can to

disrupt assumptions

 expectations, and

disturb conventions

create controversy

and call upon the audience to interpret

                                        validate

                                                make meaning

out of communications received

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[13] **Danny Bakan, in class, October 2013.**

"What is this thing called Fluency?"

"arts based,
broad understandings… are necessary in the use of emerging arts technologies."[14]

"…ingenuity, inventiveness, and originality are
central to divergent thinking.

Fluency of thinking and of originality is the pillar of Guilford's model;
 fluency,
facility, and
originality are considered as

abilities.

In a sense that they comprise a multiplicity of aspects, one may consider that
Guilford's notions of "intellectual abilities" (p.156) as the hard-core precursors to
Gardner's notions of

multiple intelligences.[15]

Fluency of thinking => Originality

"New content may contain and reflect aspects of old content, yet it

extends content development by virtue of the fluidity of digital systems."[16]

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[14] Gouzouasis, 3.

[15] Gouzouasis, 5.

[16] Gouzouasis & Bakan, 8.

Technology

"New digital technologies provide

                                     tools,

                                     networks, and

                                     creative ways

of producing and recording sound

            that are already in use,

that could, and we argue should,

                    be integrated fully into emerging music education al practice."[17]

"New technology both suggests

                       and makes possible

a spiraling curriculum,

              one that is self directed,

              spontaneous,

              open-ended, and has direct meaning

to the learner. As such, it throws current hegemonic notions of teacher-student and teacher-learner into question."[18]

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[17] Gouzouasis, 3.

Education

"It is not really making music, but it feels like it is—it gives a non-trained amateur access to the social advantages of music participation and success." [19]

"While some may believe that there is no questioning of our current practices, we posit a need to reconsider and expand our curricula and pedagogies to include digital media." [20]

And perhaps also the possibilities of expression of digital media.

[18] Gouzouasis & Bakan, 8.
[19] Gouzouasis, 3.
[20] Gouzouasis, 7.

Curriculum

"Curriculum emerges from the living learning environment based on

the interests and inclinations of the children."[21]

"There now exists a nearly invisible line between music listener as mere audience
member (p. 5), and music listener who readily becomes an arranger" [22]

[21] Gouzouasis & Bakan, 9.

[22] Gouzouasis & Bakan, 11.

Essay, verb. From the Old French:

Trial.

Modern use: "a short piece of writing on a particular subject"[23]

Contemporary Academic essays should be challenging intellectual material, aiming for original material rather than an extension of status quo conventions and repetition.

They should be memorable in their utility as communicants of information.

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[23] Oxford English Dictionary Online.

This essay seeks to explore Fluency of Art in an interactive, experiential, educational context using a method of hyperlinks to reveal the dominant discursive elements.

Bakan's concept of Language As Music is accepted and used as a basis for this arrangement and composition.

Similar to a website, this MS-Word document is based on the "Choose your own Adventure" model of consumer-constructed meaning and knowledge-ways.

"By severely limiting what constitutes "good music"

and permitting only limited forms of music making

for future music educators,

our teaching institutions isolate themselves from the realities

of 21st century music

that are founded upon numerous forms of popular music that have been the core of youth music making and music listening

for at least the past 80 years."

THIS IS A WORK IN PROGRESS

Last Updated

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