

Christopher Richmann: Welcome to Professors Talk Pedagogy, a podcast from the Academy for Teaching and Learning at Baylor University. I'm your host, Christopher Richmann. Professors Talk Pedagogy presents discussions with great professors about pedagogy, curriculum and learning in order to propel the virtuous cycle of teaching. As we frankly and critically investigate our teaching, we open new lines of inquiry. We engage in conversation with colleagues and we attune students experiences. All of which not only improves our teaching, but enriches and motivates ongoing investigation. And so the cycle continues.

Today our guest is Dr. Kelly Jo Hollingsworth, assistant professor of elementary music education in the School of Music at Baylor University. In addition to her teaching in higher education, Dr. Hollingsworth has 17 years of teaching experience in early childhood and elementary school settings and worked with over 60 university students as lab students or interns in her classroom. Recently, Dr. Hollingsworth was recognized as outstanding faculty in teaching at Baylor. And we are delighted to have Dr. Hollingsworth on the show to discuss the pedagogy of music, teaching future teachers, helping students take notes. And what performing at Disney's Magic Kingdom has to do with teaching and much more.

Alright, Kelly Jo Hollingsworth, thank you for joining the show today.

Kelly Jo Hollingsworth: You're so welcome. I'm excited to be here.

CR: Well, first off, I want to start by congratulating you on being named awarded the outstanding faculty award in teaching in the tenure track line. Is that how we distinguish that here?

KJH: Yes.

CR: Yes. So I would love to just hear your thoughts about what that award means to you and especially like what it signals in your teaching.

KJH: Well first I'm very humbled to be recognized by my peers and students and the university in this way. I do think that this honors signifies that students and my colleagues and the university as a whole appreciate and value the artistry that is involved in teaching and in pedagogy. I identify as

an educator more than, than I do as a musician. And so this award confirms that teaching is what I am called to do. And I do, I am very excited and I'm very proud about that. In my opinion, teaching is an art. It does involve the combination of content knowledge and organizing and guiding instruction. But there's this bonus element of relationship-building skills. And it's really artistry when you can make all of those work together seamlessly. And other people think, oh, teaching is so easy.

CR: What do you think your students would say? Maybe you don't have to think because we all get student course evaluations. But if your students were giving you an award like this, what would they be recognizing out of it?

KJH: Probably the free snacks and food that I give them, that does help. I think that they recognize. Well, this is something I think that I underappreciate. They get more out of my teaching than I think that they do. And I know I under estimate how much they're really learning and retaining. So that's part of, I guess an internal issue. I just like, oh, that's just what I do and I think everyone can teach when that's not really the truth. I do think that my students would appreciate the energy and the enthusiasm that I bring into the classroom. I definitely learned that from being an elementary music teacher every day, every class is a new class you can't carry yesterday or today's burdens with you. Students have paid for this opportunity here, and so they need the best of me regardless if it's Friday at 03:00 or Tuesday, Thursday at 08:00 A.M. they deserve the very best that I have to give. And they'd been holding out all week for this class. I also think my students appreciate the community that we create in our classes. In the music ed world it's really easy. Track yourself and be grouped as an instrumentalist or a vocalist. But it's in Music Ed, it's really important that we all come together because we're all team music and we really want all as many students as possible to enjoy music and participate in music. So part of my job is to build community among the subcultures within our class. I think that the students also evaluate the, they would appreciate the fun that we have. It does seem like music is a lot of fun and games and it is, however, it's building off of those activities and those opportunities. To pull out the pedagogy and the metacognition actually involved in the reason why we do those things. So I think they would give me some good grades on this areas.

CR: One of the things that I'm starting to see, I think more or maybe I'm just noticing it more in literature on teaching is teaching self-reflection and self-reflective practices. So when you were talking about making sure that you're giving your best and giving your all to the, to each class, I wonder, do you have any rituals and routines, any kind of scheduling approaches to like getting in the right headspace to do that.

KJH: I do. I like--I don't like to be rushed. So I like to get to my classroom early and set it up, get all the technology up, setup all the chairs. So I do have that routine. I arrive early. My office hours start at 06:30 A.M. first time I've ever heard that. Well, there's no class conflicts and I do have standing appointments starting at seven well, I will see them at 06:30, but I do have some students who that's the only time they can meet. So that works out and I'm fine with that. I do have those rituals. I also, in the mornings, I don't really listen to a lot of music. I just have quiet mornings and get ready and I stay in my head and I review my PowerPoints, even though I've already made them, I review them and make sure I have all my supplies. So I have routines in that aspect of teaching. But I think in terms of coming to music every day or coming to class every day with a clean slate and a fresh mind. When I was in college, I worked my summers in Walt Disneyworld in the Magic Kingdom and in my training when you're 18, 19 years, you're just really influenced by what people say. And so Disney's like, well, this is the culture. This is the happiest place on earth and people spend their entire life savings to come here for this one day that you're working. And I was in the spectrum magic parade at the time. And so there were two parades at 09:00 and 11:00 P.M. and the person presenting said, You know, sure you're tired, you're in all this costuming and you're going through the parade, but you have to give equal energy at the 11:00 parade to the very last guest that's at the very end of the parade because they were riding a ride during the 09:00 parade and they barely caught the end of the parade and they deserve the best of you. So I really embrace that philosophy. And even in my elementary music teaching, I embraced that philosophy. And now it's just a habit. It becomes a habit pretty quickly when you've just, that's what you're used to.

CR: So I don't think it's a coincidence that I'm having this discussion with a musician. But what you're pointing out are some of the, some of the

harmony between no pun intended on that one, between performance and teaching. And I think we can mean that in the best way. Really like where we think of how, what we're doing with our students in terms of giving them everything that we have in that moment and ensuring that they have the best experience for their learning. Just like we would insure for an audience the best experience for their entertainment or...

KJH: absolutely, yeah, absolutely.

CR: So coming from several different kinds of teaching contexts. Not every, I would dare say, probably most faculty do not have formal teaching experience in settings outside of higher ed before they come into higher ed to teach. So you've taught in elementary?

KJH: Yes I taught Elementary music for 17 years. And then I've taught nothing in-between just age three to ten. And then I jumped to age 18 to 23.

CR: There's a whole lovely arranged there that you've just missed. The stinky ones. Yeah.

KJH: Yeah, that's right there. They have their own quality is at that time, yes. So this is a question that I always like to ask folks because I love to talk with faculty who have k12 teaching experience because they just, they, they bring a perspective that is distinct into their, into their teaching craft. So how do you compare your teaching now of college students to what you were doing with younger learners?

KJH: There are definitely some similarities and they're differences. I think the big difference is the content. When I was in elementary music teacher, music was my content. However, at Baylor pedagogy is my content. So in elementary music, There's a lot of what we call secret learning. You're building children's schema and you're building children's syntax for music. After they've had lots of experiences through songs, games, chance dances, movements, all playing instruments, all these things. Then you're able to pull out and identify specific content concepts. However, in college teaching, I do, I have to model, there's just more metacognition and I have to model thinking aloud. So I'll be like, Oh teacher talk here for a moment. And I have to explain how and why I did

what I'm doing so that I can connect with what I want the students to come away with. There's still a lot of active learning. We still do the music activity, songs, games, and chance. Of course, the college students, what would take elementary students multiple lessons to learn, The college students knock it out in like 3 min. And I'm like, This is not a good representation of the real-world. However, we're going to keep going. So I'm able to pull out those nuggets of pedagogy and why we do what we do. And here's the pedagogues that support this type of teaching and thinking and philosophy.

CR: I love that phrase, secret learning, and I've never heard that before. Is that something that is used? Is that a phrase that's used a lot in your field?

KJH: Well, it's a phrase that I invented and I rub my hands together and I call it secret learning and I whisper it. And so I do I use it in my class now because that's what elementary music is, is secret learning, but really that's what college teaching is two and pedagogy, I'm just building a different type of schema and it's building much more quickly than that of a child, so it doesn't need quite as much repetition. I can use different techniques. I can actually have reading and writing assignments. What?! That's amazing. I can actually talk for more than 2 min on a topic with college students. So mini-lectures within the, the classwork. So that's a nice change. I do, And I even like modeling the think-aloud where I'm, okay, this is what I'm thinking and this is why I'm doing it. So I enjoy that process as well. Those are some of my favorite college teacher tricks.

CR: Yeah, Well, I think even if you're not teaching other people to teach, this is a really good habit to be in because students, students can't read our minds. And I think a lot of times we forget that as silly as it sounds. Because, especially because we're experts in our fields and we make all these connections that are so simple for us because of our expertise that it doesn't dawn on us. Oh no, actually articulating those connections and then how that's translated into why I'm doing this in the classroom just help students because they don't, they don't see it otherwise, usually.

KJH: You're right, they don't. So in my Intro to Music Ed class, I co-teach that with a colleague. And that class is freshmen and sophomores. And the

class is really about transitioning from having your student had on to having your teacher head-on and we practice. Why do you think your teachers having you do this activity? With what methods and with what results is your teacher doing this? It does seem that college students in general are used to just information being given to them without the student having to connect the learning and the reasoning why, so that is, we do try to transition, take off your student hat, Let's put our teacher had on. Now, why do you think we are not giving you a written assignment this week? Well because it's [inaudible] or whatever.

CR: Yeah. Okay. Yes. Yeah. Usually they can get they're just they just need a little prompting and a little prodding to think about what they've never been asked to think about before.

KJH: Yes.

CR: So since you've taught several years in different contexts, I'm curious about how you view your own kind of arc as a teacher. What has changed, what has developed? What are the things that you used to do that you thought were great, that you no longer do because they're not great, or take that any way you want.

KJH: Okay. My very first well, my very first teaching class. So I had this old job at this elementary school and I had eight three-year-olds by myself for a 20-minute music class. I have no siblings. I really haven't been around kids other than student teaching. I felt like I was drowning. So I was definitely in a survival mode. And after that one class, I remember standing out. It was a cinder block hallway that was painted cream and I thought my university training did not prepare me for that. I'm going to figure this out and I'm going to teach people how to teach elementary music. So I set that as my goal just after that one 20-minute class. And I really, I learned a lot at that little school and then I got my masters. So I went on and I moved to a different town. And in that town, all the kindergarteners went to one school and I was they're music teacher. So I had the honor of getting a lot of repetition. I had 26 classes and I saw each class twice a week. So you're doing the same thing, slowly building on each other 52 times a week. I got really good at transitions and pacing and not thinking about me, but really thinking about the students and having my eyes out in the classroom and

anticipating behaviors or student digressions. And so that was where I really got my artistry together. And then I started to notice--there are some teachers who always have really questionable behaving students, but they're, they're just really, they're always good for this teacher. So I also started to pick up on classroom management cues. And that was when I learned what I say, how I act and the words of affirmation--when the students even are coming in the room who I see that smile today. Look at that you've got your hands down by your side is going to be a great day by building, giving students the behavioral expectations ahead of time. It really helps with everything else. Once you figure out how to manage your classroom, everything's golden, really you can, you can kind of sell anything. Teaching is all about marketing. You're selling your product. I transition then to a new school in the district that was first through fifth grade. But it was really fun because I had already had all the students in kindergarten, so I just got to see bigger versions of them. And it was at that time I started taking courses for my PhD. I've never been a full-time grad student. I've always taught all the way through school. And that was when I really started to care about research. Because if the research shows that this method is better than why am I doing it the old way. I need to change what I'm doing. Because this is better and someone has taken the time to do the study and multiple studies. So that was when I really started to implement research and my teaching. And I really started to develop more research-based best practices. I had the practical stuff by that point, and I also found it intellectually challenging. And it was a fun time because I was like, Oh, I'm going to try this. I read this and try this. And they were really fun. They would comply. If it was a crash and burn, It's okay. They're like, Oh, I'll try again. Okay.

CR: Yeah. Just try things.

KJH: Yeah. They were very they were very gracious. And I started to host more and more student teachers. And that was where I really found my joy was investing in the student teacher that came into my classroom. So we would be together every day for six or seven weeks. And that was when I started to work on the teaching of the pedagogy of teaching. It was nice because they could see the real students doing it. And then all I had to do is explain and they can make the connections. So that was where the next stop on my journey, I was pretty content. I had my PhD and I was just

teaching elementary music. But every day during lunch I would check for Higher Ed jobs and I thought maybe I'm getting a little...

CR: yeah

KJH: Maybe I'm ready for the next step. Yeah. So the job at Baylor posted and I've been here ever since and I really love it.

CR: I wanted to talk to you about the student teachers, and I don't know, do you think of that as is it a mentorship role or how do you classify that kind of teaching?

KJH: So it's a journey. The relationship starts out where the student teacher really thinks of you. It's like a small, if you think of two letters you have the ST is really small for student teacher and then the MT for mentor teachers really big. But over time, you build the relationship to where the student teacher stops thinking of themselves so much as a student and more as a teacher. And you do you mentor them, you and you eat lunch with them and they're eating lunch with the art teacher and the PE teacher. So they're surrounded by the teacher talk. You all teach the same students and it's like, Oh my goodness, I'm worried about this friend over here. You build this concern for your students at your school. And as a resource teacher is really nice because you teach everyone in the whole school. So it's different than just having your 20 or 23 that you know really well. I know them all really well for a long time. Yeah, so it's a special thing. And over time, the teacher, the student teacher does start to see them themselves as, as a real teacher. I was always careful in the beginning to introduce--I never introduced my student teachers as a student teacher to my class. I always said this is my music teacher friend, Mr. so-and-so or Ms. So-and-so because I wanted my student teacher from the beginning to see themselves as a teacher and as an equal in the classroom. And they were really--It was just really a fun journey to watch them grow and bloom and make their own decisions about what to plan and a "Oh I'm gonna do this" and okay, let's try it and then just bounce ideas off of me. They came to their own. And on the last day of student teaching, I would always tell them, okay, now we're colleagues, so you can call me by my first name and they're like, I can't do that.

CR: You can use a rite of passage.

KJH: We are equals now, the letters after the name, it doesn't matter because we're still, we're the same.

CR: I would imagine that, that experience of mentoring student teachers in the classroom, gives you plenty of anecdotes for when you're teaching students in the college classroom now, because they're on the other side of that experience, right? Mostly they haven't yet. Right.

KJH: Because it's their last semester. Yeah. Teachings or last semester.

CR: So you could really say like, let me tell you what really happens and what -- it is not just what you're imagining.

KJH: And yes, I do, I do think that is something that helps me as a college professor in my field is that I have tremendous classroom experience. And I've hosted over 60 students. Some have just been lab students, but over 20 student teachers in my classrooms, so I am able to better communicate with my students.

CR: Yeah.

KJH: At Baylor.

CR: Yeah, yeah. Reminds me of seminary. When I went to seminary, like the professors that I thought that I soaked up the most from were the ones who are like, Well, let me tell you what happened in the congregation one time when the president's took me by the elbow and it's like, Oh yeah, your your eyes are just like, Oh, they're just like silver dollars. So you're just trying to figure out like, Oh, this is how it's actually going to happen. I don't care if you have a PhD, right? Like I want to know how the experience yes, that's right. So I don't know if you remember much about this, if you're still doing this, but I do recall coming across your project of creating a notetaking templates for students. Is this something that you're still doing? So tell me how you got involved in this and why you think this was an important development in your own teaching?

KJH: Well, as amuse as an elementary music teacher, you have to go to all the regular classroom PD. And you think, okay, I'm going to have a good attitude about this. Maybe I'll learn something. Yeah, So I went to years of all this classroom PD, but now that I teach college by George, actually use it all. I'm like what The Carousel. I'm using, the graphic organizers I'm using. I'm using all of these things that I didn't get to use in the music classroom because we actually do have reading assignments and writing assignments and just a different type of content that we're trying to get across to our students. So I'm going to credit that elementary school required PD that I secretly didn't want to go to, but chose to and have a good attitude about it. And so that was where I learned about Marzano and all of his high yield effective strategies. And so he, Marzano has written even some books and there's lots of just nice little summaries online if you need a refresher, but graphic organizers [are] a high yield instructional strategy. So research shows that these specific strategies help your students learn and retain the, retain the learning. Graphic organizers help students identify similarities and differences. They help students summarize, and they help students take notes. And this is because it reinforces effort and it provides some recognition. There's also the non-linguistic aspects. So if I ask my students a question of comparing and contrasting to Music Ed pedagogues. They're like, Oh, that's on the circle page. They can exactly picture what page it is, then all they have to do is find it in their notebook. So I, it also helps students learn to identify what is important, what is not important. What should I focus my attention on? What should I focus my attention on? So it's really handy for lots of things. Selfishly, I also think fun to take notes when it's a bunch of different looking art on a page you're like, Oh, this is connected. What does this mean? So they can see the connections

CR: It's not just one white ruled page after another, after another.

KJH: It's not one T chart or just one band diagram there. It's lots of webs, but I use different icons for the web's. That's the elementary teacher in me. And every page has a border. That's just that's just me. I don't recommend that for everyone, but I'm like, Oh, it takes 2 seconds.

CR: Well, you're pointing out there something that I often will speak with instructors about is that our students are not yet to the point in most cases

where they're able to do that work of discerning what is important and what's not important. And, you know, I don't want to cast aspersions, but I do think that a lot of times we think of college teaching like, Oh no, they're in college, they're, they're supposed to be able to do this work of figuring out what's important, what's not important. Rather than thinking of it as this is the time when they learn how to do that skill. And so if whatever we can do to help them develop that skill and maybe, I don't know. Do you do you take a progressive approach? Where were you pull back some of that and see if they can do any of that work on their own in Smaller doses?

KJH: I currently don't have the class time too. So I have, thanks to the ATL, I've learned how to flip my classroom. So they actually have digital lessons and Powerpoints where they fill in the notes for themselves and then we talk about them in class and we play the activities and the games and then pull out all the pedagogy from that. So there's currently just not room for them to design their own graphic organizers. Now in my Intro to Music Ed class, there are opportunities for students to draw their own, but they haven't had much experience as a group. If you think about the gradual release of responsibility of I do, we do, you do. We haven't done it as a group yet, so I don't anticipate those graphic organizers or they're fine, is what they are there. They're fine. But there are some that are better at it than others. Whereas if we would take the time to model that model some graphic organizing ideas, it could be more beneficial. So that's definitely an area of growth. I do think in my elementary music class, toward the end, I can put in, I have the framework for the organizers and the students do you know what, what information goes, where they're better able to discern. But as for them designing their own, I don't quite I don't have an opportunity for that just yet.

CR: Well, is there something in your own teaching that you have not yet tried beyond what we're just talking about that you might want to expand? Is there something that you're on your teaching list?

KJH: Music teachers in the classroom are outstanding in formal assessors and they are very poor formal assessors. Part of this is because, especially in secondary settings, music teachers have large classes. And so to get an individual assessment from each person, that takes a long time. So I would like to improve in modeling ,while I don't teach how

to teach band or how to each choir, orchestra and elementary settings generally or smaller. I can do better at modeling how to formally assess efficiently and effectively, where it doesn't take up much class time. That is on my horizon. I always pick a goal for each year. So that's my next year goal, is to improve at that, so that way, when my students go into the classroom, they've seen it done, and then they have a model. So ultimately it would be nice if I could model it for several weeks and then take turns and let the students try to mark their own. But that's, it's gonna take me a couple of semesters to get that far down the road.

CR: It's fascinating how disciplines can factor into this. Because as you said, music, music teachers are great at the informal. And I'm imagining, especially in small settings or one-on-one lessons. It's just, it's so natural to say no, turn your fingers this way or yes, or blow like this on right now. And yet in so many other fields, it's the, it's that very informal assessing that's really hard to do in a lot of other fields because I don't know because it's not like as performative or something like that. So one of our colleagues here at at at Baylor, who I've mentioned before, Dr. Chris Rios, he is in the graduate school, but he's a trained religion scholar and he used to be a middle school band instructor. And so he's given a presentation about what I learned about teaching from my band, how this applies in Higher Ed. And he, he mentioned like there was just, that, there's just this natural feedback loop in performance oriented disciplines where it's just so easy to go assess, more practice, reassess...that in other disciplines we have to really manufacture in a way. So I love bringing disciplines together to think about what are you, what's your discipline, what comes naturally and your discipline, and how can we learn from that and vice versa.

KJH: It's interesting too, because elementary students, they can informally assess their performance, but you can informally assess their understanding because they're pretty, they don't really have a filter with their face. They'll give you the honest look, but college students keep a poker face all the time, so I never know. Do you understand? Yeah, yeah.

CR: Yeah, so hard to actually think about. Well, how am I going to get some reliable data?

KJH: Can I move on or do I need to reteach? Right?

CR: Exactly. Yeah. Well, thank you for that perspective and thank you for coming on the show today. You so much Kelly Jo Hollingsworth. It was a pleasure having you on.

KJH: It was super fun!

CR: Our thanks again to Dr. Kelly Jo Hollingsworth for joining the show today. If you want to learn more about Marzano is high-yield instructional practices, check out our show notes at [Baylor.edu/ATL/podcast](https://baylor.edu/ATL/podcast) and scroll to season three. The best way to support our show and keep up with our conversations is to subscribe wherever you get your podcasts. That's our show. Join us next time for Professors Talk Pedagogy.