

Transformative Singing

Engagement (TSE):

Developing a Measure Using Retrospective Assessment

Jim Sparks | Dr. Susan O'Neill

The logo for Simon Fraser University (SFU), consisting of the letters "SFU" in white on a red rectangular background.

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The logo for the MODAL Research Group, featuring four square panels arranged in a 2x2 grid. Each panel contains a colorful, abstract, swirling pattern in shades of blue, green, and purple.

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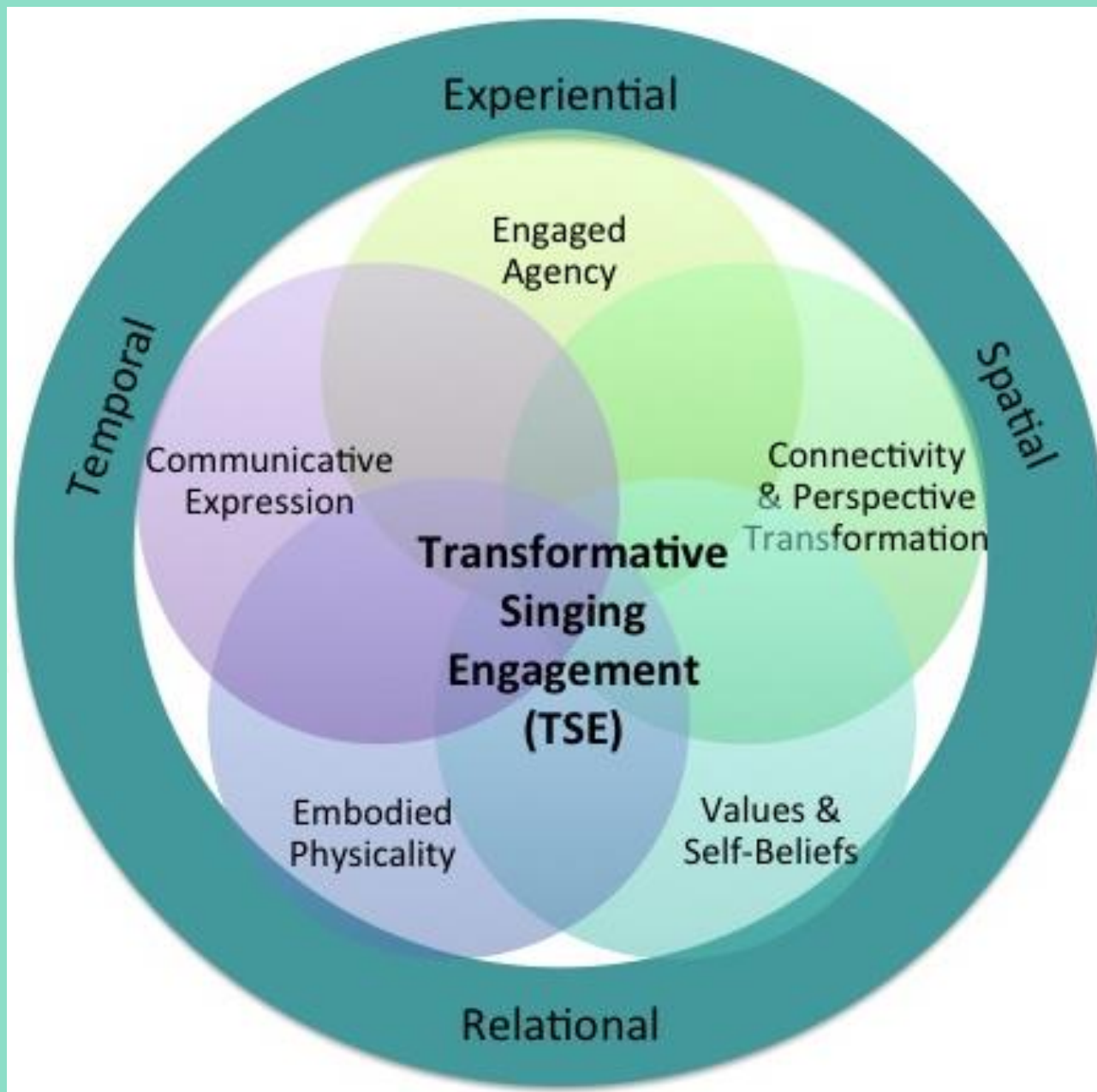
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- **Transformative singing engagement (TSE)** is an extension of transformative music engagement; it provides a framework for creating reflection, experiential and action-oriented learning opportunities and evaluating students' sense of agency, connection and values (O'Neill, 2012).





Key Concepts

1. Embodied Physicality
2. Communicative Expression
3. Engaged Agency
4. Connectivity and Perspective Transformation
5. Values and Self-Beliefs



Measuring TSE

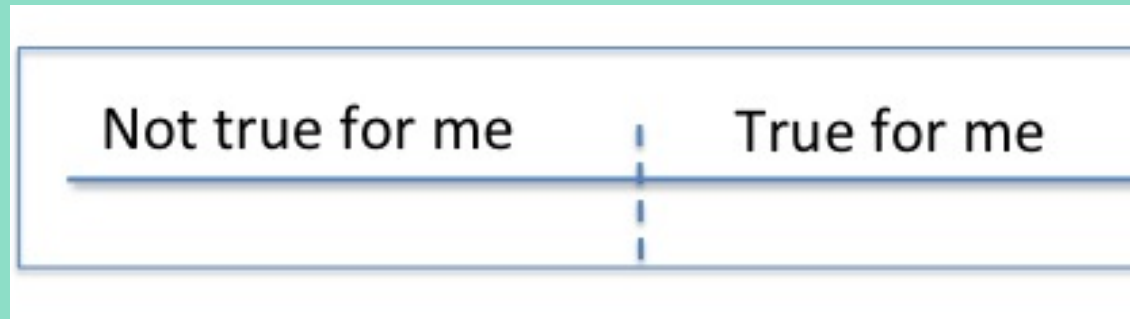
- In 'pre-post' measures the individual has not yet experienced the activity and/or gained a conceptual understanding at the time of the activity (pre measure); ***they don't know what they don't know.***
- What is needed is a measure that draws on learners' knowledge/understanding once they have experienced the activity and are able to make an informed comparison with prior experience

Retrospective Assessment

- a “post-pre assessment”
 - *decision-making* rather than *judgment*
- Results in “a common measuring stick” for comparing self-perceptions before and after learning (Hiebert, Domene, & Buchanan, 2011).

A three-step decision-making process:

Step A – Decide if the activity or concept is “not true for me” or “true for me”



Step B – Decide if the level is “not true for me”:

- Not at all true for me (=0)

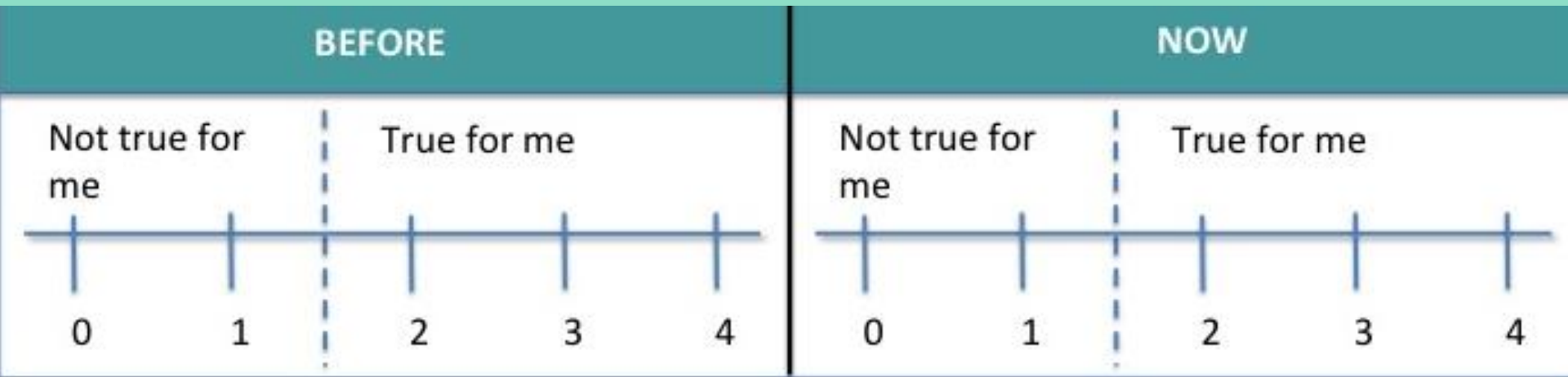
OR

- Not very true for me (=1)

If the level is “true for me”, is it:

- Sort of true for me (=2)
- Mostly true for me (=3)
- Very true for me (=4)

Step C – Repeat Steps A and B thinking about “Before” and “After”:



SAMPLE ITEMS FOR THE FIVE TRANSFORMATIVE SINGING ENGAGEMENT (TSE) CONCEPTS:

During rehearsal I think of the physical aspects of singing. **[Embodied Physicality]**

I apply the knowledge I've learned about the communicative aspects of singing to enhance my singing performance. **[Communicative Expression]**

My singing helps expand my thinking about things that matter to me. **[Engaged Agency]**

I think singing helps students in my class feel connected in some way. **[Connectivity and Conceptual Change]**

Singing in the choir is an important part of my life. **[Values and Self-Beliefs]**

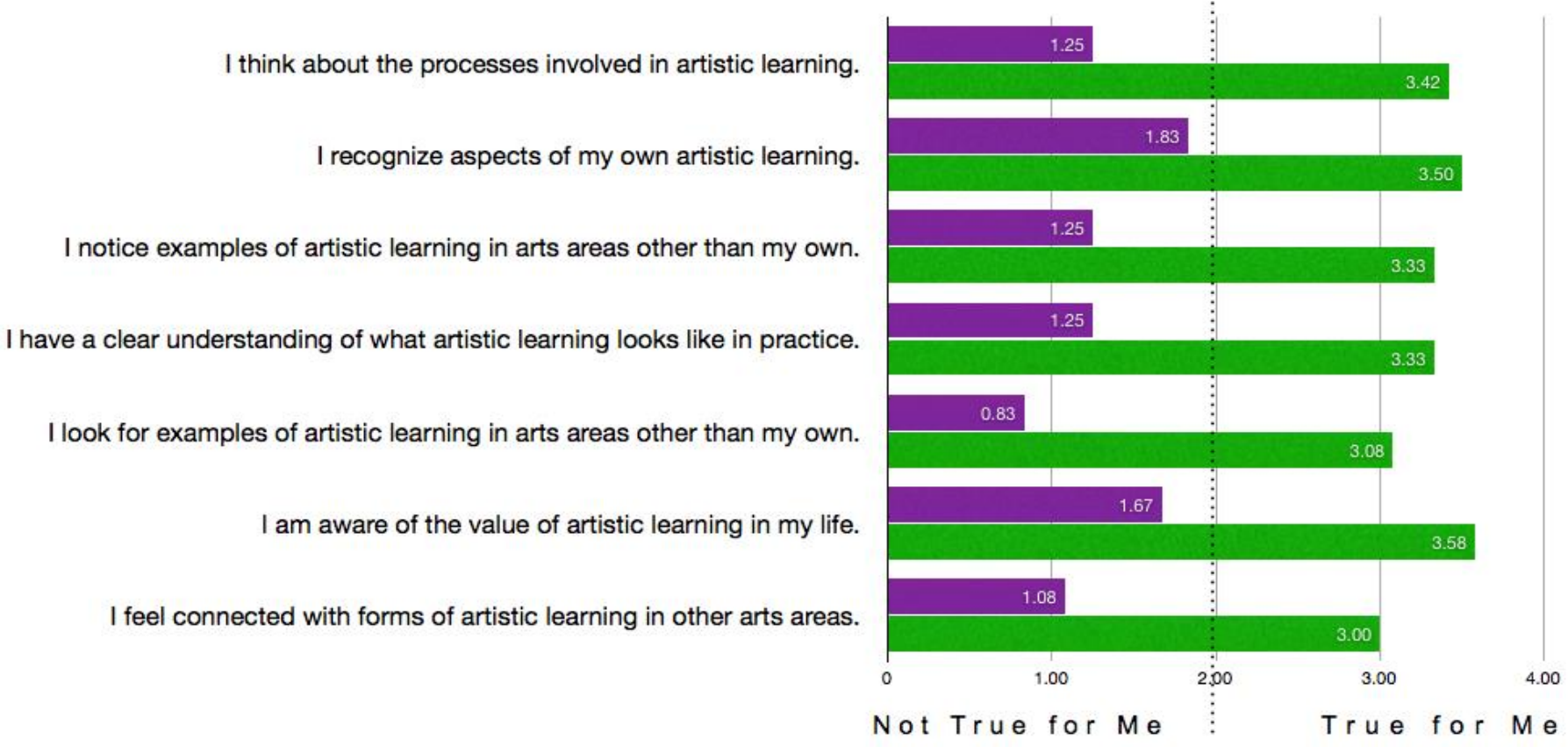
Discussion

- Retrospective Assessment
 - detailed diagnostic tool and formative feedback that educators can use to determine the effectiveness of pedagogical approaches to singing on student learning and engagement, such as:
 - professional development/reflective practice
 - understanding the perspectives of particular learners better
 - gathering knowledge about the affordances and constraints on learning to inform future pedagogical decisions
 - improving teaching practice.

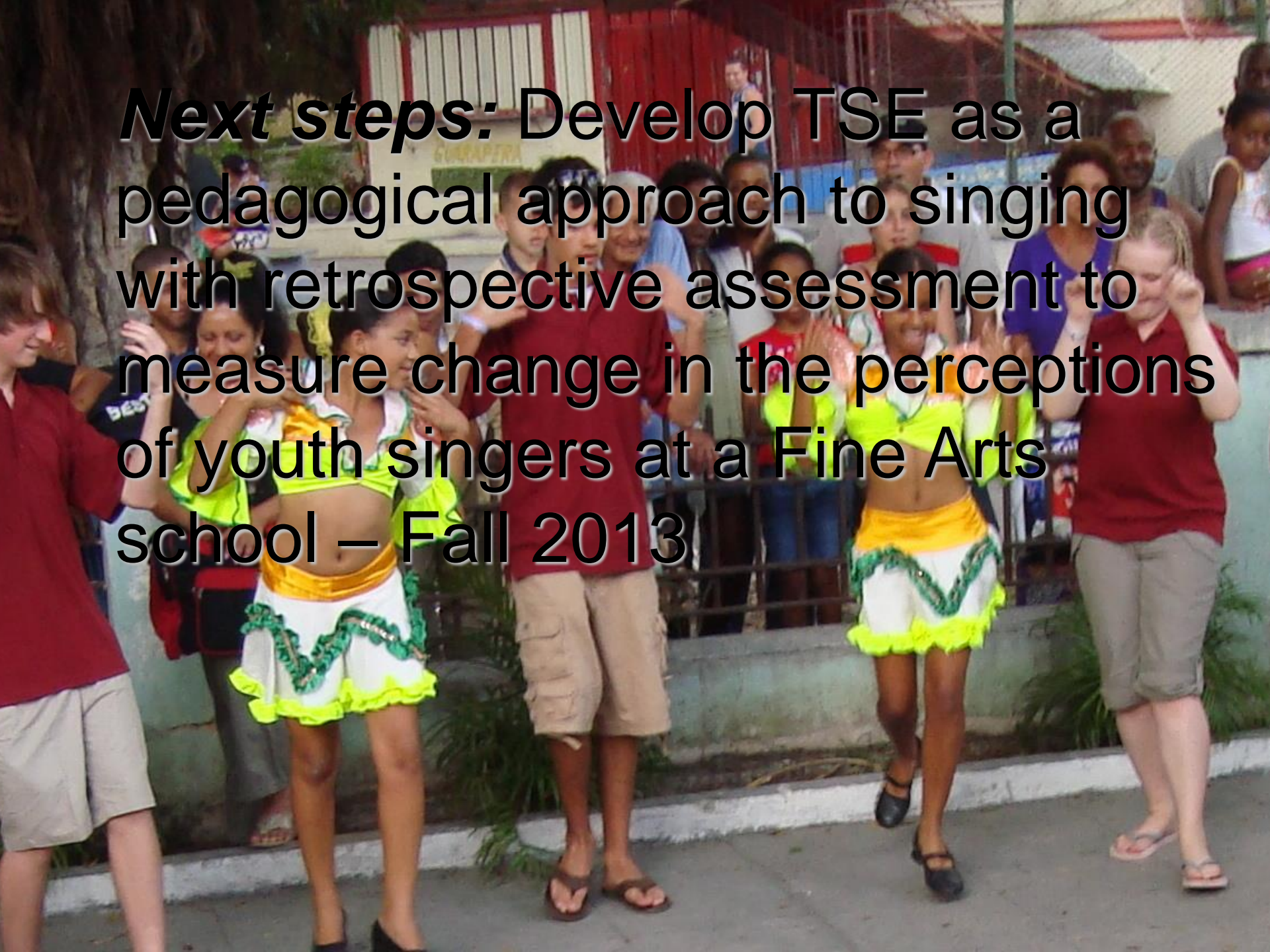
A photograph of a stage performance. The scene is dominated by blue lighting. On the left, a large screen displays a bright, abstract image. Several people are on stage, some appearing to be performing or interacting. In the background, a drum set is visible. The overall atmosphere is dynamic and artistic.

In a recent study of students' transformative arts engagement using retrospective assessment, we found it to be effective in demonstrating change in students' perceptions (Sparks & O'Neill, 2013)

Retrospective Assessment – Artistic Learning 2013



Next steps: Develop TSE as a pedagogical approach to singing with retrospective assessment to measure change in the perceptions of youth singers at a Fine Arts school – Fall 2013





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FUNDING



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada



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