

**Jacqueline H. Wiggins, Ed.D.**  
**Professor of Music Education**  
**Chair, Department of Music, Theatre and Dance**  
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**EDUCATION**

Ed.D.	University of Illinois at Urbana-Champaign	1992	Music Education
M.S.	Queens College of the City University of N.Y.	1977	Music Education
B.A.	Queens College of the City University of N.Y.	1972	Music Education

**PROFESSIONAL EXPERIENCE**

**Administrative Experience**

Oakland University	Department Chair	January 2004-present
Oakland University	Coordinator of Graduate Studies & Co-Area Head for Music	2001-2004
Oakland University	Associate Chair (Area Head for Music)	1998 & 1999-2001
Oakland University	Acting Department Chair	Winter 1999
Oakland University	Coordinator of Music Education	1994-2005

**Teaching Experience**

Oakland University	Professor	2002-present
Oakland University	Associate Professor	1997-2002
Oakland University	Assistant Professor	1994-1997
Queens College, CUNY	Adjunct Lecturer	1989
Half Hollow Hills School District	Music Teacher	1985-94
Shoreham-Wading River Schools	Music Teacher	1984-85
Half Hollow Hills School District	Music Teacher	1983-84
Elwood School District	Music Teacher	1982-83
Long Island School for the Gifted	Music Teacher	1981-82
Elwood Public Schools	Music Teacher	1975-76
South Huntington Public Schools	Music Teacher	1974-75
Lindenhurst Public Schools	Music Teacher	1972-74

## RESEARCH, SCHOLARSHIP, PUBLICATIONS AND RELATED ACTIVITIES

### Doctoral Dissertation

Wiggins, J. H. (1992). *The nature of children's musical learning in the context of a music classroom*. Unpublished doctoral dissertation, University of Illinois at Urbana-Champaign.

### Books

Wiggins, J. (2009). *Teaching for musical understanding*, 2<sup>nd</sup> edition. Rochester, Michigan: Center for Applied Research in Musical Understanding (CARMU).

Wiggins, J. (2001). *Teaching for musical understanding*, 1<sup>st</sup> edition. New York: McGraw-Hill. (Book and CD)

Reprint of Chapter 3 (2002). "Teaching music through problem solving," in *Musical understanding: Perspectives in theory and practice*. B. Hanley & T. W. Goolsby (Eds.), The Canadian Music Educators Association.

Wiggins, J. (1991). *Synthesizers in the elementary music classroom: An integrated approach*. Reston, VA: MENC.

Wiggins, (1990). *Composition in the classroom: A tool for teaching*. Reston, VA: MENC.

### Book Chapters

Wiggins, J. & Medvinsky, M. (in press). Scaffolding student composers. In M. Kaschub & J. Smith (Eds.). *Composing Our Future: Preparing Music Educators to Teach Composition*. New York: Oxford University Press.

Wiggins, J., & Espeland, M. (in press). Creating in music learning contexts. In G. McPherson & G. Welch (Eds.), *Oxford handbook of music education*. New York: Oxford University Press.

Wiggins, J. (2011). When the music is theirs: Scaffolding young songwriters. In M. Barrett (Ed). *A cultural psychology for music education*, pp. 83-113. London: Oxford University Press.

Blair, D., & Wiggins, J. (2010). Teaching for musical understanding: A constructivist approach. In J. Ballantyne & B. Bartleet (Eds.), *Navigating music and sound education*, pp. 16-30. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

Wiggins, J. (2006). Compositional process in music. In L. Bresler (Ed.) *International handbook of research in arts education*, pp. 451-467. Amsterdam: Springer.

Wiggins, J. (2003). A frame for understanding children's compositional processes. In M. Hickey (Ed.), *How and why to teach music composition: A new horizon for music education*, pp. 141-166. Reston, VA: MENC.

Wiggins, J. (2002). Creative process as meaningful musical thinking. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education: Research to practice, Volume I*. pp. 78-88. L. Bartel, Series Editor. Toronto, CA: Canadian Music Educators Association.

Wiggins, J. (1995). Where does technology belong in the general music classroom? In S. L. Stauffer (Ed.), *Toward tomorrow: New visions for general music*, pp. 93-98. Reston, VA: MENC.

Bush, S. A. (Fall 1995). Jr. High/Elementary Music Division Column, *Illinois Music Educator*, 56(1), 38-39. Contains excerpts of book chapter "Where Does Technology Belong in the General Music Curriculum?" Originally published in S. L. Stauffer (Ed.), *Toward tomorrow: New visions for general music*, MENC (1995).

Wiggins, J. H. (1992). Composition as a teaching tool." *The best of MEJ: Elementary general music*, B. W. Atterbury (Ed.), pp. 113-116. Reston, VA: MENC.

### Contributor

Silver Burdett *Making Music with MIDI*. Scott Foresman. (2005). Technology, composition, and improvisation lessons written for elementary school music text series.

Hall, L. O., Boone, N. R. & Watkins, R. C. (Eds.). (1997). *Strategies for teaching: Guide for music methods classes*: Reston, VA: MENC.

Hinkley, J. M., & Shull, S. M. (Eds.). (1996). *Strategies for teaching: Middle-level general music*. Reston, VA: MENC.

*Performance standards for music: Grades preK-12*. (1996). Reston, VA: MENC.

Stauffer, S. & Davidson, J. (Eds.). (1996). *Strategies for teaching: K-4 general music*. Reston, VA: MENC.

*The Great American Music Machine*. Long Island Philharmonic Arts in Education Program 1988-89. Preparation of curriculum guide for teachers and student materials for classroom use.

### Articles

Wiggins, J. (2011, in press) Vulnerability and Agency in Being and Becoming a Musician. RIME Keynote published in *Music Education Research*.

Wiggins, J. (2009). Improvisation: Making space for students' musical ideas. *Musicworks: Journal of the Australian National Council of Orff Schulwerk* 14 (1), 7-11. (invited).

Wiggins, R. A., & Wiggins, J. (2008). Primary music education in the absence of specialists. (equal contributors). *International Journal of Education and the Arts* 9(12). Retrieved November 2, 2008, from <http://www.ijea.org/v9n12/>

Wiggins, J. (2007). Authentic practice and process in music teacher education. Invited for a special focus issue of *Music Educators Journal*, 93(3), 36-42. (Issue focus: music teacher education. Issue editor: Mark Campbell, SUNY Potsdam).

Wiggins, J., Blair, D. V., Ruthmann, S. A., & Shively, J. L. (2006). A heart to heart about music education practice. *The Mountain Lake Reader: Conversations on the Study and Practice of Music Teaching*, 4, 82-91.

Wiggins, J. (2005). Fostering revision and extension in student composing. *Music Educators Journal*, 91(3), 35-42.

- Wiggins, J. (2004). Letting go ~ Moving forward. *Mountain Lake Reader: Conversations on the Study and Practice of Music Teaching*, 3, 81-95.
- Wiggins, J. (2002). Answers to commonly asked questions about composition in the elementary classroom, *Michigan Music Educator*, 40(1), 23-31.
- Harwood, E., & Wiggins, J. (2001). Composing a lesson, *The Mountain Lake Reader: Conversations on the Study and Practice of Music Teaching*, 2, 32-41.
- Wiggins, J. (2001). The heart of the matter. *The Mountain Lake Reader: Conversations on the Study and Practice of Music Teaching*, 2, 42-43.
- Wiggins, J. H. (1999/2000). The nature of shared musical understanding and its role in empowering independent musical thinking, *Bulletin of the Council for Research in Music Education*, 143, 65-90.
- Wiggins, J. (1999). On becoming a community of learners, On “music should be fun for kids,” and On seeing the world small and seeing it big. *The Mountain Lake Reader: Conversations on the Study and Practice of Music Teaching*, 1.
- Wiggins, J. (1999). Teacher control and creativity, *Music Educators Journal*, 85(5), 30-35.
- Wiggins, J., & Bodoïn, K. (1998). Painting a big soup: Teaching and learning in a second grade general music classroom. *Journal of Research in Music Education*, 46(2), 281-302.
- Wiggins J., & Wiggins, R. (1997). Integrating through conceptual connections. *Music Educators Journal*, 83(4), 38-41.
- Wiggins, J. (1996). On music teacher education at the turn of the century: The road ahead. *Journal of Music Teacher Education*, 6(1), 23-28.
- Wiggins, J. (1996). Electronic media in the general music classroom. *The Resource Guide for Music Educators*, 2(2), 4-5 published by SoundTree, the educational division of Korg USA.
- Wiggins, J. (1996). Electronic media in the general music classroom, reprinted in *Michigan Music Tech*, 4(2), 2-3. Michigan School Band and Orchestra Association.
- Wiggins, J. (1995). Building structural understanding: Sam's story, *The Quarterly Journal of Music Teaching and Learning*, 6(3), 57-75.
- Wiggins, J. (1995). Learning through creative interaction with music, *General Music Today*, 8(3), 11-15.
- Wiggins, J. H. (1994/5). Teacher-research in a general music classroom: Effects on the teacher, *Bulletin of the Council for Research in Music Education*, (123), 31-35.
- Wiggins, J. H. (1994). Children's strategies for solving compositional problems with peers, *Journal of Research in Music Education*, 42(3), 232-252.
- Wiggins, J. (1993). Middle school: Interactive learning in the music classroom, *General Music Today*, 7(1), 15-19.
- Wiggins, J. (1993). Elementary music with synthesizers. Special Focus Issue on Keyboards in the Classroom, *Music Educators Journal*, 79(9), 25-30.

Wiggins, J. (1990). Synthesizer ensembles at work, *The Music and Computer Educator*, 1(8), 36-37.

Wiggins, J. H. (1989). Composition as a teaching tool, *Music Educators Journal*, 75(8), 35-38.

### **Papers published in conference proceedings**

Bartel, L., Cameron, L., Wiggins, J., & Wiggins, R. (2004). Implications of generalist teachers' self-efficacy related to music. In P. M. Shand (Ed.), *Music education entering the 21st century*, pp. 85-90. Nedlands, AU: International Society for Music Education.

Wiggins, J. (1995). Creative process as a vehicle for musical growth and understanding. In the proceedings of *Kunstfagkonferansen i Stavanger 1995* (an international arts education conference) Stavanger, Norway, August 17, 1995.

### **Published Review**

Wiggins, J. (2006). Dissertation Review: Powell, K. A. (2003). *Learning together: Practice, pleasure and identity in a Taiko drumming world*. Unpublished dissertation from Stanford University (UM Order # 3090662). *Bulletin of the Council for Research in Music Education*, 169, 89-92.

### **Review of Scholarly Work**

#### **Research Journals**

Guest Reviewer, *British Journal of Music Education* (2009).

Reviewer, *Research Studies in Music Education* (2007-present).

Editorial Board, *Bulletin of the Center for Research in Music Education* (2006-2012).

Editorial Board, *Asia-Pacific Journal for Arts Education* (2004-present).

Editorial Advisory Board, *International Journal of Education and the Arts* (2003-present).

Editorial Board, *Research and Issues in Music Education* (2001-2007).

#### **Book Chapters and Book Manuscripts**

Reviewer of book manuscript for Springer Publishers, The Netherlands.

Reviewer of book manuscript for Indiana University Press, 2008.

Reviewer of chapter for the *Handbook of Research on Music Learning*, Oxford University Press, 2008.

Reviewer of multiple chapters for *A Cultural Psychology for Music Education*, at the request of Margaret Barrett, editor, for a new book to be published by Oxford University Press, 2008.

Reviewer: Chapter entitled, "Music Education in Ontario: Snapshots on a Long and Winding Road," by Lee Willingham with Jane Cutler, for a book entitled, *Music Education in Canada: What is the State of the Art?* published by the Canadian Music Education Association, 2005.

Reviewer: Chapter entitled "Musical Play," by Katharine Marsh and Susan Young at the request of Gary McPherson, editor, for a new book on music learning to be published by Oxford University Press, 2004.

Reviewer: Chapter entitled "Teaching Other Subjects Through Music," for the *Second Handbook of Research on Music Teaching and Learning*, Richard J. Colwell, Editor, Oxford University Press, 2002.

### **Conference Proposals**

Reviewed session proposals for the Music Education Special Interest Group of the American Educational Research Association in anticipation of their 2009 annual conference.

Member, International Advisory Committee for Narrative Soundings: The Second International Conference on Narrative Inquiry in Music Education (NIME2), reviewing research proposals for an international conference to be held at Arizona State University, February 7-9, 2008. (Invited by Margaret Barrett, University of Tasmania, and Sandra Stauffer, Arizona State University, conference organizers).

Reviewed session proposals for the Arts in Education and Music Education Special Interest Groups of the American Educational Research Association in anticipation of their 2008 annual conference.

### **Editorial Work**

Editor of "Enduring Themes" section of *The Mountain Lake Reader*, with Janet Barrett, University of Wisconsin-Whitewater (1998-2001).

Editor of Society for Research in Music Education Creativity SRIG Newsletter (1998-2000).

Column Editor of the general music column in *Sforzando* (name changed to *Michigan Music Educator* in Fall 98), Newsletter of the Michigan Music Educators Association (1996-99).

Four columns that I wrote for *Sforzando* were reprinted as two articles in two consecutive issues of *Nevada Notes*, a publication of the Nevada Music Educators Association.

Column Editor of the Collegiate MENC column in *Sforzando*, Newsletter of the Michigan Music Educators Association (1995-96).

### **Oral Presentations**

### **International**

"Enabling Music Learners to Achieve Excellence," invited Keynote for the 8th Asia-Pacific Symposium on Music Education Research, Taipei Municipal University of Education, Taiwan, July 6, 2011.

"Vulnerability and Agency in Being and Becoming a Musician," invited Keynote for the 7th International Conference for Research in Music Education, University of Exeter, April 12, 2011.

“Vulnerability and Agency in Being and Becoming a Musician,” CARMU Conference on Music Learning and Teaching, Oakland University, March 12, 2010.

Keynote: “Teaching for Musical Understanding in an (Interactive) Music Learning Community” 17th National Conference of the Australian Society for Music Education, Launceston, Tasmania, Australia, July 11, 2009. Conference theme: Musical Understanding.

“Creative Process in a General Music Setting,” 2008 ISME World Conference in Bologna, Italy, July 2008. Part of a Symposium entitled “Contribution of General Music to Children's Musical Development,” with:

Veronika Cohen, Dean of the Faculty of Theory, Composition, Conducting, and Music Education,  
Jerusalem Academy of Music and Dance. Jerusalem Conservatory of Music, Israel  
(symposium organizer)

Magne Espeland, Stord College of Education, Norway

Gabriel Rusinek, University of Madrid, Spain

Deirdre Russell-Bowie, University of Western Sydney, Australia

Deborah Blair, Oakland University

Robert Wiggins, Oakland University

Four days of work with primary and secondary teachers (music and generalist) in Hong Kong, for the Hong Kong Education Bureau, April 16-19, 2008. Created 6 units of lesson plans for a web site to support their teaching of music through creative problem solving. Workshops served to teach large groups of teachers (100-200 per session) how to carry out the lesson plans.

“Teacher Scaffolding in Emancipatory Education,” CARMU Conference on Music Learning and Teaching, Oakland University, October 13, 2007.

“Composing in the Arts,” member of panel/discussion session organized and chaired by Sarah McCarthy, professor of language arts, University of Illinois.

Participants:

Liora Bresler, professor of education, University of Illinois

Barbara McKean, professor theatre, University of Arizona

Anna Kindler, professor of art education, University of British Columbia

Discussant: Francois Tochon, professor of writing, University of Wisconsin–Madison

Presented for the Arts and Learning Special Interest Group at the annual conference of the American Education Research Association, Chicago, IL, April 12, 2007.

“Metaphor Theory: A Frame for Re-conceptualizing Musical Elements as Dimensions,” CARMU Conference on Music Learning and Teaching, Oakland University, November 12, 2005.

“Learning Through Meaningful Engagement with the World of Sound,” 2004 ISME World Conference in Tenerife, Spain (with Deborah Blair and Alex Ruthmann), July 2004.

“Collaborative Creating and Pre-Service Generalist Teachers’ Emergent Musical Self-Efficacy,” 2004 MISTEC Seminar, Granada, Spain (with Robert Wiggins and Alex Ruthmann), July 2004.

Invited by Dr. Bo Wah Leung, Hong Kong Institute of Education, to work with faculty, students, and inservice music teachers to teach them how to incorporate creative process and student-centered teaching:

For undergraduate music education students: “Creative Process and Music Learning,” Oct 3, 2003.

For faculty/students/in-service generalist (elementary classroom) teachers: “Arts Infusion: Integration Through Process and Concept Connections,” (with Robert Wiggins, School of Education and Human Services, Oakland University), Oct 4, 2003.

For faculty/researchers: “Students’ Creative Process when Engaged in Collaborative Creating,” Oct 5, 2003.

For inservice music teachers: “Creative Process and Musical Understanding,” Oct 6, 2003.

“Constructivist Teaching and Learning in Music,” 2002 World Conference of the International Society for Music Education, Bergen, Norway, August 2002.

“Social Construction of Self-Efficacy: Teacher Teaching Music,” 2002 World Conference of the International Society for Music Education, Bergen, Norway, August 2002, with Lee Bartel and Linda Cameron, University of Toronto, and Robert Wiggins, SEHS.

“Connecting Perspectives on Music Composition for Children,” 2002 World Conference of the International Society for Music Education, Bergen, Norway, August 2002, as a member of the group that participated in the Northwestern University Music Education Leadership Seminar III.

“Implications of Generalist Teachers’ Self-Efficacy Related to Music,” Seminar of the Music in Schools and Teacher Education Commission of the International Society for Music Education, Malmö, Sweden, August 2002, with Lee Bartel and Linda Cameron, University of Toronto, and Robert Wiggins, Oakland University.

“Constructivist Psychology and Philosophy in Music Education Practice,” presented for the East Anglian Music Educators (a group of British researchers, graduate students, and teachers), at the University of Cambridge, UK, May 11, 2002.

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” presented for undergraduate music education majors at University of Cambridge, UK, May 9, 2002.

“Children’s Collaborative Creative Process in the Music Classroom,” presented for education faculty/researchers at Open University, UK, May 2, 2002.

“A Frame for Understanding Children’s Compositional Process,” presented for researchers at the Center for Research in Music Education at University of Surrey, Roehampton, UK, April 30, 2002.

“Issues in Music Education: Integration and Musical Understanding,” for faculty, students, and area teachers at Auckland College of Education, Auckland, New Zealand, March 15, 2001, with Robert Wiggins, Oakland University.

“Constructivist Teaching and Learning in Music,” for faculty and students at University of Tasmania, Australia, March 8, 2001.

“Constructivist Teaching and Learning in Music,” for faculty and students at University of Sydney, Australia, March 1, 2001.

“Constructivist Teaching and Learning in Music,” for faculty and students at University of Victoria, British Columbia, Canada, February 26, 2001.

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” Symposium on Musical Understanding, co-sponsored by the Canadian Music Educators Association, the British Columbia MEA, and the University of Victoria, Canada, February 22-23, 2001.

Featured Speaker at the Conference of the Manitoba Music Educators Association, Winnipeg, Manitoba, Canada, October 20-22, 2000.

Sessions:

“Teaching Music Through Creative Process,”

“Teaching Music Through Problem Solving”

“Let ’em Compose and Watch ’em Learn!”

“Let ’em Improvise and Watch ’em Learn!”

“Creating in the Instrumental Classroom”



Northwestern University Music Education Leadership Seminar III, June 10-15, 2000. Invited to take part in a creativity symposium with 11 other researchers identified as world leaders in creativity in music education. Presentation: "Toward a Useful Model of Creative Process."

"The Nature of Shared Musical Understanding and its Role in Empowering Independent Musical Thinking," research paper presented at a conference on Cognitive Process of Children Engaged in Musical Activity, University of Illinois at Urbana-Champaign, June 5, 1999.

"Pathways into Music: Interactive Listening in the Music Classroom," 1996 World Conference of the International Society for Music Education, Amsterdam, Netherlands, July 1996, in collaboration with Magne Espeland, Professor of Music Education, Stord College of Education, Norway.

"Creative Process as a Vehicle for Musical Growth and Understanding," *Kunstfagkonferansen i Stavanger* 1995 (an international arts education conference) Stavanger, Norway, August 17, 1995.

"Building Structural Understanding: Sam's Story," 1994 World Conference of the International Society for Music Education, Tampa, Florida, July 23, 1994.

"Teacher Research in a General Music Classroom," Qualitative Methodologies in Music Education Research Conference hosted by the Council for Research in Music Education at the University of Illinois, May 21, 1994.

## National

"What happens in the classrooms of graduates who learned to teach in a curriculum infused with creative process?" paper to be presented as part of the Society for Music Teacher Education session at the 2010 Biennial Music Educators National Conference, Anaheim, CA, March 26, 2010.

"Dimensions of music as points of entry for music learning," paper to be presented as part of the Music Teacher Education SRIG session at the 2010 Biennial Music Educators National Conference, Anaheim, CA, March 26, 2010.

"Metaphorical Imagery and Musical Understanding: A Springboard for Instructional Design," paper presented at the Suncoast Music Education Research Symposium, February 2, 2007.

"Making Space for Musical Thinking," MENC Biennial National Inservice Conference, Salt Lake City, April 2006 (with Deborah Blair and Joseph Shively, Oakland University).

Panel member invited by the Creativity Special Research Interest Group to speak about what we do not yet know about musical creativity. MENC Biennial National Inservice Conference, Salt Lake City, April 2006 (with Peter Webster and Maud Hickey, Northwestern University, Sandra Stauffer, Arizona State University, and John Kratus, Michigan State University).

"Mapping Compositional Process," invited keynote presentation at New Directions in Music Education: Second Conference on Teaching Composition and Improvisation, Michigan State University, Nov. 3-5, 2005.

"Enabling Preservice and Inservice Music Teachers to Construct Understanding of Music, Education, and Music Education," presentation at one of the Primary Working Sessions of the 2005 Symposium on Music Teacher Education, University of North Carolina at Greensboro, September 15-17, 2005 (with Deborah Blair, Gregory Cunningham, David Kidger, Danny Jordan, and Joseph Shively, Oakland University).

“A Heart to Heart About Music Education Practice,” invited “centerpiece” presentation for the Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 24, 2005 (with Deborah Blair, Joseph Shively, Alex Ruthmann, Oakland University).

“Teaching for Musical Understanding (TMU) in a Performance Setting,” presentation at the MENC Biennial National Inservice Conference, Minneapolis, April, 2004 (with Greg Cunningham and Mike Mitchell, Oakland University).

“Voices from the Field of Education and their Capacity to Inform Music Education,” Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 18, 2003.

Keynote Address: “A Frame for Understanding Children’s Compositional Process,” presented at conference entitled New Directions in Music Education: Teaching Composition and Improvisation, Michigan State University, Sept 20-22, 2000.

“Teaching for Musical Understanding,” presentation at the MENC Biennial National Inservice Conference, Washington DC, March 11, 2000.

“Arts Infusion: A Model of Arts Integration,” presentation for teachers of music methods courses based on work at Stadium Drive Elementary School of the Arts, with Robert Wiggins (SEHS), Fifth Mountain Lake Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 25, 1999.

“Recurring Themes: Same Compositional Strategies–Different Settings,” research paper presented at the Southeastern Music Education Symposium, School of Music, University of Georgia, May 15, 1998.

“Painting a Big Soup: Teaching and Learning in a Second Grade General Music Classroom,” research presentation at the Symposium on Research in General Music, University of Arizona, School of Music and Dance, Tucson, AZ, February 23-25, 1997.

“Interdisciplinary Curricula through Conceptual Connections,” presented in collaboration with Robert Wiggins (SEHS) at the Music Educators National Conference, North-Central Inservice Conference, Peoria, January 31, 1997.

“Creating Music: Reflecting Many Communities,” Special Topics session presented in collaboration with Joi Carlin (University of British Columbia) at a symposium co-hosted by the Society for General Music and the Music Educators National Conference, Chicago, September 27, 1996.

“Music Teacher Education for the 21st Century: The Road Ahead,” Featured speaker at Key Focus Session sponsored by the Society for Music Teacher Education, Music Educators National Conference National Biennial In-Service Conference, Kansas City, April 17, 1996.

“Initiation & Interaction vs. Imitation: Lessons from Holistic Learning Theorists,” Third Mountain Lake Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 22, 1995.

“Composing As An Integral Part of the General Music Curriculum,” Music Educators National Conference Biennial In-Service Conference, Cincinnati, Ohio, April 7, 1994.

“Where Does Technology Belong in the General Music Curriculum?” Music Educators National Conference/Society for General Music Symposium: Toward Tomorrow: New Visions for General Music. Reston, VA, October 2, 1993.

“Using Synthesizers to Compose and Perform,” Second Colloquium for Teachers of Elementary Music Methods, Mountain Lake, VA, July 25, 1993.

“Strategies Employed by Children Working with Peers to Solve Compositional Problems,” Symposium on Research in General Music, University of Arizona at Tucson, February 20, 1993.

## State

“Making Space for Musical Thinking,” Michigan Music Conference, Grand Rapids, January 2006 (with Deborah Blair and Joseph Shively, Oakland University).

Full day of inservice presentations for Hillsborough County (Tampa, Florida) Elementary Music Specialists, August 1, 2005. Invited as featured presenter.

“Composition in the Classroom” (plenary session)

“Fostering Revision and Extension in Student Composing” (presented four times as breakout sessions)

Featured presenter at Choral Directors’ and General Music Teachers’ Workshop, co-sponsored by Michigan Music Educators, Michigan School Vocal Music Association, American Choral Directors Association–MI at the Kellogg Center, Michigan State University, July 24-25, 2005.

“Teaching for Musical Understanding” (3-hour plenary session, July 24, 2005)

“Teaching Music Through Technology” (with Alex Ruthmann, July 25, 2005)

“Do's and Don'ts During Interviewing for Your First Job in Music,” 60<sup>th</sup> Annual Michigan Music Education In-Service Conference, January 2005. (Invited panel member along with 2 public school administrators)

“Engaging Students in Meaningful Composing Experiences,” 59<sup>th</sup> Annual Michigan Music Education In-Service Conference, January 24, 2004.

“Writing an Effective K-12 Music Curriculum,” 59<sup>th</sup> Annual Michigan Music Education In-Service Conference, January 24, 2004.

Headlining Clinician at Minnesota Music Educator’s Association annual inservice conference. February 14-15, 2002.

3 sessions:        “Teaching for Musical Understanding”  
                         “Instrumental Composition in the Classroom”  
                         “Songwriting in the Classroom”

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” double session presented at the Choral Directors’ and General Music Teachers’ Workshop, co-sponsored by Michigan Music Educators, Michigan School Vocal Music Association, American Choral Directors Association–MI at Alma College, August 2, 2001.

“New Technology for the General Music Classroom,” Michigan Music Technology Conference 2001, Ann Arbor, January 18, 2001.

“Let ’em Improvise and Watch ’em Learn,” and “Let ’em Compose and Watch ’em Learn,” Wisconsin Music Educators Association Conference, Madison, October, 2000.

“Keyboards in General Music.” Full-day workshop as part of the Summer Inservice Conference of the Ohio Music Educators Association: “Technology and Tradition in General Music,” hosted by Bowling Green State University, August 8, 2000.

“An Exemplary Arts Elementary School: Lake Orion’s Stadium Drive Elementary School of the Arts,” double session presented at 54th Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, January 23, 1999, in conjunction with Robert Wiggins (SEHS) and teachers from Stadium.

“Teaching Music Students to Think Creatively and Critically: Some Suggestions from Research,” 53rd Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, January 23-24, 1998 (panel with John Kratus, Michigan State University, and Carol Richardson, University of Michigan).

“Challenges and Successes for a First Year Teacher,” 53rd Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, January 23-24, 1998 (participant in panel discussion).

“Recurring Themes: Same Compositional Strategies–Different Settings,” poster presentation, 53rd Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, January 23-24, 1998.

“Teaching Music through Problem Solving,” double session, 52nd Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, January 17-18, 1997.

“Integrating Technology: Curricular Issues,” Michigan School Band and Orchestra Association Music Technology Conference, January 16, 1997.

Featured Speaker at the Fall Conference, co-sponsored by Michigan Music Educators Association, Midwest Kodaly Music Educators Association, Southeast Michigan Kodaly Educators, Detroit Orff-Schulwerk Association, Mid-State Michigan Orff-Schulwerk Association, Western Michigan Orff Chapter; hosted by the Department of Music, Theatre and Dance, Oakland University, October 12 and 13, 1996.

Sessions: “Creating Connections” (3-hour session)  
“Synthesizers in the Music Classroom” (2 sessions)

“Synthesizers in the Music Classroom,” 2 sessions presented at the Choral Directors’ and General Music Teachers’ Workshop, co-sponsored by Michigan Music Educators, Michigan School Vocal Music Association, American Choral Directors Association–MI at Alma College, August 5-8, 1996.

Featured Clinician at California Music Educators Association Inservice Education Conference, Santa Clara, CA, February 23 and 24, 1996.

Sessions: “Let ’em Compose and Watch ’em Learn”  
“Let ’em Improvise and Watch ’em Learn”

“Let ’em Compose and Watch ’em Learn,” 51st Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor, January 19-20, 1996.

“Synthesizers in the General Music Program,” Michigan School Band and Orchestra Association Technology Conference, Ann Arbor, January 18, 1996.

“Let ’em Create and Watch ’em Learn,” series of 3 sessions presented at the annual conference of the Florida Music Educators Association, Tampa, January 12 & 13, 1996 (invited as “Florida Elementary Music Educators Association—Major Clinician”).

“Interactive Learning in the Middle School Classroom,” Union University, Jackson, TN, sponsored by the Tennessee Department of Education, October 28, 1995.

Featured Clinician: “Using Technology to Enhance the General Music Program,” Illinois Music Educators Association All-State Conference, Peoria, January 27, 1995 (sponsored by Korg USA, LMI Music, and Samuel Music Co.).

“Holistic Learning in the Music Classroom,” full-day workshop co-sponsored by Florida College Music Educators Association, Florida Music Supervisors Association, Florida Collegiate chapters of the Music Educators National Conference, Florida Association of Schools of Music, Deerfield Beach, Florida, October 2-3, 1994 (presented with Robert Wiggins, SEHS).

“Technology Applications in the Elementary Music Classroom,” New York State School Music Association Annual Conference, Kiamesha Lake, New York, November 29, 1993.

“Synthesizers in the Elementary Music Classroom,” New York State School Music Association, Kiamesha Lake, New York, November 1989.

## **State Regional**

“Making Space for Musical Thinking,” Oakland Intermediate School District, Pontiac, October 11, 2006 (with Deborah Blair and Joseph Shively, Oakland University).

“Making Space for Musical Thinking in General Music,” Oakland Intermediate School District, Pontiac, October 11, 2006 (with Deborah Blair, Oakland University).

“Teaching for Musical Understanding: Finding and Using the Doorway In,” inservice workshop for the K-12 music teachers sponsored by the St. Clair County Regional Educational Service Agency, Michigan, February 21, 2006.

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” inservice workshop for the K-12 music teachers sponsored by the St. Clair County Regional Educational Service Agency, Michigan, November 28, 2005 (with Joe Shively and Deborah Blair, Oakland University).

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” inservice workshop for the K-12 music teachers of Monroe County, Michigan, November 2005 (with Joe Shively, Oakland University).

“Teaching for Musical Understanding,” series of inservice workshops for K-8 music teachers, sponsored by the Tuscola Intermediate School District, Caro, Michigan, April 29 and 30, 2004.

“New Technology for the Music Classroom,” inservice workshop for teachers of Michigan private schools, for the Association of Independent Michigan Schools, Beverly Hills, MI, October 20, 2003.

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” inservice workshop for music teachers from Nassau County, Long Island, New York, September 25, 2003.

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” full-day inservice workshop for the music teachers of Monroe County, sponsored by the Monroe County Intermediate School District and the Public Schools of Monroe County, October 16, 2002.

“Teaching Through Problem Solving in the Music Classroom,” full-day inservice workshop for music teachers from Macomb County, sponsored by the Macomb Intermediate School District, April 24, 2001.

“Play It Again Please,” three-hour workshop presented for Mid-Michigan Orff-Schulwerk Association at Michigan State University, March 20, 1999.

“Integrating Technology: Curricular Issues,” three-hour workshop presented for music teachers in Region E of the Michigan Music Educators Association. Pierce School, Flint, Michigan, March 28, 1998.

“Let ’em Create and Watch ’em Learn,” Greater Detroit Orff Schulwerk Association, April 19, 1997.

“Teaching More Than Is Written in the Score,” choral workshop, Oakland Schools, Pontiac, MI, November 16, 1995.

“A Theoretical Base for Advocacy of Arts Education,” Arts Advisory Council, Oakland Schools, Pontiac, MI, February 7, 1995.

“Recorders in the Elementary Music Classroom,” joint inservice conference for the Nassau County and Suffolk County Music Educators Associations, Huntington Station, New York, March, 1990.

### **Invited Presentations at American Universities**

“Scaffolding Musical Thinking and Learning,” Session presented for music education graduate students as the Jane Frazee Distinguished Scholar at the University of St. Thomas in Minnesota, July 17, 2011.

“How Musicians Define their Musicianship: A Constructed Conversation,” presentation at the CARMU Professional Development Conference on Arts-Based Research, Oakland University, March 12, 2010.

“Teaching for Musical Understanding: Constructivist Learning and Teaching in Music,” Music Education Leadership Institute, Georgia State University, Thursday, March 15, 2007

Full-day presentation for about 100 Georgia K-12 music teachers, GSU graduate students, and GSU music education faculty. GSU uses my McGraw-Hill book as a text.

“Teaching for Musical Understanding,” graduate course at Central Connecticut State University, July 3-7, 2006.

Endowed Chair in Music Education, University of Alabama School of Music, 2004-2005.

Weeklong residency (March 14-18) working with faculty, students, and area public school teachers (with Robert Wiggins (SEHS). Residence includes 9 formal presentations on integrating arts and “core curriculum” subjects and on children’s compositional process.

“Teaching for Musical Understanding: Constructivist Teaching and Learning in Music,” presented for students and faculty at the University of Michigan School of Music, October 6, 2003.

“*Making Music* with the MIDI-Partner System,” presentation for TMU, an organization founded by Oakland University graduate students in music education to promote and share ideas related to Teaching for Musical Understanding (among themselves and with other professionals in the region). Oakland University, October 2002 (sponsored by Silver Burdett Ginn, Scott Foresman Publishers).

“Teaching for Musical Understanding,” discussion through ITV with graduate classes at University of St. Thomas in Minnesota who were using my book as the text, July 24, 2002.

“Teaching for Musical Understanding,” presented for a graduate class at Bowling Green State University (class was using my book as their text; I was invited as guest speaker), July 23, 2002.

“The Other Lesson Plans,” presentation invited by Oakland’s student music education organization, (Collegiate MENC Chapter 955) also open to area music teachers. Oakland University, November 8, 1999.

Respondent to presentation by Michael Mark (with Carol Richardson, University of Michigan, and John Kratus, Michigan State University), Eastern Michigan University, Sept. 18, 1999.

“Integrating Technology: Curricular Issues,” summer graduate course at Bowling Green State University, July 12-16, 1999 (1 week/20 hours).

“Composing and Improvising in the Music Classroom,” series of three presentations (2 hours each) for the Summer Arts Education Institute, sponsored by Young Audiences of Indiana at Butler University, Indianapolis, Indiana, June 30 & July 1, 1998.

“Qualitative Study of Children’s Creative Process,” research presentation for music education doctoral students at Michigan State University, East Lansing, March 25, 1998.

“Creative Problem Solving in the Music Classroom,” two-day workshop for music teachers co-sponsored by the music department of Middle Tennessee State University and the Tennessee Department of Education, at Middle Tennessee State University, Murfreesboro, Tennessee, January 16-17, 1998.

“Whole Music–Creative Process: Holistic Music Teaching and its Connections to Holistic Language Teaching,” Summer Arts Education Institute, sponsored by Young Audiences of Indiana at Butler University, Indianapolis, Indiana, July 7-11, 1997.

“General Music in the 21st Century,” four-day graduate and inservice course for music teachers at Oakland University (part of Summer Music at Oakland workshop series), June 30 - July 3, 1997.

“The Role of Interaction in the Learning Process,” Faculty Forum sponsored by the Senate Committee on Teaching and Learning, Oakland, University, February 7, 1997.

“Let ‘em Create and Watch ‘em Learn,” three-day graduate and inservice course for elementary music teachers at Montana State University, Bozeman, Montana, July 15, 16, 17, 1996.

“Creative Process in the Music Classroom,” five-day graduate and inservice course for music teachers at Oakland University (part of Summer Music at Oakland workshop series), July 8-12, 1996.

Speaker/Clinician invited to present three 2-hour sessions for students and area teachers at the Conservatory of Music at Oberlin College, Oberlin, Ohio, September 9 and 10, 1994.

Sessions: “Synthesizer as Ally: A Music Teacher’s First Aide”  
“Using Synthesizers to Nurture Creativity in the Music Classroom”  
“Synthesizer as Ally: Making it Work in the Music Curriculum”

“Creativity in the Music Classroom through Student Composition and Improvisation,” presented to graduate music education majors, School of Music, University of Illinois, May 1991 and July 1991.

“Professionalism in Music Education,” presented to all undergraduate music majors, School of Music, University of Illinois, November 1990.

### **Local School District Conferences and Inservice Work**

“Assessing Musical Learning,” inservice workshop for the elementary music teachers of Farmington Schools, March 23, 2007.

“Teaching for Musical Understanding,” inservice workshop for the elementary music teachers of Plymouth-Canton Schools, March 2004.

“Arts Infusion: Integration Through Process and Conceptual Connections,” inservice workshop for the teachers of Gretchko Elementary School, West Bloomfield, MI, October 24, 2003.

“Creative Process and Music Learning,” inservice workshop for music teachers of Plainview-Old Bethpage School District, Long Island, NY, September 25, 2003.

“Teaching For Musical Understanding: Constructivist Teaching and Learning in Music,” full-day inservice workshop for music teachers of Troy Public Schools, August 21, 2001.

Four days of inservice in teaching through creative process, teaching through problem solving, and assessment, East China Public Schools, throughout 2000-2001.

“Teaching For Musical Understanding,” full-day inservice workshop for the music teachers of Oxford Area Community Schools, August 21, 2000.

“Assessment in the Music Classroom,” two-hour inservice workshop presented for the K-12 music teachers of Grosse Pointe Schools, January 25, 2000 (presented in collaboration with Robert Wiggins, SEHS).

“Creative Process in the Music Classroom,” full-day inservice workshop presented for the K-12 music teachers of Berkley School District, March 22, 1999.

“Teaching Music Through Problem Solving” three-hour inservice workshop presented for the elementary music teachers of Utica Community Schools, November 3, 1998.

“Creative Process in the Music Classroom,” three-hour inservice workshop presented for the elementary music teachers of Rochester Community Schools, December 17, 1997.

“Integrating Technology: Curricular Issues,” inservice workshop presented for the music teachers of Grosse Pointe Public Schools, October 28, 1997.

“Designing Instructional Units,” full-day inservice workshop presented for the elementary general music teachers of Farmington Hills Public Schools, October 17, 1997.

“Curricular Integration through Process and Conceptual Connections,” full-day inservice workshop presented for the teachers of Stadium Elementary School, Lake Orion Public Schools, June 27, 1997 (presented in collaboration with Robert Wiggins, SEHS).

“Technology in the Music Classroom,” two inservice workshops for music teachers of Lake Orion Public Schools, March 5, 1997.

“Interactive Learning in the Music Classroom,” full-day inservice workshop for the music teachers of Farmington Public Schools, November 1996.

“Using Technology to Create Music,” inservice workshop for the music teachers of Waterford School District, March 21, 1996.

“Creative Process in the Music Classroom,” inservice workshop for the music teachers of Port Huron Area School District, March 4, 1996.

“Creative Process in the Music Classroom,” inservice workshop for the music teachers of Lodi, Lincoln and Sacramento (California) School Districts, February 21, 1996.

“Creative Process in the Music Classroom,” inservice workshop for the music teachers of Farmington School District, January 30, 1996.

“Teaching Through Creative Process,” inservice workshop for the music teachers of Ann Arbor Public Schools, October 9, 1995.

“Teaching Through Creative Process,” inservice workshop for the music teachers of Birmingham Public Schools, November 22, 1994.



“Composing As An Integral Part of the General Music Curriculum,” inservice workshop for the music teachers of Troy School District, November 21, 1994.

“The Ideas Behind Holistic Learning: Establishing a Cognitive Apprenticeship,” inservice workshop for staff of Chestnut Hill Elementary School, Half Hollow Hills Public Schools, Dix Hills, NY, May 25, 1994.

“Technology for Music Teachers,” inservice workshop for the music teachers of Half Hollow Hills Public Schools, Dix Hills, NY, October 23, 1992.

Inservice workshop for the music teachers of El Paso and Minonck-Dana-Rutland Public Schools, Minonck, IL, March 1, 1991.

2 Sessions: “Composition in the Classroom” and “Synthesizers in the Elementary Music Classroom”

“Synthesizers in the Elementary Music Classroom,” inservice workshop for the music teachers of Syosset Central School District, Syosset, NY, March 27, 1990.

“Enhancing Self-Esteem: Sing for your Soul,” inservice workshop for all staff of Half Hollow Hills Public Schools, Dix Hills, NY, November 7, 1989.

“Synthesizers in the Elementary Music Classroom,” inservice workshop for the music teachers of Half Hollow Hills Public Schools, Dix Hills, NY, May 26, 1989.

“Student Composition in the Music Classroom,” inservice workshop for the music teachers of Half Hollow Hills Public Schools, Dix Hills, NY, November 3, 1987.

“Composition as a Teaching Tool,” inservice workshop for the music teachers of William Floyd Public Schools Public Schools, Mastic Beach, NY, March 1987.

## **Research Consultation: International**

### External Reviewer for Master’s Thesis:

Ruddock, Eve E. (2007). *A Qualitative Study of Self-perceived Non-musician’s Perceptions of their Musicality*. Master’s Thesis advised by Dr. Suzanne Wijsman, Senior Lecturer, School of Music, University of Western Australia.

### External Examiner for Doctoral Dissertation:

Bolden, Benjamin. (2007). *Teaching Composing in the Classroom: What Teachers Know*. Doctoral Dissertation, University of Toronto, CA.

Participant in the doctoral defense, invited by faculty adviser.

International Adviser for *Music Teachers OZ: Bridging Gaps in Music Teacher Education*, an interactive web-based program for music teacher education candidates in Australia. Undergraduate students log on to web site and engage in a variety of interactive, problem solving activities (2007-08).

### External Examiner for Doctoral Dissertation:

Mugglestone, Hilda (2006). *Peer Assisted Learning in the Acquisition of Musical Composition Skills*. Doctoral dissertation, University of Lincoln, UK.

Participated in the doctoral defense, invited by the candidate who became familiar with my work through her research.

Overseas Consultant (with Gary McPherson) for a research project that studied the nature of creative music making in primary and secondary schools in Hong Kong, funded by a grant from the Education and Manpower

Bureau of the Hong Kong Government. Invited by Bo Wah Leung, Hong Kong Institute of Education (2004-2005).

### **Curricular Consultation: American Schools**

Curriculum Consultant for a charter high school in Frasier, Macomb County: Arts Academy in the Woods (with Robert Wiggins, SEHS, Deborah Blair, MTD, and several other SEHE faculty). (Beginning in Fall 2011).

Curriculum Consultant for a new K-12 charter school in Pontiac: Michigan School for the Arts (with Robert Wiggins, SEHS, and Deborah Blair, MTD). (Beginning in Summer 2011).

Curriculum consultant, K-12 Music Curriculum, Bloomfield Hills Public Schools, Michigan. (March 2009-May 2010).

External reviewer of proposed draft revision of the *Minnesota K-12 Academic Standards in the Arts* for the Minnesota Department of Education. (January 2008).

Curriculum Consultant: Facilitated the development of a K-12 music curriculum document for Warren Consolidated Schools, MI. (6 days in March and April, 2007).

Create curricular materials for the Educational Concert Series of the Detroit Symphony Orchestra: CD-ROM of 100 pages of lesson materials designed to foster and support student understanding of the music presented by the orchestra in the annual 2-concert series. Materials created annually in collaboration with Deborah Blair and Joe Shively, OU. (Spring 2005 for 05-06 series, Spring 2006 for 06-07 series, Spring 2007 for 07-08 Series).

Curriculum Consultant: Facilitated the development of the middle school choral/general music curriculum document for Farmington Public Schools, MI. (Winter 2004).

Curriculum Consultant: Facilitated the development of a K-12 music curriculum document for Plymouth-Canton Community Schools, MI. (April through October 2002, follow-up inservice and consultation, 2004).

Consultant: Silver Burdett, Pearson Publishing Co., for technology materials for their music textbook series, *Making Music*, 2002.

Kids Composing 2000: An experimental project of the Pontiac-Oakland Symphony and the Warren Symphony. Elementary school children composed music for the orchestras to perform at their regular concerts. My role was participating in the designing of the project and providing inservice instruction for orchestra members and music teachers in how to compose with children. Generously funded by the Community Foundation for Southeastern Michigan.

Curriculum Consultant: Facilitated the development of a K-12 music curriculum document for Lake Orion Community Schools, MI. (Fall 2000).

Curriculum Consultant: Facilitated the development of a K-12 music curriculum document for East China Community Schools, MI. (Winter and Spring 2000).

Curriculum Consultant: Facilitated the development of a K-12 music curriculum document for Anchor Bay Community Schools, MI. (March-May 1999).

Curriculum Consultant: Member of the advisory board for the establishment of a Fine Arts and Communications Academy within one of the high schools, Southfield Community Schools, MI. (May 1998-June 1999).

Curriculum Consultant: Reviewed K-12 music curriculum document for Walled Lake Community Schools, MI. (November 1998).

Curriculum Consultant: Member of a team that created a K-5 music curriculum document for Rochester Community Schools, MI. (June 1998).

Curriculum Consultant: On-going consultation work with faculty and principal of Stadium Drive Elementary School of the Arts. This arts magnet school was created based on an approach to arts integration suggested by Robert and Jackie Wiggins. We have nurtured the development of this school's approach to its entire K-5 curriculum 1997-2000.

Consultant, Silver Burdett Ginn Publishing Co., for technology materials for their music textbook series, *The Music Connection*, 1996.

Consultant, New York State School Music Association Technology Committee, 1994-1995.

### **Guest Conducting: Selected List**

Choral clinician, Festival sponsored by Oakland Intermediate Schools, for elementary choral students (with Catherine Nadon-Gabrion, University of Michigan), Michigan. November 17, 1995.

Guest Conductor, Young Artists Festival, (district-wide elementary choral festival - 3 full-day rehearsals, 3 separate performances), Waterford Schools, Michigan. March 27, 28, 29, 1995.

Guest Conductor, Division I Festival Chorus (grades 4-7), Suffolk County Music Educators Association, New York. March 27, 28, 29, 1993.

Guest Conductor, Elementary Festival Chorus, Nassau County Music Educators Association, New York. January 14, 1990.

### **Abstracts:**

In RILM (international database of research in music education):

Wiggins, J. H. (1999/2000). "The Nature of Shared Musical Understanding and its Role in Empowering Independent Musical Thinking," abstract of article published in *Bulletin of the Council for Research in Music Education*, No. 143 (65-90).

Wiggins, J. & Bodoi, K. (1998). "Painting a Big Soup: Teaching and Learning in a Second Grade General Music Classroom." *Journal of Research in Music Education*, Vol. 46, No. 2, 281-302.

Wiggins, J. H. (1995). "Building Structural Understanding: Sam's Story," *The Quarterly Journal of Music Teaching and Learning*, Vol. 6, No. 3.

Wiggins, J. H. (1994). "Children's Strategies for Solving Compositional Problems with Peers," *Journal of Research in Music Education*, Vol. 42, No. 3.

In *Bulletin of the Council for Research in Music Education* (1999), No. 142 (94-5):

Wiggins, J. (1999). "The Nature of Shared Musical Understanding and its Role in Empowering Independent Musical Thinking," research paper presented at a conference on Cognitive Process of Children Engaged in Musical Activity, University of Illinois at Urbana-Champaign, June 5, 1999.

In *Dissertation Abstracts* (1993):

J. H. Wiggins, "The Nature of Children's Musical Learning in the Context of a Music Classroom.

### **Work in progress**

Research-based book on how musicians learn music and, therefore, how we need to teach music.

### **Grants**

From Oakland University Research Committee: \$1200, Winter 2009.

From the SMART Technologies, Inc.: Equipment valued at \$2500, August 2001.

### **Professional Associations**

MENC—The National Association for Music Education

Research Member

Society for General Music

Society for Music Teacher Education

Creativity Special Research Interest Group

(Chair, 1999-2000)

International Society for Music Education

Music in Schools and Teacher Education Commission

National Association of Schools of Music

Department delegate

Michigan Music Educators Association

(Board Member: 1994-1999)

(State Chair Collegiate MENC chapters: 1994-1996)

(State Representative, Society for General Music, MENC: 1996-1999)

American Educational Research Association

Arts and Learning SIG

Music Education SIG

Qualitative Research SIG

American Association of University Professors

## **Academic and Professional Honors**

2009 Oakland University Assessment Award: awarded to the OU Music Program. Wiggins was report author, Winter 2009.

Faculty Recognition in Service, Oakland University, April 2007.

Nominated for Teaching Excellence Award, Oakland University, 2004-05.

Nominated for Teaching Excellence Award, Oakland University, 2002-03.

Selected to represent Michigan as one of its outstanding music educators in "Teaching Music," publication of MENC. (October 2000 issue). Nominated by Michigan Music Educators Association.

Phi Kappa Phi, University of Illinois, 1992

Pi Kappa Lambda, University of Illinois, 1991

Phi Beta Kappa, Queens College, 1972

## **TEACHING**

### **Courses Taught Regularly at Oakland University (over the years)**

#### Undergraduate (1994-2004)

MUS 140 Music Teaching and Learning  
MUS 240 Educational Psychology and Music Learning  
MUS 241 Elementary General Music Methods  
MUS 341 Secondary General Music Methods

#### Master's (1994-2010)

MUS 531 Historical and Philosophical Foundations of Music Education (1994-2004)  
MUS 532 Psychological Foundations of Music Education  
MUS 533 Learning Theory for Studio Teachers (taught concurrently with MUS 532)  
MUS 641 Teaching for Musical Understanding in the General Music Classroom  
MUS 645 Music Curriculum Design and Assessment  
MUS 680 Directed Research in Music Education (independent research project, master's level) (1994-2004)  
MUS 689 Research in Music Education (essentially qualitative research methodology and practice)  
MUS 699 Master's Thesis

#### Doctoral (2002-present)

MUS 730 Doctoral Seminar (team-taught with Blair and Shively, music education colleagues)  
MUS 732 Psychological Foundations of Music Education  
MUS 789 Research in Music Education  
MUS 851 Research Mentorship I  
MUS 852 Research Mentorship II  
MUS 995 Dissertation Proposal Development Seminar  
MUS 999 Dissertation Research

## Research Advising (primary research advisor and committee chair)

### Completed Doctoral Dissertations:

Davis, Sharon G. (Winter 2008). *Fostering a Musical Say: Enabling Meaning Making and Investment in a Band Class by Connecting to Students' Informal Music Learning Processes*.

Blair, Deborah V. (Spring 2006). *Look At What I Heard! Music Listening and Student-Created Musical Maps*, winner of Oakland University Outstanding Dissertation Award, 2006.

Ruthmann, S. Alexander. (Spring 2006). *Negotiating Learning and Teaching in a Music Technology Lab: Curricular, Pedagogical, and Ecological Issues*.

### Doctoral Research in Progress:

Dissertation: Manovski, Miroslav. Autoethnographic study of a journey to becoming a singer in the context of the culturally-assigned gender issues related to singing. (Committee chair)

Dissertation: Hall, Patricia. Growth of learner agency in a constructivist, inner city choral classroom. (Committee chair)

Dissertation: Busch, Jonathan. A teacher in transition: Transforming one's teaching from a constructivist perspective in a music ensemble setting. (Committee chair)

Dissertation: White, Phyllis. Learning and teaching music in an online setting. (Committee chair)

Dissertation: Spiros Xydas. Longitudinal study of middle school band students' composing as part of their band class experiences. (Committee chair)

Dissertation: Bizub, Steven. Teachers learning to become comfortable improvising and bringing improvisation into their classrooms. (Committee chair)

Dissertation: Bomeli, Lavonne. Long-term influences in participants' lives of membership in a select HS choral ensemble. (Committee chair)

Dissertation: Kondo, Shinko. Musical communication in collaborative early childhood music learning settings. (Committee chair)

Research Project: Hause, Dorothy. "At-risk" Students' Participation in an Extra-curricular Drumming Ensemble.

### Completed Doctoral Research (other than dissertations):

Research Project: Lavonne Bomeli. Historical study of the Flint H.S. *A Capella* Choir. Findings shared in a newspaper article (in Flint) and also in a display at the Flint Public Library.

Research Project: Alex Ruthmann was instructor of the music portion of 2 sections of MTD 201, Performing Arts Experiences for Elementary Teachers. He redesigned the course to include more hands-on composing and improvising experiences with the intention of fostering the development of participants' musical self-efficacy, based on the premise that the more they value themselves as musicians and value music in general, the more likely and more effectively they will be able to bring music into their own classrooms. He collected data

through videotaping these class sessions, students' written reflections, and semi-structured interviews with some of the students. The analysis provided important insight into the nature of these students' experience in this class and its potential to serve them in their future work as professionals. This work was presented at both MENC and ISME.

Research Project: Davis, Sharon. "That thing you do!" Compositional Processes of a Rock Band." Accepted for presentation at a national-level research conference, University of Arizona, published in a major arts education journal:

Davis, S. G. (2005). That thing you do! Compositional processes of a rock band. *International Journal of Education and the arts*, 6(16), <http://ijea.asu.edu/v2006n2016/>.

Completed Master's Theses for which I chaired the committee:

Holben, Regina. (Summer II 2010). *Clashing Expectations: Learning to Negotiate Cultural Difference in a Middle School Choral Music Classroom*.

Kowalski, Andrew. (Summer I 2010). *Influences of a Community Band*.

Yumiba, Ai. (Fall 2009). *Improvisation and Transformation of Musicianship and Musical Identity*.

Custer, Ann E. (Winter 2009). *Out of this World! Exploring Student Experiences with Non-Western Music in a General Music Classroom*.

Gagnon, Melissa A. (Winter 2009). *Journals of a Learning Musician: A Reflective Journey Toward Improving My Music Teaching*.

Hall, Patricia. (Summer II 2008). *Taking Ownership: How Urban High School Choral Music Students Took Responsibility For Their Own Learning and Changed Their Lives*.

Barron, John. (Summer I 2008). *Teaching and Learning Jazz Improvisation*.

Catallo, Jennifer Kincer. (Fall 2007). *Processes of Transformation of Pre-service Elementary Teachers' Understanding of Cross-curricular Connections*.

LaFave, Natalie. (Fall 2007). *Informal Learning in the Formal Setting of a HS Instrumental Music Classroom*.

Bizub, Steven. (Summer 2007). *The Role of Reflecting and Sharing in Students' Processes of Negotiating Meaning of their Original Musical Compositions*.

Steed, Sara. (Summer 2007). *Ecological Issues Emerging in Composing Experiences of Fifth and Sixth Grade Students*.

Harden, Susan L. (Fall 2006). *A Muslim Perspective of Instrumental Music Education in American Public Schools*.

Payne, John H. (Fall 2006). *I Like, Just Read It With My Fingers: Jazz Improvisation in a Middle School Band Classroom*.

Ware, Sharon. (Fall 2006). *Peer Support in Music Learning in a General Music Classroom*.

Grier, Audrey. (Winter 2006). *Partners in Life and Learning: A Study of Peer Teaching*.

- Hughes, Julayne. (Winter 2006). *The Road to Choral Excellence: One Conductor's Path to Musical Magnificence.*
- Davis, Melissa. (Fall 2005). *Experiences of Special Needs Second Graders in Their Own Music Class*
- O'Sullivan, Patrick. (Fall 2005). *Peer Scaffolding and Emergent Musical Independence*
- Robinson, Wendy. (Fall 2005). *Empowering Musicianship Through Ownership: Creating Original Music in a Band Classroom.*
- Kondo, Shinko. (Fall 2004). *Children's Musical Thinking During Collaborative Composing.*
- Knoch, Wesley. (Fall 2004). *Peer Interaction and Scaffolding in a Music Classroom.*
- Richardson, Jill. (Summer 2004). *Empowerment Through Understanding: Experiences of a Young Down's Syndrome Student in a Music Classroom.*
- Clark, Ann Marie Scalia. (Spring 2004). *The Nature of Students' Experiences in a Beginning Band Class.*
- Kenworthy, Milissa. (Winter 2004). *Participants' Perceptions of Middle School Mandatory Fine Arts Classes.*
- Cadotte, James. (Winter 2004). *Peer Coaching During Instrumental Instruction.*
- White, Phyllis. (Winter 2003). *Composing Unfolded.*
- Piejak, Andrea. (Fall 2002). *Visual Representation of Musical Ideas and Children's Learning.*
- Raymond, Diane. (Fall 2002). *Fifth Grade Students' Strategies For Learning and Teaching A New Song.*
- Ruthmann, Stephen Alex. (Fall 2002). *Technology in General Music Education: A Constructivist Approach Grounded in an Experience-Based Philosophy of Music Education.*
- Cleland, Lori. (Fall 2002). *The Nature of Scaffolding in Creative Process in a Music Classroom*
- Van Dyke, Bert. (Winter 2002). *Continuity of Vision: Constructing a Philosophical Basis for a Choral Classroom.*
- Dorey, Naomi. (Winter 2002). *Music on a Cart.*
- Luxton, Randall. (2001). *Music Class from the Perspective of One Special Needs Student in an Inclusive/ Mainstreamed Setting.*
- Miller, Mary. (2000). *Remaining in a String Program.*
- Thoma, August. (1999). *Chamber Ensembles in High School Band Classes: A Student Perspective.*
- Ogonowski, Cheryl. (1998). *Quality Time in the Music Classroom.*
- Bongiorno, Cheryl A. (1998). *Experiences of Third Grade Students in General Music Class.*
- Meyers, Marc A. (1996). *Improvisatory Experiences in a Fifth Grade General Music Classroom.*



Master's Theses in Progress, where I am committee chair:

Swanson, Eric. (Began Fall 2010). High school choral students reactions to singing a choral work written to express social justice issues.

Dufresne, Matt. (Began Fall 2010). Learning music as a member of an improvisation ensemble in an elementary school setting.

Murphy, April. (Began Fall 2008). Study of students' social interaction during small-group composing experiences in a music classroom.

Chisholm, Donald. (Began Fall 2007). *Development of Individuals' Musical Understanding And Technical Proficiency in a Group Rehearsal Setting* (working title).

Swisher, Michael. (Began Fall 2007). Study of students' learning in his general music classroom.

**Research Advising (doctoral committee member):**

Completed Dissertation:

Martin, Robert A. (Fall 2009). *A Case Study of the Learning Achievement Coalition–Oakland (LACO): Challenges, Commonalities, and Commitments*. (Robert A. Wiggins, committee chair).

**Research Advising (master's committee member):**

Completed Theses:

Martin, Michael. (Fall 2010). *Effective Teaching in a Middle School Choir Rehearsal: Communication is the Key* (D. Blair, committee chair).

Stapleford, Scott. (Summer I, 2010) *The Development of Learner Agency and Autonomy in a General Music Classroom*.

Wischmeyer, Bernadette. (Summer I, 2010). *Learning Engagement of a Child with Autism in an Elementary General Music Setting*.

Casorio, N. Marie. (Fall 2009). *Transformative Practices: A Case for Constructivism Within the General Music Classroom*. (D. Blair, committee chair).

Tignanelli, Matt D. (Fall 2009). *Learning to Play a Band Instrument By Ear and Through Notation*. (J. Shively, committee chair).

Zuziak, Shelley A. (Winter 2009). *Experiences of Learners with Special Needs Learning Music in an Elementary General Music Classroom*. (D. Blair, committee chair).

Schultz, Michal. (Fall 2008). *When Two Worlds Collide: The Reality of my Teaching in the Face of my Own Learning*. (J. Shively, committee chair).

- Martin, Lyndsey. (Summer II, 2008). *Choral Teaching Strategies: A Self-Reflective Study of Perceived and Realized Pedagogy*. (D. Blair committee chair).
- White, Alison. (Summer I, 2008). *The Role of Validation in Fostering Success in Collaborative Learning Contexts*. (D. Blair committee chair).
- Matyas, Mary Jane. (Summer I, 2008). *Why We Play: Voices from the Royal Oak Symphony Orchestra*. (D. Blair committee chair).
- Moore, Miriam. (Winter 2008). *Choir as Community*. (D. Blair, committee chair).
- Crachiolo, Michele. (Summer 2007). *Setting the Stage: Creating an Environment that Motivates Fifth Grade Students to Participate in a General Music Classroom*. (J. Shively, committee chair).
- Wilkins-Eppley, Q. Erin. (Summer 2007). *"I Need To Move To Think": Using Movement and Gesture to Construct Musical Knowledge*. (D. Blair, committee chair).

#### Theses in Progress:

- Brewer, Jeanene. (Began Fall 2010). *Learning Music as a Hearing Impaired Student* (working title).
- Buyze, Joshua. (Began Fall 2009). Music class experiences of students who are English language learners. (D. Blair, committee chair).
- Difatta, Maria. (Began Fall 2009). Learning and teaching in a secondary choral classroom. (D. Blair, committee chair).
- Duncan, Jeanette. (Began Fall 2010). Teaching out of one's element: A general music teacher with a choral background teaching beginning band. (J. Shively, committee chair).
- Janetsky, Erin. (Began Fall 2010). *Learning from Video-recordings of Peers in a Developmental Kindergarten Music Classroom* (working title). (D. Blair, committee chair).
- Lang, Jennifer. (Began Fall 2010). Special needs learners in a general music setting. (D. Blair, committee chair).
- Libstaff, Roberta. (Began Fall 2010). Third graders' music learning in two different contexts: classes that meet twice per week, once as separate classes and once as a combined class. (D. Blair, committee chair).
- Mac-Smith, Cecelia. (Began Fall 2010). Study of her own music teaching as she endeavors to incorporate a constructivist approach.
- Medvinsky, Michael. (Began Fall 2009). Study of students learning in a general music classroom, focusing on students for whom music class is their "place to shine" during their school day. (D. Blair, committee chair).
- Meinka, Kylie. (Began Fall 2010). Getting Out of Their Way: How Middle School Choir Students Become Independent Musicians. (D. Blair, committee chair).
- Neumann, Stacy. (Began Fall 2009). Study of her own music teaching as she endeavors to incorporate a constructivist approach.
- Otten, Chelsea. (Began Fall 2010). Music learning experiences of students from two vastly different socio-economic communities working together in one general music classroom. (D. Blair, committee chair).

Wrobel, Erinn. (Began Fall 2007). *Teaching Elementary Students to Play Recorder* (working title). (D. Blair, committee chair).

## **SERVICE: REPRESENTATIVE LIST**

### **National**

National Association of Schools of Music Visiting Evaluator (2009-present).

American Educational Research Association: Music Education Special Interest Group.  
Reviewed research proposals for presentation at AERA annual conference, Fall 2008.  
Session respondent, 2009 annual conference in San Diego (invited).

Society for Music Teacher Education: participant in a project designed to move toward change in the profession.

Colloquium for Teachers of General Music Methods, May 16-19, 2003, Mountain Lake, VA.  
Session Coordinator for 3-hour session, 10 presenters: "A Polyphony of Voices that Intersect and Impact Decisions about the Teaching of General Music Methods"

MENC National Biennial In-Service Conference, March 8-11, 2000, Washington, DC.  
Planned Creativity SRIG session (with Maud Hickey & Sandra Stauffer). 65 attendees.

Colloquium for Teachers of General Music Methods, May 22-25, 1999, Mountain Lake, VA.  
Session Coordinator for 3-hour session on curricular integration.

Society for Research in Music Education, Special Research Interest Group in Creativity.  
National Chair, 1998-2000, Editor of SRIG Newsletter.

American Educational Research Association: Music Education Special Interest Group.  
Reviewed research proposals for presentation at AERA annual conference, Fall 1998.

MENC National Biennial In-Service Conference, March 8-11, 2000, Washington, DC.  
Planned Creativity SRIG session (with Maud Hickey).  
Represented the Michigan Music Educators Association at the Society for General Music meeting.

Colloquium for Teachers of General Music Methods, May 14-20, 1997, Mountain Lake, VA.  
Participated in a series of conversations designed to invent new visions of sharing research—more innovative than journal articles—more appropriate for sharing what we as a profession are learning about processes of music teaching and learning. Resulted in the creation of a new publication: *The Mountain Lake Reader*.

Council for Research in Music Education: Outstanding Dissertation Award, 1996.  
Reviewed qualitative submissions.

MENC/Society for General Music Symposium: Creativity and Community, Chicago, September 26-28, 1996.  
Planned with Sandra Stauffer (Jan-Sept. 1996).

Qualitative Methodologies in Music Education Research Conference II, University of Illinois, School of Music, May 16-18, 1996.  
Session Chair.

MENC National Biennial In-Service Conference, Kansas City, April 17-20, 1996.  
Co-Chair, Key Focus Session on Creativity, with Sandra Stauffer (Feb. 1995 -April. 1996).

MENC National Biennial In-Service Conference, Kansas City, April 17-20, 1996.  
Co-Chair, Key Focus Session on Creativity, with Sandra Stauffer (Feb. 1995 -April. 1996).

National Collegiate Advisory Council, Summer 1996.  
Michigan Representative

MENC National Assessment Project (1994-1996).  
Developed and contributed assessment strategies used in 1997 National Assessment in Music Education.

## State

Michigan Department of Education committee to rewrite the Michigan Test of Teacher Competency for Music (December 2004, May 2005, December 2005, November 2006).

Michigan State Music Education Conference: Annual Midwestern Conference on School Vocal and Instrumental Music, Ann Arbor:

Planning Board	1995-1999
Oakland University Recruitment Booth	1995-2002
Planned and presided at CMENC Session	1995-1998

Michigan Music Educators Association

Executive Board Member	1995-1999
Society for General Music Chair for Michigan	1996-1999
State chair of CMENC Chapters	1995-1996

MI Coalition for Music Education Forum: The Role of the Arts in Public Education, Jan. 6, 1996.

Debate between state music education organizations 3 political groups that often lobby against arts education in Michigan.

Fall Conference co-sponsored by Michigan Midwest Kodaly Music Educators Association, Southeast Michigan Kodaly Educators, Detroit Orff- Schulwerk Association, Mid-State Michigan Orff-Schulwerk Association, and the Western Michigan Orff Chapter and hosted by the Department of Music, Theatre and Dance at Oakland University, October 11, 12, 13, 1996.

Planned, hosted, and facilitated a conference attended by about 200 music teachers (Sept 1995-Oct 1996)

## University

Oakland University Senate

Elected Member (representing the Humanities)	2007-2009
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College of Arts and Sciences (Dean Search Committee)

Member	2005-2007
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Campus Week of Dialogue: Diversity Panel

Faculty representative on panel	1999
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Faculty Forum: Diversity

Member of committee that planned and organized a university-wide forum on diversity	1997-1998
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Faculty Forum: Interactive Teaching	1997
Chair of committee that planned and organized a university-wide forum on teaching and learning. Presented a session on the roles of interaction in teaching and learning.	
Deputy Marshall at Commencement Ceremony	1996-2003
University Committee on Teaching and Learning	1996-1998
NCATE/Michigan Department of Education Review	1995-1996
Author of self-study materials regarding music education program.	
Secondary Education Council	1994-2004

### **College of Arts and Sciences**

Committee on Appointment and Promotion	2009-2012
Judaic Studies Faculty Advisory Network	2007-present
College of Arts and Sciences Graduate Studies Committee	1998-2000, 2003-05
College of Arts and Sciences Committee on Instruction	1996-2000
Distance Learning Degree Programs	1996-1997
Planned, facilitated, and taught courses in programs designed to make the BA in Music and the MM in Music Education available to students living in the Traverse City area through Interactive Television and on-site courses. Several students completed these programs before they were discontinued.	

### **Department of Music, Theatre and Dance**

CARMU Conference on Music Learning and Teaching, Oakland University	
With Joseph Shively and Deborah Blair, organizing an international research conference.	
October 2012	
March 2011	
March 2010	
October 2007	
November 2005	
Department Chair	2004-present
Coordinator of Graduate Studies and Co-Area Head of Music	2001-2004
Associate Chair (Area Head for Music)	Fall 1998 and 1999-2001
Acting Chair	Winter 1999
Coordinator of Music Education	1994-2005
Music Schedule of Classes	1997-present
Coordinator of Summer Music Workshop Series	1997, 1998, 2002-present
Advisor for Music Education Students (PhD only)	2007-present
Advisor for Music Education Students (MM & PhD only)	2003-2007
Advisor for Music Education Students (undergraduate & graduate)	1994-2003
Summer advisor for OU orientation programs	1996-2004

Faculty Advisor: CMENC Chapter	1994-2004
Author: Music Handbooks for Students (undergraduate & graduate)	1998-present
Department Steering Committee (governance)	1998-present (chair since 2001)
Search Committees	2004 (chair), 2001-2002 (chair), 1995, 1997, 1998
Merit Committee	1996
Technology Needs Assessment Committee	1996-1998 (chair)
Curriculum Committee	1994-2002 (chair 1999 and 2002)
Graduate Committee	2001-2009 (chair 2001-2004)
Promotion and Reappointment Review Committees	2001 & 2002 (chair) 2003 (chair for 5 reviews, 4 of which are for tenure and promotion) 1994 & 2001 (member)
Proposal Author: BM in Music Education with a specialization in Jazz	2011
Proposal Author: PhD in Music Education	2004-2005, Approved 2006.
Proposal Author: PhD in Education with a Cognate in Music Ed	2001-2003, Approved 2003.
Proposal Author: Music Education Technology Consortium Consortium offers technology support to Oakland music students and the music education community	2001
Primary Author: Self-Study for NASM accreditation review	2010-2011
Primary Author: Self-Study for NASM accreditation review The document I created also served as the model for the department's NAST and NASD self-studies. OU Music Program achieved Full Membership in Fall 2008.	2005-2007
Primary Author: Self-Study for initial NASM accreditation The document I created also served as the model for the theatre and dance self-studies. The department successfully earned accreditation from NASM, NAST, and NASD in 2001.	1999-2001
Proposal Author: Performing Arts Center	1999 (ongoing process)
Author of Departmental Assessment Reports for University for general education courses	2006-present
for music only	2001-present
for music, theatre, and dance	1998-2000
Department delegate to NASM	2001-present
Advised and shepherded new program proposals through approval processes:	
Minor in World Music (approved 2010)	2010
Minor in Jazz (approved 2009)	2009
Global Arts Major in the BA in International Studies	2009-2010
Undergraduate and Graduate Piano Certificates (approved 2009)	2008-2009
Music Graduate Certificates (approved 2008)	2005-2008
BFA in Dance and Theatre proposals (approved 2007)	2004-2007