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Content Area Literacy in Ensemble Music Education: The Before-During-After Instructional Framework

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Abstract

Teacher licensure policies and state standards for English/language arts have made content area literacy a necessary component for most music teacher education programs. Unlike teachers in other areas of the school curriculum, music educators have not broadly integrated literacy into their instructional practices. The Before-During-After (B-D-A) instructional framework is commonly used in content area literacy and provides a powerful tool for promoting student critical thinking and metacognitive awareness. B-D-A is supported by content area literacy strategies that can be used across the curriculum, and music educators can use them to encourage student engagement with authentic music texts by focusing on the artistic processes of responding and connecting. Adoption of content area literacy and B-D-A into music ensemble methods coursework can aid preservice and in-service music teachers as they engage students in music learning, support cross-curricular collaboration and professional development, and promote overall student literacy.

Keywords

B-D-A, connecting, content area literacy, music teacher preparation, preservice teachers, responding

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In recent decades, content area literacy has become a required part of intermediate and secondary classrooms and teacher education. The cliché of "every teacher, a teacher of reading" dates back to the late 1970s (Herber, 1978, p. 8), and by the 1990s, 27 states required content area literacy instruction for teacher certification (Romine, McKenna, & Robinson, 1996). For states using the Common Core State Standards for English Language Arts (CCSS), music is included as one of the technical subjects in which literacy is to be taught using the standards during Grades 6 to 12 (Common Core State Standards Initiative [CCSSI], 2017). In the literacy standards and supporting documents of all of the non-CCSS states, literacy learning and application across the curriculum are similarly emphasized, as seen in Virginia's English Standards for Learning that state that students will "acquire and refine strategies for comprehending and analyzing selections that encompass all literary genres, exemplify universal themes, and relate to all subjects" (Virginia Department of Education, 2010, p. v).

More important, adoption of content area literacy into music curricula can strengthen overall instruction by emphasizing the students' roles in comprehending, analyzing, and creating music. As stated by Draper and Siebert (2010), "Content instruction cannot be separated from literacy instruction. One of the ways we determine whether our content instruction has been successful, or what the students have learned, is by examining the ways in which they negotiate and create texts" (p. 33). Content area literacy provides specific strategies that help students in "understanding the author's message (reading the lines), interpreting the message's meaning and implications (reading between the lines), and applying the message in meaningful ways (reading beyond the lines)" (Manzo, Manzo, & Thomas, 2009, p. 6). Including content area literacy in the music classroom can aid students in meaningful, independent engagement with the printed and aural texts they study and perform.

Despite state requirements for content area literacy training and instruction and the possible benefits for students from its use, secondary music educators have been slow to adopt age-appropriate literacy practices into their pedagogy. While at my presentations on literacy and music, teachers have told me that they feel ill-prepared as literacy teachers and lack support from other teachers, they are concerned about having enough time for teaching music and literacy, and they do not see literacy instruction as part of their jobs. Similarly, my discussions with collegiate literacy and music educators have revealed that teachers in each discipline are often unfamiliar or uncomfortable with teaching the critical concepts of the other's discipline. The field of music education also lacks resources for using and teaching content area literacy in the ensemble rehearsal, as most publications written about the integration of literacy into music classrooms (e.g., Hall & Robinson, 2012; Hansen, Bernstorf, & Stuber, 2014) focus on elementary literacy concepts for "learning to read" such as fluency, phonemic awareness, decoding of print text, vocabulary development, and word comprehension that are not typically addressed in adolescent literacy instruction (Chall, 1983). Recommended methods for incorporating more advanced literacy into middle and high school music ensembles typically engage students in activities that are disconnected from the rehearsal process such as reading and responding to music articles (e.g., Pearce, 2000) or composer biographies (e.g., Feret & Smith, 2010). These sorts

of activities often fail to connect with other, more meaningful music experiences as they do not use or directly relate to the primary materials or activities of the rehearsal.

An investigation of what it means to use and teach literacy within the middle or high school classroom can reveal that many music teacher apprehensions about literacy are ill-founded.

> Today, the dynamic nature of literacy is such that it encompasses more than the ability to read and write black marks on a printed page. Literacy has come to represent a synthesis of language, thinking, and contextual practices through which people make and communicate meanings. (Vacca, Vacca, & Mraz, 2014, p. 12)

Specifically, content area literacy practices emphasize general strategies that are taught across the curriculum to support literacy, allowing music teachers to use approaches that students already know to advance music learning and build bridges with other disciplines. When applied to the music rehearsal, these strategies can focus on the music materials used in the rehearsal, require little additional time, and actively support music objectives while also building common skills for general literacy. The use of these cross-disciplinary strategies in the music classroom enhances and deepens student music understanding and increases the efficacy of and student engagement in the rehearsal.

The literacy goal of content area teachers is "helping students to *think* and *learn* with all kinds of texts" (Vacca et al., 2014, p. 13). Content area literacy instruction teaches adolescent students who are "reading to learn" by using a content general set of literacy strategies that apply across disciplines to teach higher order cognitive skills including deep comprehension and analysis of texts and synthesis of concepts presented in multiple texts (Chall, 1983). Within content areas, a text is "any representational resource or object that people intentionally imbue with meaning, in the way they either create or attend to the object" (Draper & Siebert, 2010, p. 28), including nonprint materials that communicate meaning between people (Wilson & Chavez, 2014). In their seminal text, *Content Area Reading: Literacy and Learning Across the Curriculum*, Vacca et al. (2014) supported the inclusion of nonprint texts as a critical part of literacy, stating:

> It is art educator Eliot Eisner who provides us with a particularly useful overarching definition of literacy: "In order to be read, a poem, an equation, a painting, a dance, a novel, or a contract each requires a distinctive form of literacy, when literacy means, as I intend it to mean, a way of conveying meaning through and recovering meaning from the form of representation in which it appears (Eisner, 1997, p. 353)" (p. 33).

Just as visual art and dance can be considered texts, the audio and video recordings, live performances, and other nonprint media used in music coursework can serve as texts in addition to print music, lyrics, and prose texts. While music historically has not been a significant part of literacy education, recent working groups such as the Brigham Young University Literacy Study Group have incorporated music and other

neglected disciplines into their work on literacy (Draper, Broomhead, Jensen, & Nokes, 2012), providing clear pathways for enhancing music education through literacy by applying content area literacy strategies to materials traditionally found in the rehearsal.

Content area literacy is intended to augment, not supplant, content-specific methods by systematically exploring authentic texts that are already part of a discipline's instruction (Draper & Siebert, 2010). The instructional practices of content area literacy explicitly teach students to approach authentic texts with specific strategies during three phases of reading—*before, during*, and *after reading* (B-D-A; Manzo et al., 2009; Vacca et al., 2014). Each stage serves a different role in building and developing student literacy using discipline-general strategies. Used intentionally and regularly, B-D-A allows music educators to increase student focus and comprehension of the music that is performed in the ensemble, complimenting traditional music pedagogy.

What follows is an application and discussion of each of the stages of B-D-A within a composite classroom based on observations of multiple music teachers. "Ms. Mason" is the director of a fictional high school concert band that is preparing Vaughan Williams's *English Folk Song Suite*. The content area literacy strategies that are described are typical but not exhaustive of the strategies that could be used in each stage. Additional strategies can be found at www.ReadWriteThink.org, which is a literacy resource curated by the International Literacy Association and the National Council of Teachers of English. For the sake of brevity, I do not describe traditional music instruction here, but it can be assumed that the strategies discussed are used alongside and as complements for traditional rehearsal techniques.

The repeated and explicit presentation, modeling, and guided support of a core set of strategies situated in the B-D-A framework (see Table S1 in the online supplemental material) help students consciously recognize how to engage with content-specific texts (Duke & Pearson, 2002). As you will see in Ms. Mason's pedagogy, she explicitly calls strategies by name and connects them to specific purposes. Although most strategies are only discussed here once, these strategies have or will have been used in her classroom multiple times and, likely, in other courses at the school. By bringing B-D-A into the music classroom, students are more critically aware of their music-making processes from first introduction of a piece through final performance, and they are held accountable for not just their performance of the music but their understanding of it as well. While this is possible using other purely music approaches, using B-D-A both reinforces literacy taught in other disciplines and allows music learning to benefit from the transfer of content area literacy skills and strategies that developed in the students' other coursework.

Before Reading

As they enter class, Ms. Mason tells her students that they will be doing *reiterative reading* during the first minutes of the next several classes to become familiar with folk songs that are in *English Folk Song Suite*. On the first day, she plays a British Library recording of Ellen Powell singing "Pretty Caroline" and explains that it was

the archival source for the first movement's second theme. The students comment on what they hear in the singer's rough vocal style, the repetitive structure of the ballad, and the storytelling quality of the text. Ms. Mason then passes out a half sheet of paper that has three columns on it labeled, "What do you *know*?", "What do you *want* to know?", and "What did you *learn*?" (*K-W-L*). She tells the students to fill out the first column of the K-W-L in response to "What do you know about British concert band music, British folk music, and/or Ralph Vaughan Williams?" After 2 minutes, they debrief together. Some students discuss prior experiences with other pieces of music, including ones that are not part of the British concert band movement. Others refer back to Powell's performance and describe what they heard. Some write down "nothing" or "He's from England?"

Ms. Mason then asks students to form groups to do a *jigsaw* and hands each group the title of a folk song in *English Folk Song Suite*. She tells them they are to become experts on their assigned song and asks them to quickly do an Internet Web crawl and be prepared to give a 30-second summary of their song's background and lyrics. After 5 minutes, the students report that the lyrics from these centuries-old English folk songs are about teenage love, soldiers going to war, and memories of those who have died. One student notes that these are the same things that popular music is written about today.

Before playing through the first movement, Ms. Mason projects an *advanced organizer* called "Sight-Reading Walkthrough" on the front screen and, using student responses to questions, starts to fill in answers, such as "What is the starting key, tempo, and time signature?", "Where are the significant changes in key/time/tempo/style?", and "What challenges do you anticipate having?" She points out where each song first enters in the piece, and the students connect the melodies to information from the *jigsaw* activity. Before sight-reading the piece, she asks students to update their *K-W-L* for what they would like to know about this piece and related topics. She then collects the K-W-L and assigns a sight-reading walkthrough of the remaining movements in preparation for the next day's rehearsal.

The primary purposes of *before reading* are to build and activate prior knowledge, preview text structure and elements, motivate students, and prepare students for purposeful inquiry while reading (Manzo et al., 2009; Vacca et al., 2014). Effective readers prepare for engaging with a text by creating clear goals before they read (Pressley, 2002) and making predictions and posing questions about what they will encounter based on their prior knowledge of the topic, the text's characteristics, and their purposes for reading (Duffy, 2014).

Prior knowledge is organized hierarchically as schema. New knowledge is integrated into preexisting schema by either supporting what is already known or reorganizing the schema to account for new learning (Anders & Lloyd, 2004). Through a process called activation, schema related to the text are presented and discussed to allow for interaction between new learning and previous knowledge. Activation of schema occurs through low-risk activities that allow the students to explore concepts of the text with limited repercussions for being wrong. By the end of *before reading*,

students should have enough background knowledge to make sense out of the text and have clearly established goals for *during reading*. These schema affect the ways that students rehearse and understand their music. For example, understanding that Vaughan Williams wrote in the British concert band tradition helps students relate performance practice to other pieces they have performed in that style.

As seen in Ms. Mason's band, before any instruction is given, the teacher assesses and activates schema. K-W-L (Ogle, 1986) is one type of formative assessment of prior knowledge. From the K-W-L, Ms. Mason can see that some students have experienced key concepts for *English Folk Song Suite* that she can draw from for future instruction. At the same time, she can also see that there are some students who have no experiences from which to draw or have misconceptions about the concepts being studied that may affect student understanding and music performance. The K-W-L serves as a starting point for instruction and activates schema by introducing key concepts of the text in advance of *during reading*. The K-W-L also serves as an interest-building tool that promotes metacognitive awareness of learning by asking students what they already know and what they would like to learn, and establishes a line of inquiry that the students can pursue throughout the rest of the reading process. It also provides Ms. Mason with an insight into her students' interests, allowing her to shape instruction and rehearsal to meet their interests and needs.

Recognizing that most students in her class do not have strong schema for key concepts, Ms. Mason provides opportunities for students to construct background knowledge using reiterative reading (Crafton, 1983). Reiterative reading exposes students to supplementary texts that build necessary but absent background knowledge. In a music classroom, reiterative reading can include listening to, performing, and discussing pieces in addition to readings and multimedia resources that provide context and familiarity for the primary music text. For *English Folk Song Suite*, these texts could include source and contemporary folk recordings to establish the history of the melodies, pieces from Holst or Grainger to establish period and style context for British band music, and works by Grundman or Ticheli as examples of similar compositional processes using American folk music that is familiar to the students. While engaging with these texts, the teacher explicitly directs the students' attention to the relationship between these supplemental texts and the primary text. For students who already have the necessary prior knowledge, activities such as reiterative reading can serve to activate and reinforce schema and make them readily accessible for *during reading*.

Previewing of texts is another critical element for *before reading* as it informs students of the text's key features and anticipates what they will encounter. The sight-reading walkthrough is an example of an advanced organizer (Ausubel, 1960) that familiarizes students to the structure and elements of the music text before being concerned about its content. By connecting the knowledge of the text's structure and form from the advanced organizer to background knowledge from reiterative reading, the students become familiar with what to expect from the text and are able to plan how they will actively engage with it in *during reading*. This avoids the common pitfalls of missed key, time, tempo, and style changes or lack of awareness of music roles that frequently occur early in the rehearsal process.

A final piece of *before reading* is promoting student motivation, inquiry, and ownership of the learning process, which is done in Ms. Mason's classroom by using jigsawing (Aronson & Patnoe, 1997/2011). Jigsawing requires individuals or small groups to develop and maintain detailed expertise over a specific aspect of a text that can be used in all stages of reading. Jigsawing makes the comprehensive learning of a complex text possible by delegating out the concepts to be addressed across all students in the class. After analyzing and researching their specific parts, the students share their findings and observations with the full ensemble. These responses can include recommendations for performance, allowing students to take ownership in the rehearsal activities of the ensemble. By using jigsawing, students gain the breadth of experiencing all aspects of the text, the depth of working with the details of their particular sections, and the development of skills for critical analysis. Successful, cognitively engaged activities in *during* and *after reading* are built on the foundation of *before reading* including activation of schema, text previewing, and establishment of student interest and inquiry.

During Reading

While the band listens to the recording they just made of the first movement, Ms. Mason does a *think aloud* of what she is hearing by verbally narrating her thoughts. "If I consider the lyrics that accompanies the melody, we can't end the phrase right there. We need to stretch the line for a full eight measures." "I wonder if the style of the 6/8 parts should be different from the 2/4 melody. As we play them, they sound the same right now."

After listening through the recording, she asks the students, "Who has a *strategic guiding question* that would be appropriate right now?" One student speaks up, "What music responsibilities are present in this section and who plays them?" He then outlines the melody, countermelody, and accompaniment parts and identifies the differences between them. Another student asks, "What differences are there between this section and the one immediately before it?", and she points out the change in metric subdivision and the more separated articulations.

As a listening assignment that evening, Ms. Mason posts three different performances of the first movement including recordings by their band, a collegiate wind ensemble, and a professional orchestra playing a transcription. She posts a pdf of the score in the online classroom and asks the students to listen to each performance and *annotate* the score electronically for differences in execution and interpretation. She also tells them to be prepared to do *reciprocal teaching* on the section of the music they studied during the jigsaw activity.

On the next day, the first jigsaw group grabs seats at the front of the room to listen to the rest of the ensemble play through their section. Using reciprocal teaching, Ms. Mason conducts the ensemble, but at the end of each section, the jigsaw group runs rehearsal by explaining what they heard and suggesting changes that align to their observations from the previous night's homework and their knowledge of their section of the music.

During reading is active engagement in the text and focuses on metacognitive monitoring and iterative processes of meaning-making and correction of errors. Effective content area readers recognize important parts of the text, alter their reading approach in response to their observations, correct errors in reading, and make predictions of what is to come (Duffy, 2014; Manzo et al., 2009; Vacca et al., 2014). Good readers pay attention to components that align to their goals set in *before reading*, reread information that is particularly important or difficult, and integrate the text into their existing schema (Pressley, 2002). For musicians, active reading occurs while performing, listening, score-studying, and composing. The musician consciously thinks about technical execution, music expression, composer intent, audience response, and coherence of message and the relationship between their existing schema and their engagement with the music. Because of active *during reading*, students are more critically aware in rehearsal and correct their own errors more readily, thereby making rehearsal more effective and efficient.

The role of the content area teacher is to encourage active, as opposed to passive, *during reading* engagement through the use of metacognitive monitoring. Think aloud strategies (Pressley & Afflerbach, 1995) are one way for a teacher to model *during reading* cognitive processes. Ms. Mason does this by narrating her active thinking processes including analysis and correction while listening to the ensemble recording. Her model provides an example that students can emulate and internalize into their own practices. The strategy can also be reversed by having the students think aloud to provide insight into their cognitive processes as a formative assessment or make observations that can be used to influence the rehearsal.

A key aspect to modeling active reading is teaching students what questions to ask when engaged with a text. Strategic guiding questions (Meichenbaum & Asarnow, 1979) are common questions that apply to a broad range of texts that direct students in how to think about and analyze texts. As seen in Ms. Mason's classroom, these questions can refer to structural or interpretive issues and can be created around other common elements in music texts such as thematic development, harmony, history, genre and form, and technical execution. When used regularly, strategic guiding questions become the questions that readers automatically use to monitor their reading and to ensure that texts are understood and critically analyzed.

A key part of *during reading* is making students' internal thought processes visible to allow for formative assessment of student reading by the teacher and metacognitive monitoring by the students. In addition to the student-led think aloud, annotation can be used to make abstract thought processes concrete and to train students in active reading. Annotations are recorded observations made while students engage with texts and can take on a wide variety of purposes from summarizing the text, identifying its themes, capturing the reader's critical thoughts, relating the text to the readers' prior experiences, questioning the author's intent, and reacting to predictions the reader previously made (Vacca et al., 2014). In a music classroom, students can annotate music texts by writing on their music, making marginal comments on sticky notes, adding comments to an electronic copy of the score, or speaking over a recording using sound-editing software. Whatever way annotation is done, the focus should be

on documenting the students' internal dialogue so that both the student and the teacher can review and reflect back on the thought processes after the reading activity is completed.

Another method for promoting active student reading is through reciprocal teaching (Palincsar & Brown, 1984). This strategy starts with teacher modeling of critical thinking skills, using strategies such as the think aloud. Eventually, the students assume the role of instructor by reacting to the text and guiding classroom engagement. The music ensemble is ideally situated for using reciprocal teaching as rehearsal requires constant, active critical engagement and response, though it is typically done by the teacher and not the students in most ensembles. As seen in Ms. Mason's band, the students assume the teacher's role by reflecting on what they see and hear in the rehearsal and changing its direction by asking questions in response to their observations. While ideally the students take on all rehearsal responsibilities, the teacher or other students can intervene when students encounter difficulty or ask for assistance.

The reading process often oscillates between *during* and *after reading*, and many of the strategies, such as think alouds and reciprocal teaching, can be used in both phases. As the students move beyond the text to consider its implications for other experiences, they find that they need to return to the text for closer rereading. The role of strategies in *during reading* is to develop student critical awareness and engagement while actively reading. The role of strategies in *after reading* is to carry that critical awareness and engagement into experiences with other texts and the world beyond the text.

After Reading

A week before the concert, Ms. Mason asks the students to *Question the Author* to gain a different perspective on the piece. One student wonders why Vaughan Williams selected these specific folk songs for each of its movements. Another student points out that American students would not know the related themes in the lyrics because they do not know the original folk songs. Using *Socratic questioning*, Ms. Mason asks, "How does being from 21st-century America change the way you interpret and experience this piece?", and as students discuss, she continues to ask questions of "How?" or "Why?"

After the concert, Ms. Mason returns the students' *K-W-L* charts and asks them to fill out "What did you *learn*?" Students reflect on their increased understanding of British concert band style, the process of making art music out of folk songs, and the role of the composer in interpreting melodies. Ms. Mason also asks the students to evaluate their experiences with *English Folk Song Suite* by writing an *Intra-Act* review as part of their portfolio assessment. In their reviews, the students state their opinions about the piece and their performance supported by their prior knowledge and experiences. They also explain how working with *English Folk Song Suite* will affect their future experiences with other pieces of music.

After reading focuses on bridging the gap between the student and the text by reconstructing and enhancing existing schema and extending engagement with a single text to other texts and experiences (Manzo et al., 2009; Vacca et al., 2014). Broadly

speaking, the role of *after reading* is to analyze, evaluate, and synthesize activities from *during reading* within the broader student experience (Duffy, 2014). This phase may include selective rereading of the text for clarification and extended processing (Pressley, 2002). In the ensemble classroom, this can include reflecting on what made performances effective or not and what experiences can be transferred to other pieces to be performed.

By returning to the K-W-L in *after reading*, students have an opportunity for reflection and assessment. The students can see how their thinking has changed, how their inquiry and goals set in *before reading* affected their engagement with the text, and how their music performance developed with time and practice. Importantly, the assessment of the effectiveness of learning from the text falls on the students, making them decide for themselves whether they thoroughly and meaningfully engaged with the text. Through regular use of the K-W-L, students develop habits for anticipating and reflecting on the way that they engage with all texts, even when not using the strategy formally. This affects the ensemble by teaching students to careful preview new pieces before they first sight-read and constantly assess their performance, making for rehearsals where students anticipate and correct their own problems.

A critical component to *after reading* is connecting the text to other texts and situations that the students have experienced or will encounter. Ms. Mason uses Questioning the Author (QtA) (Beck, McKeown, Hamilton, & Kucan, 1997) to help students understand the effect of context on this and other pieces of music. QtA initiates a discussion that requires the students to consider a perspective different from their own, namely, that of the creator of the text. In Ms. Mason's ensemble, QtA is used to encourage students to consider Vaughan Williams's rationale for his compositional approach and how interpretation changes given the composer's, audience's, and musician's differences. QtA helps the students think outside of their own experience and consider how time and place change music texts. This careful consideration of context can then be applied to other texts or experiences the students will later have to make for quicker rehearsal cycles and more informed performances.

Reflection is also an important part of *after reading*. Having students reflect on their performance is a common activity in many music classrooms, and strategies such as Intra-Act (Hoffman, 1979) can help extend the lessons learned in a concert cycle beyond a single piece into other experiences. When using Intra-Act, students reflect on four aspects of their engagement with a text: their knowledge of the text, their own experiences associated to the text, their emotional response to the text, and the implications of the text on future experiences. When reflection is approached in this way, students' engagements becomes more effective as they see how experiences with one text can influence their existing schema.

The teacher's role throughout B-D-A is to coach the students to remain active and critical readers and learners. In all stages of B-D-A, the teacher needs to monitor student engagement and nudge students toward analyzing and reflecting on the text and associated schema. In addition to specific strategies, constant and regular use of Socratic questioning (Adler, 1982) underpins instruction throughout B-D-A by encouraging student critical thinking, reflection, and metacognition. When regularly applied,

the use of open-ended questions creates an environment in which the teacher serves as a model and coach for student-led learning. If the teacher is successful in prompting student inquiry through questioning and the use of literacy strategies, the students will actively engage with texts *before, during*, and *after reading* by closely monitoring their own comprehension and analysis. By applying effective reading strategies and skills developed elsewhere in the curriculum to music texts and rehearsal, the quality of music learning and performance may be enhanced. At the same time, by using these strategies in a music classroom, students gain increased competency with literacy strategies that can benefit all areas of their education.

Content Area Literacy and Music Teacher Education

While preservice teacher education programs often include a content area literacy course taught by education faculty, the music teacher educator is better positioned to demonstrate how literacy practices can be brought into ensemble classrooms due to their familiarity with the ways in which music texts are used. To start, B-D-A can be taught as a unit-planning tool. While there are resources for ensemble instruction that emphasize a literature focus for ensemble study and seek outcomes of student learning in relation to specific texts such as Comprehensive Musicianship Through Performance (Sindberg, 2012) and the Teaching Music Through Performance series (e.g., Miles, 1997), B-D-A systematizes this approach by considering students' prior experiences and what instruction and strategies are necessary to promote personal and critical engagement with music texts. Additionally, B-D-A includes reflection and synthesis during *after reading* that leads to the transfer of learning across music texts and experiences, making the study of specific music texts more meaningful on future learning and performance. Students develop a genre- and period-specific expertise that can be applied to future music performances as opposed to mastery of individual pieces of music.

For literacy to become a meaningful part of the ensemble classroom, music methods coursework should include explicit instruction in specific literacy strategies that transfer critical-thinking responsibilities from the podium to the students. In traditional ensemble methods, much of the cognitive responsibility for music-making falls on the teacher. The students typically have a relatively small role to play in the monitoring and decision making that make for quality rehearsal. By incorporating content area literacy strategies that are research derived and are already present in general education coursework in middle and high schools, music ensembles can support student learning of music concepts in ways that podium-centric rehearsal techniques may not, by emphasizing the students' role in the interpretation and analysis of music texts and performances. Beneficially, these established strategies are already present in most schools and provide ready-to-use ways to address the responding and connecting processes of the National Core Arts Standards (National Coalition for Core Arts Standards, 2014) and the CCSS (CCSSI, 2017) that can often receive limited attention in performance-focused classes.

Additionally, music teacher educators should seek opportunities to collaborate with literacy educators in their institutions to determine how music texts might be included in literacy coursework and how literacy practices might be incorporated into music methods in more meaningful ways. While literacy educators have expertise in using literacy strategies to enhance student experiences with texts, they are typically unfamiliar with the types of texts and engagements that are used by music educators and are uncomfortable with applying their expertise to music-specific issues (Broomhead, 2010). Brief and frequent conversations with literacy educators starting with questions like "How does content area literacy address reading challenges such as . . .?" can result in the development of meaningful connections between music and literacy. I first used many of the strategies presented in Ms. Mason's classroom as a result of these sorts of collaborative discussions. In particular, the B-D-A framework provides an entry point for these conversations by emphasizing the common purposes that exist between general education and music courses.

Professional development workshops, cross-curricular collaborations, and methods courses provide authentic pathways for developing current and future music teachers' competencies with music-based instruction for content area literacy. Despite shifting conceptions of literacy and increasingly varied interpretations of literacy under CCSS and local state standards, content area literacy continues to have currency among secondary educators and remains beneficial for students, be they engaged in learning about music or other subjects. Further efforts to assist music educators in implementing content area literacy strategies in music rehearsal classes may enhance students' educational opportunities and their depth of music understanding, while providing fertile ground for scholarship related to music teacher collaboration and professional growth.

Content area literacy should not be viewed as one more thing that preservice and in-service music teachers need to learn and master. Rather, it should be seen as a powerful tool for encouraging student engagement with music texts in personally and contextually meaningful ways by promoting the analysis and connection of music texts to music and life experiences. Unlike traditional music ensemble methods that focus heavily on teacher-centered critical thinking and minimal student consideration of text elements, B-D-A emphasizes student comprehension and meaning-making rooted in the various music texts that are studied. Music teacher educators should embrace B-D-A as a part of music methods coursework to encourage music educators to engage their students not only in music performance but also in music thinking. Music educators need to consider not only how the music performance is created but also how the students engage with their music texts and grow as independently literate musicians and individuals as a response to the rehearsal process.

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Supplemental Material

Table S1 is available in the online supplemental material.

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