

Fumbling Towards Vulnerability: Moving Out of the Familiar for Music Education's Sake

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This article was of interest to me because I wondered what being vulnerable could have to do with music education. I agreed with the author when she shared her feelings of anxiety when being put into situations that require creativity. I have also had experiences like this when I felt unsure of what to do when given total freedom and the feeling of being unprepared. Especially after some of the discussions we've had in the classroom, I agree that teachers teach how they have been taught and that music education has become something that is very "black and white." In my experience as a music student, I have always been put into a position of inferiority compared to my teachers, and I was to listen and wait for them to impart knowledge on me. Because of this I feel as though I have grown to think that in order to be successful I must do what is expected of me, and am lacking creativity in a sense. I was surprised by the way the author described herself as a teacher. She was very adamant about being a guide rather than someone who has all of the answers, and insisted that she learns along with her students. I feel that this is a very positive mindset and that it would help to foster a healthy relationship between teachers and students. While the student is there to learn from the teacher I feel that it is unproductive for students to feel as if they know absolutely nothing compared to the teacher. And that this is what leads to teachers teaching in the same way in which they learned and never realizing that there may be something wrong with that. If I were to speak to this author, I would bring to her attention the main problem I had with her article. I feel as if she had a lot to say in terms of what is wrong with the way music is taught and how she has gone out her way to fix it

in her own way. However, she provided no specific examples as to how she went about this and how it positively affect her students. While reading about her experiences I would liked to see some data to support her methods and how exactly the “follow your dream program” came to be and how it has become such a success. I feel that for this approach to extend beyond just her experience and to potentially help other music students she should have not have been so vague as to what being vulnerable as a music teacher looks like. In that sense, in my opinion this article is really lacking.