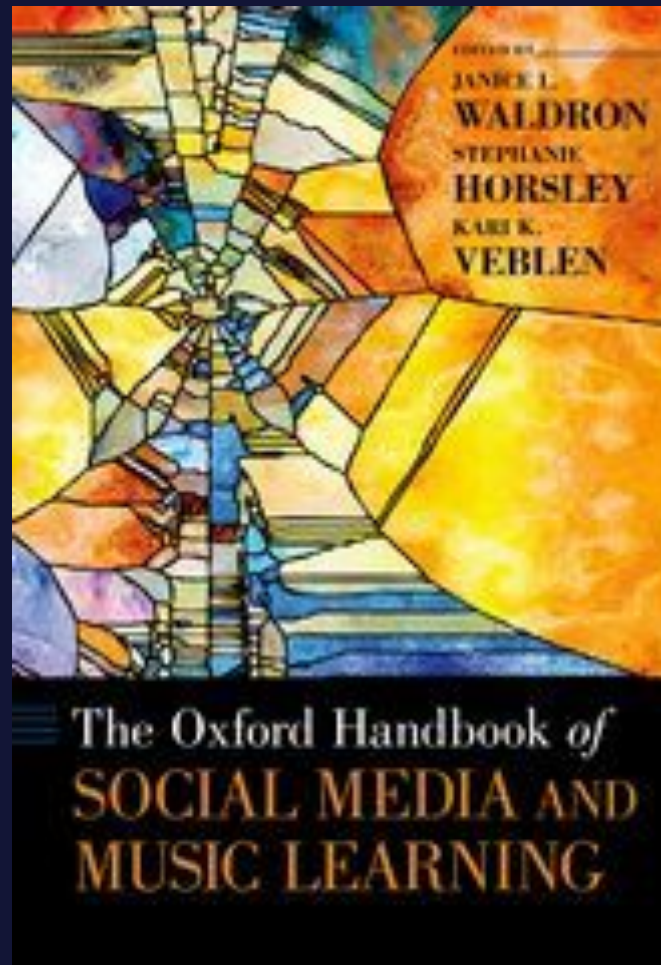
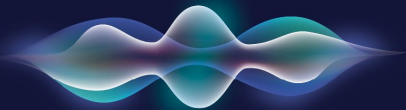


Affinity space characteristics within virtual and in-person music classes

Jared O'Leary



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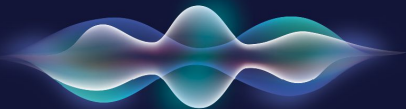
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Affinity Space Characteristics

1. Affinity spaces share a common endeavor
2. Affinity spaces are not segregated by age
3. Affinity spaces are not segregated by experience
4. Affinity spaces encourage, but do not require, active participation
5. Interaction transforms content within an affinity space
6. Affinity spaces encourage both intensive and extensive knowledge
7. Affinity spaces encourage individual and distributed knowledge
8. Affinity spaces encourage dispersed knowledge
9. Affinity spaces encourage and honor tacit knowledge
10. Affinity spaces encourage a multitude of engagement
11. Affinity spaces have multiple routes to status
12. Leadership is porous and leaders are resources

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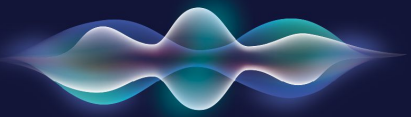


1 Affinity spaces share a common endeavor

1. How might elementary music classes encourage a multitude of identities?
 - a. For example, how might we encourage young composers to create music for those interested in performing on instruments manufactured by peers?
 - b. How might young music journalists document these experiences in order to share processes, successes, and moments of growth or understanding?
 - c. Might young music reviewers provide constructive critique on the music we create in these spaces?
2. How might we engage in hyphenated forms of musicianship where musicians shift through a variety of identities and engagement (Tobias, 2012)?
3. How might we assess learning in a space with a multitude of musical identities?
4. When is the focus on individualized, small group, or large group learning of musical concepts and understandings?
5. If musicians in a class do not share common interests with their peers, how might we utilize social media to connect them with other musicians who share similar interests?

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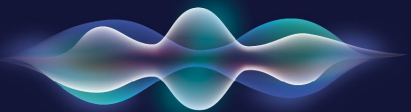


2 Affinity spaces are not segregated by age

1. How might music classes or communities remove unnecessary segregation by age?
2. What should music educators and facilitators consider when creating spaces with a broad range of ages?
3. How might people participate in musical spaces where young and old shift between roles of teacher and student?
4. How might musical sequences or cycles adapt or expand to include interaction or participation across age levels?
5. How might age-based classes or communities interact and learn with other classes of different age groups in either synchronous or asynchronous contexts?
 - a. In what ways might social platforms and networks assist with these forms of communication?

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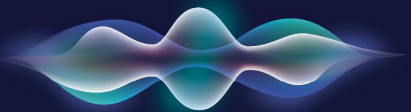


3 Affinity spaces are not segregated by experience

1. What kinds of expertise are valued in our music classes or communities?
 - a. When are we unintentionally supporting a narrow understanding of what it means to be an expert in music?
2. What are potential affordances and constraints of segregating musicians by experience or expertise?
3. How might those with more experience teach those with less, and when might these roles reverse?
 - a. How might proficient and novice musicians communicate synchronously and asynchronously when scheduling, spatial, or geographic constraints prevent or limit communication?

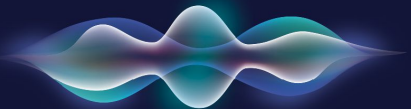
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4 Affinity spaces encourage, but do not require, active participation

1. What kinds of music engagement “count” as participation within a music class or community?
2. What kinds of participation are required for members of a community or for a grade in a class?
 - a. Who can(not) participate in a space with prerequisites forms of engagement?
3. How diverse are the forms of participation over time in a music class or community?
4. What are the affordances and constraints of homogenous participation within a shared music space?
5. What should educators or facilitators consider when designing musical spaces with a multitude of engagement?
6. How might social media augment engagement in such spaces?

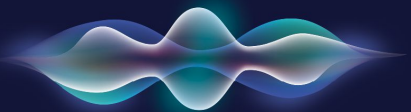


5 Interaction transforms content within an affinity space

1. How might musicians transform the musical spaces in which they interact?
2. In what ways might curricula change to reflect the interests of the musicians who engage with them?
3. How might curriculum developers use social media to interact with, and respond to, the musical interests of the musicians who use their curricula?
4. How might music classes or communities adapt to reflect the diverse interests of the musicians who participate in them?

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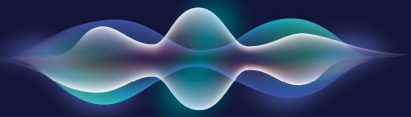
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6 Affinity spaces encourage both intensive and extensive knowledge

1. How might we encourage individualized expertise within group settings?
2. How might standards assist with or hinder individualized expertise?
3. What are the affordances and constraints of musical experiences focusing on generalized knowledge over individualized expertise?
4. How might we use social media within formalized learning spaces to cultivate individualized expertise?

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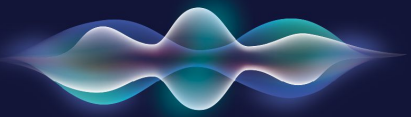


7 Affinity spaces encourage individual and distributed knowledge

1. How might music classes or communities cultivate individualized expertise within a shared space?
2. How might we utilize intensive knowledge within a group setting to augment collective, extensive knowledge?
 - a. What is the role of the educator or facilitator within a space like this?
3. How might social media assist with distributing knowledge beyond a class or community?

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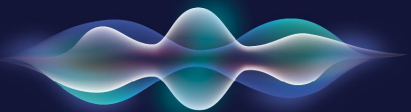


8 Affinity spaces encourage dispersed knowledge

1. How might musicians utilize social media and other technologies to collect and curate resources from outside of music classes or communities?
2. How might we use social media and other technologies to connect music classes or communities?
 - a. What must we consider when connecting with other music spaces across the world?

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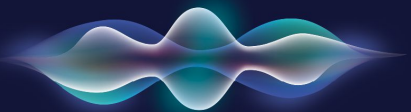


9 Affinity spaces encourage and honor tacit knowledge

1. How might musicians demonstrate understanding within music classes or communities?
2. How might music classes or communities unintentionally limit these kinds of demonstrations of understanding?
3. How might formalized assessments include multiple ways of demonstrating understanding?

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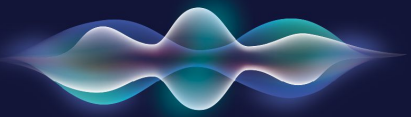
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10 Affinity spaces encourage a multitude of engagement

1. How might music class and communities encourage a multitude of engagement within a shared space?
2. How might formalized music spaces assess a multitude of engagement?
3. What are some affordances and constraints of requiring musicians to participate in some ways more than others?
4. What does favoring assessment of one form of engagement over another imply about the perceived value of such engagement?

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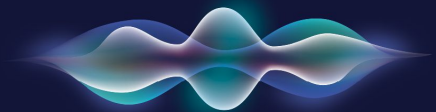


11 Affinity spaces have multiple routes to status

1. How might an educational space cultivate and encourage multiple routes to individualized expertise within a shared common endeavor?
 - a. How might we facilitate such a space?
 - b. How might we assess such diverse understandings across multiple routes to status?

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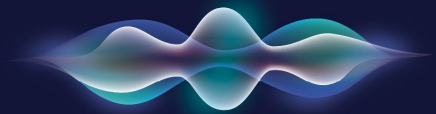
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12 Leadership is porous and leaders are resources

1. How might formalized spaces distribute leadership opportunities or encourage fluidity among roles as a leader and learner?
2. How might formalized spaces encourage democratic opportunities?
3. In what ways might the designated educator or facilitator shift roles within a music space?

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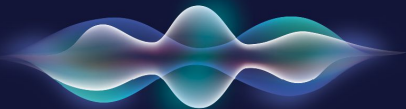


Affinity Space Characteristics

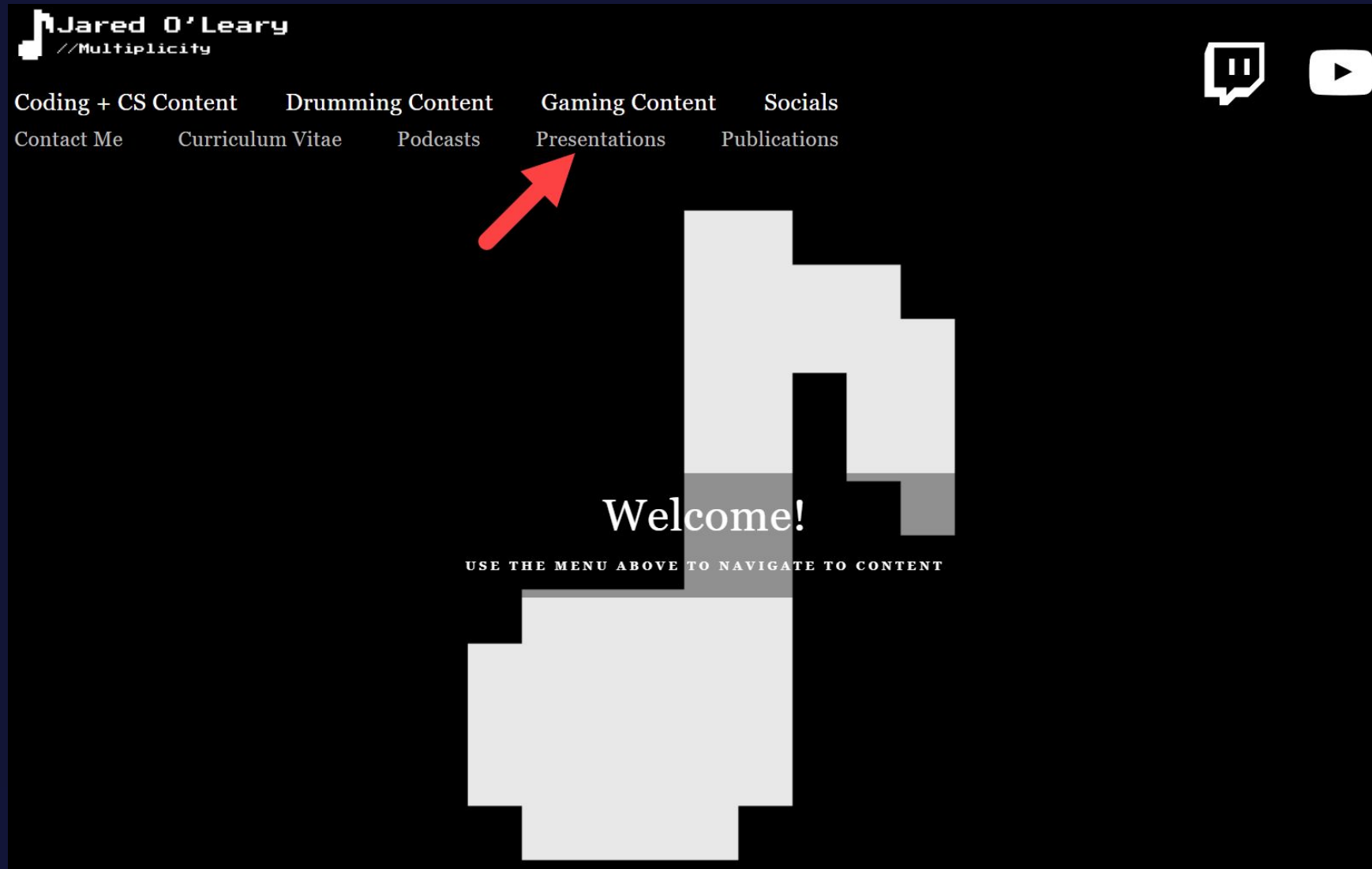
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The screenshot shows the website for Jared O'Leary, featuring a dark background with white text and a large, pixelated white graphic of a person's head and shoulders. The navigation menu at the top includes: Coding + CS Content, Drumming Content, Gaming Content, Socials, Contact Me, Curriculum Vitae, Podcasts, Presentations, and Publications. A red arrow points to the 'Presentations' link. In the top right corner, there are icons for a chat window and a YouTube channel. The main content area displays the text 'Welcome!' and 'USE THE MENU ABOVE TO NAVIGATE TO CONTENT'.

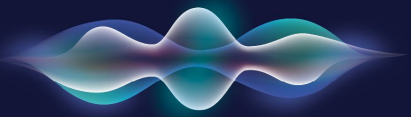
Jared O'Leary
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