

*"Tell me and I forget. Teach me and I remember. Involve me and I will learn."*  
-Attributed to Benjamin Franklin

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## Critical Thinking in the Choral Classroom

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We are trained from a very early age to think vertically, not horizontally. Consequently, the process of realizing that everything relates to everything does not always naturally occur. Transfer does occur unless instructors teach for transfer (Madsen & Madsen, 1970). Our target goal should be to access each one of these levels daily and do it frequently through our instructional process.

### BLOOM'S TAXONOMY

1. **Remember.** Alternate names: Recognize, Recall, Identify, Retrieve.
  - a. *Identify*
    - i. Identify starting solfege syllables
2. **Understand**
  - a. *Comparing.* Alternate names: comparing, mapping, matching
    - i. Compare and contrast legato and staccato singing
3. **Apply**
  - a. *Executing.* Alternate names: carrying out
4. **Analyze**
  - a. *Organizing.* Alternate names: finding coherence, integrating, outlining, parsing, structuring
    - i. Outline the form of a piece of music
5. **Evaluate**
  - a. *Checking.* Alternate names: coordinating, detecting, monitoring, testing
    - i. Monitor the rehearsal process for good and bad intonation
6. **Create**
  - a. *Generating.* Alternate names: hypothesizing
    - i. Generate hypotheses as to why the conductor used a specific gesture

Sample Applications of the revised Bloom's Taxonomy (Anderson et al., 2001) to Choral Rehearsal Tasks (Garrett, 2013)

### Sample Practices

1. Always start with a problem to solve.
2. Implement concept transfers (Bowers, 2011).
3. Experiment with tuning forks.
4. Teach students to self-monitor
5. Analysis and experimentation (discriminatory modeling).
6. Create provisions for follow-up.
7. Reflection.
8. Work Socratically.  
(Paul, 2020)

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