Philosophy of Music Education
M4811b

Fall 2017

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Tuesday 10:30 - 12:30
Thursday 11:30 - 12:30

Rationale:

This is a continuation of M1800 Introduction to Music Education. As such there is a continued emphasis on critical examination of music education philosophy and practice but also on political and other factors affecting music in the schools. An attempt is made to put music education philosophy and practice into larger educational, social, cultural, and political contexts. The aim is challenge you to develop and express your own ideas, your own personal philosophy of music teaching, so that you can better contribute to intellectual conversations about the nature, role, and value of music education in democratic society. Considerable emphasis is thus also placed on clarity of thought as expressed through both the spoken (class presentations and discussions) and written word (personal reflections and a critical paper).

Learning Outcomes: By the end of this course you should be able to

- demonstrate knowledge of the music education philosophies of leading scholars in our field.
- explain some of the implications of those philosophies for music teaching and learning in schools and universities (e.g., how teachers might choose and use specific works and to what educational, political or other ends).
- understand why and how those philosophies relate to social justice themes.
- provide and intellectually defend your own rationale for why music should be taught in schools.
- locate music education within wider social, educational, cultural, and political contexts and debates affecting school music (e.g., the national music education standards in the United States, globalization, educational policy as it affects music education, etc.).
- demonstrate informed awareness of many of the political and other problems facing the profession while also proposing potential strategies for addressing them through your teaching and active participation in the profession.
- apply philosophy to professional practice by questioning and critiquing underlying assumptions of traditional music methodologies, pedagogies, and philosophies and by demonstrating basic knowledge and skills of argument analysis.
-demonstrate an ability to teach effectively by presenting and explaining issues and ideas to the class in an engaging manner while using appropriate illustrative materials (e.g., internet resources, videos, short handouts, diagrams, music recordings, etc.).
-participate intelligently in class discussions about the nature, purposes, and value of education in general and music education in particular in contemporary society.
-relate music education to other subject areas in the schools in terms of any common problems, purposes or potential conflicts (e.g., science vs. art and music?).
-demonstrate careful reasoning, research and writing ability by developing a critical paper addressing an important problem or issue of your choice.

Evaluation:

1. Class Participation/Discussion 20%

You will each be assigned topics to introduce to the class in the form of oral/audio-visual reports. These are opportunities to demonstrate and practice leadership and teaching ability. Presentations should demonstrate the following: understanding of content, organization (clear and concise summary of ideas in some sort of logical order), clarity of expression and communication, levels of personal and intellectual engagement with peers (can you grab and hold their attention?), and appropriate use of illustrative materials. For each assigned topic, you must also present a short, one-page (point form) synopsis to the class (including the sources for your information).

2. Attendance 10%

Attendance Policy

An unexcused absence will result in a loss of 5 marks from the attendance component of your overall evaluation (i.e., one unexcused absence equals 5 out of 10). Failure to appear for a scheduled exam session (without documented medical evidence) will result in a mark of zero for that test/exam. Students with 4+ unexcused absences will be referred to the Chair of the Department. This level of absence can be deemed sufficient reason for course failure.

Absences will be excused only if: 1) Student is involved in official UWO business that has been approved by chair or instructor; 2) Documented Family issue; 3) Documented family or personal illness.

Tardiness:

Arriving late for two classes is equivalent to one unexcused absence.

2. Scholarly Reflections (3) 30%

You are to write 10 scholarly reflections (one each week beginning September 12 and due the following Tuesday) on ideas encountered in class discussions or readings or, alternatively, about beliefs you already hold about music education and its role(s) in contemporary western society (music education’s purposes). I am looking for intellectual honesty, clarity of thought and expression (and good grammar), and critical awareness (you should attempt to make explicit and
critically examine your own beliefs). Each reflection should be no more than 2 double-spaced, typed pages in length (Times font size 12). Use 1 double-sided page for each reflection. Use APA citation style for providing sources for information (i.e., referring to authors’ works or sources for ideas) or using quotations. And please do not leave any spaces between paragraphs. Paragraphs should also be indented one tab space. The due dates are January 12, 26, February 7.

4. Critical Paper (in 2 drafts) 40%

This should be a critical analysis of some problem, concept, or idea that is important both to you and to the profession. This as much a research as a critical paper (a critical paper should be based on appropriate research. It is not just an opinion paper). You need to do considerable research in order to provide readers with sufficient background to understand the issues and to convince them that you are a credible scholar. Research informs criticism (by exposing you to different issues, ideas, lines of argument, and sources of information that can be used either in support of, or as a foil for, your own position. The each draft of the paper should be **10-12 pages** in length (plus reference list), in **correct APA style** (but leave an extra space above subtitles), and capture and hold the reader’s attention throughout. As in the oral presentations, you need to be concise and focused in your arguments. You have to impose some sort of logical order onto the material researched so that the reader can follow and understand. A good critical paper also attempts to persuade readers of the seriousness of some problem or issue while proposing possible solutions or remedies. As such it is not an exercise in negativity but an expression of the writer’s faith in the possibility of progress (the writer can imagine a better world or some improvement in professional practice).

The first draft (20% of the grade) is due October 31. The second draft (also 20%) is due the December 5.

No late papers will be accepted! A guide for APA citation style is available on the University Library website. Hint: The reference list below is also APA style, so you can use that as a guide.

**Topics must be approved by me**, and you should consult with me and/or Laura Benjamins from time to time for advice and suggestions. We are more than willing to read samples of the paper and to provide feedback throughout the research and writing process (hint: the odds of getting a good grade in the paper are significantly greater if you consult with us well in advance of the deadline, and more than once). It’s a good idea to find an article in the *Canadian Music Educator* that you can use as a model for writing and organizational style. Particularly successful papers may be recommended to the Canadian Music Educators Association National Undergraduate Essay competition. See the CMEA website for information about this competition, including awards. **Papers must be double-spaced using Times or Times New Roman (font size 12). And please do not leave any spaces between paragraphs. Paragraphs should also be indented one tab space. Please also note that plagiarism checking software may be used by the instructors with all class papers.**

**University Policy on Accommodation for Medical Illness.** This can be found at [www.studentservices.uwo.ca/secure/index.cfm](http://www.studentservices.uwo.ca/secure/index.cfm). As of May 2008, the University has a new policy on Accommodation for Medical Illness, which states that “in order to ensure fairness and
consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office.” Students with special learning needs or circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be made.

**University Statement on Mental Health**
Students that are in emotional/mental distress should refer to Mental Health@Western [http://www.uwo.ca/uwocom/mentalhealth/](http://www.uwo.ca/uwocom/mentalhealth/) for a complete list of options about how to obtain help.

**Instructors’ policy on illness and attendance.** Full attendance at all classes is expected and medical documentation is required unless you have the permission of the instructor. If you are ill or some problem occurs that prevents you from attending class on a given day then you must notify the instructor to that effect either before or immediately after class. Unexplained absences will result in a reduction of three (3) points in your attendance/participation grade for each absence and (5) points for each absence when a class presentation is scheduled (each student will be assigned class presentations in advance). Students with medical documentation or an acceptable excuse for an absence will not be penalized and will be permitted to reschedule a presentation. Late written assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.

**Statement on Academic Offences:** “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at [www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf) . . . Plagiarism is a major scholastic offense. Students must write their assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing such as footnotes or citations. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, [www.turnitin.com](http://www.turnitin.com).”

**Permission to Enroll in Class**
According to Senate regulations, “Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”
Required Textbook: There is no required textbook, but you will be provided access via Owl to copies of the instructors’ new book *Music Education in an Age of Virtuality and Post-Truth*.


Selected Course Readings, Sources, and Materials


Lockwood, L. (2003, Fall). The Ninth Symphony: The personal and the political. *Colloquy Alumni Quarterly*, The Graduate School of Arts and Sciences, Harvard University, 6-7, 12, 16.


