

Philosophy of Music Education
M9581L (Summer)

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Summer 2017
9:00am – Noon daily from July 17-28
Location: TBA

Rationale:

The purpose of this course is to promote critical examination of music education philosophy and practice while also raising your consciousness with respect to political and other problems affecting music in the schools and society. 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. Emphasis will be placed on clarity of thought as expressed through both the spoken (class presentations and discussions) and written word (personal reflections, written assignments, 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 would 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., videos, short handouts, diagrams, music recordings, etc.).
- participate intellectually 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 and business studies 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 Attendance/Participation/Discussion** 30%

You will each be assigned topics to present to the class in the form of 15-20 minute oral reports using supporting media. 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 (videos, youtube clips, recordings etc.). For each assigned topic, you must also present a short, one-page (point form) synopsis to the class (please include your sources).

2. **Personal Reflections** 40%

You are to write a personal reflection for each class (for a total of 10) 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 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), and you should whenever possible consult external (library and appropriate electronic) resources to contribute to your discussion both within your reflections (reflect on things you have read outside of class or have encountered in class or your life experience) and class discussion. The objective is for you to do some of your own research so you can bring ideas to the classes and thereby enrich our understandings of what we've read, heard and seen with respect to the music and music education in the world around us, and both within and beyond the school. We will use these reflections to spark class discussion, so they should also be considered as course materials. Please send copies of each of your reflections to me and your classmates for use the next day. Sources must be cited using APA referencing style (see APA guide on UWO library website).

4a. **Critical Paper (1)** 30%

This should be a critical analysis of some problem, concept, or idea that is important both to you and to the profession. It is 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 paper should be about **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 must impose some sort of 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 final completed paper is due by August 31. I am more than willing to read samples of the paper and to provide feedback throughout the research and writing process. Particularly successful papers may be recommended to the Canadian Music Educators Association National Graduate Essay competition. See the CMEA website for information about this competition, including awards.

University Policy on Accommodation for Medical Illness. This can be found at 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.

Instructor's 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. Late written assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.

Statement on Health and Wellness

“As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html.”

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/scholoff.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.”

Course Textbooks:

We will be using two books that I have published, *Democracy and Music Education: Liberalism, Ethics and the Politics of Practice* (Indiana University Press, 2005), and *Music Education in an Age of Virtuality and Post-Truth* (in submission to Routledge publishers). The first book is available in several campus libraries, and I will provide copies of chapters of the latter book at no charge. Other books will be consulted as needed (see below). Many of the articles listed are also available on-line through the Music Library webpage. Just click on e-journals or, alternatively, click on data bases and then search JSTOR for a particular article, topic, or author.

Selected Course Readings, Sources, and Materials

Abeles, H. F., & Custadero, L. A. (2010). *Critical issues in music education: Contemporary theory and practice*. New York: Oxford University Press, 2010.

Adorno, T. W. (1997). Education after Auschwitz.” In H. Schreier (Ed.), *Never again! The Holocaust’s challenge for educators*, Hamburg: Kramer, Reinhold.

Allsup, R. E. (2016). *Remixing Music Education*. Bloomington, IN: Indiana University Press.

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_____. (in press). Sequoias, mavericks, open doors . . . composing Joan Tower. *Philosophy of Music Education Review*.

_____. (2009). Rough play: Music and symbolic violence in an age of perpetual war. *Action, Theory and Criticism for Music Education*, 8 (1), 35-53.

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Allsup, R. E., & Benedict, C. (2008). The problems of band: An inquiry into the future of instrumental music education. *Philosophy of Music Education Review*, 16 (2), 156-173.

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Bakan, J. (2004). *The corporation: The pathological pursuit of profit and power*. Toronto: Penguin Canada.

Barber, B. (2007). *Consumed: How markets corrupt children, infantilize adults, and swallow citizens whole*. New York: W. W. Norton & Company.

Benedict, C., Schmidt, P., G. Spruce, & Woodford, P. (Eds.), (in press). *The Oxford handbook of social justice in music education*. New York: Oxford University Press.

Benedict, C. (2012). 'Free as in Speech, but not free as in beer: The performativity of the U.S. national standards. In P. Woodford (Ed.), *Re-thinking standards for the 21st century: New realities, new challenges, New Propositions*. Special Issue of *Studies in Music from the University of Western Ontario*, 23, 1-20.

Bickman, M. (1998). Thinking toward Utopia: Reconstructing the tradition of the active mind. *Phi Delta Kappan*, 75-78.

Bloom, A. (1987). *The closing of the American mind*. New York: Simon and Schuster.

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Bowman, W. (1998). *Philosophical perspectives on music*. New York: Oxford University Press.

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Brand, M. (1988). Toward a better understanding of undergraduate music education majors: Perry's perspective. *Bulletin of the Council for Research in Music Education*, 98, 22-31.

Byers, M. (2007). *Intent for a nation: What is Canada For?* Vancouver: Douglas & McIntyre.

Chomsky, N., & Foucault, M. (2006). *The Chomsky-Foucault debate on human nature*. New York: The New Press.

Colwell, R. J. (2012). Pride and professionalism in music education. In G. McPherson (Ed.), *Oxford handbook of music education*. London: Oxford University Press.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper and Row.

DeNora, T. (2000). *Music in everyday life*. Cambridge, UK: Cambridge University Press.

Dewey, J. (1927/1946). *The public and its problems: An essay in political inquiry*. Chicago: Gateway Books. First published by Henry Holt and Company.

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Eisner, E. (1987). The celebration of thinking. *Educational Horizons*, 66 (1), 24-29.

Eklund-Koza, J. (2006). 'Saving the music'? Toward culturally relevant, joyful, and sustainable school music. *Philosophy of Music Education Review*, 14 (1), 23-38.

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Elkind, D. (1997). The death of child nature: Education in the postmodern world. *Phi Delta Kappan*, 80 (3), 241-245.

Elliott, D. (1995). *Music matters: A new philosophy of music education*. Toronto: Oxford University Press.

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Foucault, M. (1979). *Discipline & punish: The birth of the prison*. New York: Vintage Books.

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Gould, E. (2009). Women working in music education: The war machine. *Philosophy of Music Education Review*, 17 (2), 126-143.

Gould, E. (2009). She cracked: 'How is philosophy useful to musicians.' *Canadian Music Educator*, 50 (3), 29-33.

Gould, E. (2008). Devouring the other: Democracy in music education. *Action, Criticism and Theory for Music Education*, 7 (1), 29-44.

Gould, E. (2007). Social justice in music education: The problematic of democracy. *Music Education Research*, 9 (2), 229-240.

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Hedges, C. (2009). *Empire of illusion: The end of literacy and the triumph of spectacle*. Toronto: Alfred A. Knopf Canada.

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Schmidt, C. M. (1996). Who benefits? Music education and the national standards. *Philosophy of Music Education Review*, 4 (2), 71-82.

Schmidt, P. (2012). Living by a simple logic: Standards and critical leadership. In P. Woodford (Ed.), *Re-thinking standards for the 21st century: New realities, new challenges, new propositions*. Special Issue of *Studies in Music from the University of Western Ontario*, 23, 69-90.

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