

Musical Futures

Course No. M95872 L

Room: TC307

Hours: 9am-1pm Monday-Friday

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Course description:

*If students won't learn the way we teach, can we teach the way they learn?*  
(Green, 2001)

This certified two-week course will develop and extend the skills of music educators working in all contexts. The aim is to provide participants with the tools to create sustainable, student-centred, 21st century music learning experiences using informal learning and non-formal teaching. During the course you will explore the underlying principles and practices of the Musical Futures approach both through hands on workshopping and through a series of directed readings and discussions. This will equip you to engage in critical reflection and discussion on the topics of informal learning and non-formal teaching and enable you to consider application of this approach in your own teaching environment. You will explore the curricular connections of the approach in both traditional and alternative music settings (or contexts). Alongside this academic activity, you will develop your own informal music learning and workshopping skills in small groups and large ensembles. You will consider the uses of technology such as jam hubs, smart phones, tablets, PCs, iPods and music software in Musical Futures projects for purposes such as rehearsing, composing and performing.

For graduate students

Registered graduate students may take this course for credit. Emphasis will be placed upon the graduate level skills of analysis, reflection, synthesis and evaluation. As such you will be expected to engage with the readings, investigate other literature and show the ability to draw together a range of ideas, summarise them, and reflect critically upon them, weighing their merits and identifying their deficiencies. You will also be asked to demonstrate the same qualities in relation to your own work and that of your peers.

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

- Discuss the philosophies and pedagogies associated with Musical Futures-informal learning and non-formal teaching;
- Demonstrate conceptual understanding that allows critical reflection upon research relating to Musical Futures and informal learning and non-formal teaching;
- Analyze the connections between Musical Futures and your particular curriculum expectations;
- Debate the application of the Musical Futures approach in your own teaching environment;
- Develop and/or improve individual and group ear-playing and arranging/composing skills;
- Apply new technologies in informal learning and non formal teaching in music

Graduate students will also:

- Show competence in the research process by applying an existing body of knowledge in the critical analysis of an issue related to Musical Futures;
- Exercise initiative and personal responsibility and accountability; and decision-making in complex situations;
- Communicate ideas, issues and conclusions clearly in written and verbal form;
- Demonstrate cognizance of the complexity of knowledge and of the potential contributions of other interpretations, methods, and disciplines;
- Support a sustained argument in written form

### Learning Strategies

The course will utilise a blend of musical workshop activities undertaken individually, in pairs, groups and as a class accompanied by class reflection and discussion on practical music making and readings. Students will be required to complete assigned readings in advance of class and come to class prepared with discussion questions.

Evaluation all students:

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| 1. | Class Attendance/Participation/ Discussion | 20% |
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You will be expected to prepare for classes by undertaking assigned readings, and take part in all discussions and practical activities. You should make notes on the readings and then prepare 3 questions on each to pose to the group for discussion. You will be assessed on your engagement and participation in music making, the quality of your critical reflection upon it and your participation in class discussion.

Criteria for assessment:

- Engagement in music making
- Evidence of understanding of topics addressed in readings
- Ability to reflect critically upon music making

- Depth of engagement in class discussions

2. Teaching modules 30%

You will be expected to lead the class in a variety of informal learning and non-formal teaching music making activities that demonstrate an awareness and understanding of principles associated with informal music learning and non-formal teaching and how they apply in a music education contexts.

You will have the opportunity to teach twice throughout the two weeks.

Criteria for Assessment

- Preparation of related materials to present
- Presentation style (clarity of instructions and expectations, delivery, communication)
- Originality and innovation of activities

3. Resource Database 50%

A key premise of Musical Futures is that it is a program “by teachers for teachers.” Its success has relied on educators developing and sharing resources that others may use in their own musical environments.

You will be expected to develop a repository of informal learning and non-formal teaching activities and resources that you have adapted and created for the specific purpose of this course.

You may house this collection of resources in a platform of your choosing (word document booklet, wiki site, website, padlet site, etc...).

It is expected that each collection contain the following:

- One reflection of your experience teaching in the teaching module (10%)
- An existing Musical Futures activity that you then adapt to your classroom environment (ex. Find Your Voice Activity becomes adapted to a ukulele ensemble) (20%)
- A new resource that you have developed that fits into a vocal, instrumental, composition, or music technology strand (20%)

Graduate students - Resource Assessment and Final Paper

In addition to the resources above, your resource database will also contain a final paper. Your assessment for the database will therefore take the following form:

- One reflection of your experience teaching in the teaching module (10%)
- An existing Musical Futures activity that you then adapt to your classroom environment (ex. Find Your Voice Activity becomes adapted to a ukulele ensemble) (10%)

- A new resource that you have developed that fits into a vocal, instrumental, composition, or music technology strand (10%)
- Final paper (20%)

Topic:

Musical Futures currently has several branches of its program that are geared to different musical contexts and environments: Just Play, On Cue, Find Your Voice, Composing and Improvising.

You will be expected to present a thoughtful analysis of the implications and considerations of implementing these programs in a Canadian context. You may choose to discuss geographical features, curriculum expectations, philosophical barriers, program design, school provisions, etc...

You may also consider how these programs may not fulfil the musical needs of Canadian education environments and provide alternative solutions by introducing new informal music learning strands with explanations, examples, and an outline of their function, design, and potential challenges.

Criteria for assessment:

- Thoughtful and articulate communication of ideas
- Originality of thought and design
- Successful application of principles associated with informal learning and non-formal teaching
- Originality of developed resources
- Provides resources and supporting ideas for future development of work in this area
- provides a substantial body of work that will encourage student and teacher development and learning
- Evidence of critical awareness, reflection, and analysis of ideas associated with informal learning and non-formal teaching.
- Extension of ideas beyond class discussion and music making into personalized contexts and pathways

Required reading:

Musical Futures Resource Pack: Download at:

<http://www.musicalfutures.org/resource/musical-futures-an-approach-to-teaching-and-learning>

Other readings will be supplied during the course.

## Recommended reading

Green, L. (1990) *Music On Deaf Ears: Musical Meaning, Ideology, Education*  
Manchester, UK; New York, NY: Manchester University Press ; New York, NY : St. Martin's  
Press

\_\_\_\_\_ (1997) *Music, Gender, Education* New York : Cambridge University Press.

\_\_\_\_\_ (2001). *How popular musicians learn: A way ahead for music education*.  
Aldershot: Ashgate Press.

\_\_\_\_\_ Green, L. (2008). *Music, informal learning and the school: A new classroom  
pedagogy*.

Aldershot: Ashgate Press.

## Important Information for Graduate Students

### Statement on Academic Offences

Plagiarism is a major scholastic offence. Students must write assignments in their own words. Whenever a student takes an idea, or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing in APA style. 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)

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: [http://www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf)

### University Policy on Accommodation for Medical Illness.

This can be found at: <https://studentservices.uwo.ca/secure/index.cfm> As of May 2008, the University has a new policy on Accommodation for Medical Illness, [www.uwo.ca/univsec/handbook/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf), 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...*" (In Music, this means the Associate Dean, Graduate). Students with special learning needs or circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be made.

### **Support Services**

Student support is available from the Office of the Registrar (<http://www.registrar.uwo.ca>), Student Support Services (including the services provided by the USC (<http://westernusc.ca/services/>) and the Student Development Services (<http://www.sdc.uwo.ca>).

### **Mental/Emotional distress**

Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### **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 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. Students with medical documentation or an acceptable excuse for an absence will not be penalised. Late written assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.