

The Child as Music Critic
M9582a

Instructor: Dr. Paul Woodford
Talbot College office Rm.TC 108
Office Phone: extension 85336
E-mail: <woodford@uwo.ca>

Fall 2017

Mondays 5:30-8:30pm

(we may reschedule for an earlier start time if approved by all enrolled, perhaps 4:00-7:00pm)

Location: TC 307

Rationale:

A key idea in western music education has long been that children should develop musical critical thinking ability, that is, they should learn how to think like expert music critics who can perceive, evaluate, judge and appreciate the quality of music for themselves, unmediated, or so it seems, by history, politics, or other modes of experience. Music is still regarded by many in the field as an autonomous domain existing in isolation from the nitty gritty of everyday life. This course excavates some of the social history of the term “music critic” to reveal how it, and similar notions (e.g., pedagogy), because socially constructed, can play important roles in the shaping of personal and social consciousness and identity. The overarching theme of the course is that, by becoming more critically aware of the social and historical contingency of music, and also of music teaching and learning, teachers and their pupils can exercise their musical freedom and creativity to a greater extent than they may have previously supposed possible.

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

- demonstrate knowledge of music and music education history regarding the development of notions of ‘criticism’ and ‘critical thinking’ and how the former have shaped modern-day conceptions of those terms..
- explain some of the implications of those terms for music teaching and learning in schools and universities (e.g., how it might impact pedagogy and other forms of practice).
- demonstrate understanding of why and how those terms relate to democratic citizenship
- locate music education as social and political ‘criticism’ 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 that stifle or otherwise frustrate the exercise of musical and other criticism and critical thinking among children.

-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 and values(s) of criticism in education and how it relates to the wider society.

-relate music and music education criticism 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 scholarly paper addressing how music teachers might apply different conceptions of criticism and critical thinking to children throughout their schooling.

Evaluation:

1. **Class Attendance/Participation/Discussion** 30%

You will each be assigned weekly 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** (10) 40%

You are to write weekly personal reflections (10 in total) on ideas encountered in class discussions or readings. 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).

3. **Scholarly Paper** (1) 30%

This should be a personal and professional exploration of the meanings and educational significance of the terms ‘music criticism’ and ‘critical thinking’ and how they might be applied, with frequent examples, to curriculum, pedagogy and practice throughout the child’s schooling, and whether in the school, private music studio or elsewhere. The emphasis should be on the development of children’s intellectual capacities for music criticism and critical thinking wherever music education is found (e.g., in the home, school, music studio, community music centres etc.), suggesting who (taking into account personal, cultural or other differences among children), why (why should this matter to teachers, parents, politicians and children?), what and

how (what do you propose teachers should actually do in terms of curriculum and critical pedagogy for children of varying ages when wishing to promote music criticism or critical thinking among them?), and when (are there particular times of the day, week or year when this instruction might ideally take place?). Although the foregoing description of this assignment implies a considerable degree of intellectual freedom with respect to how you might proceed, and allows for differences in political stances, this is **not** just an opinion paper. You need to do considerable research in a variety of fields (e.g., philosophy, sociology, education, psychology, curriculum, history, political science etc.) to provide readers with sufficient background to understand the issues and to convince them that you are a credible scholar. Research *informs* scholarship (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 **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 ideas or arguments. The final completed paper is due on the final day of classes for the semester. 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.”

Required Textbook:

There is no required textbook. 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.

Key source

Woodford, P. (2015). The child as music critic. In G. McPherson & G. Welch (Eds.). *The child as musician*. 2nd ed. London: Oxford University Press.

References

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. (1941). On popular music. *Studies in Philosophy and Social Sciences*, **11**, 17-48.

Allsup, R. E. (2016). *Remixing the classroom: Toward an open philosophy of music education*. Bloomington: Indiana University Press.

- Allsup, R. E.** (2010). Philosophical perspectives of music education. In **H. F. Abeles & L. A. Custodero** (Eds.), *Critical issues in music education: Contemporary theory and practice* (pp. 39-60). New York: Oxford University Press.
- _____. (in review). The moral ends of band. *Theory Into Practice*.
- _____. (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.
- _____. (2007). Extraordinary rendition: On politics, music and circular meaning meanings. *Philosophy of Music Education Review*, 15 (2), 144-154.
- _____. (2005). Hard times: Philosophy and the fundamentalist imagination. *Philosophy of Music Education Review*, 13 (2), 139-142.
- 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.
- Allsup, R. E., & H. Westerlund** (in review). Methods and situational ethics in music education. *Action, Criticism, and Theory for Music Education*.
- Apple, M.** (2003). Competition, knowledge, and the loss of educational vision. *Philosophy of Music Education Review*, 11 (1).
- _____. (2004). Creating difference: Neo-liberalism, neo-conservatism and the politics of educational reform. *Educational Policy*, 18 (1), 12-44.
- Alperson, P.** (2010). Robust praxialism and the anti-aesthetic turn. *Philosophy of Music Education Review*, 18 (2), 171-193.
- Applegate, C.** (1998). How German is it? Nationalism and the idea of serious music in the early

- nineteenth century. *19th-Century Music*, **21** (3), 274-296.
- 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.
- Barthes, R.** (1957/2012). *Mythologies*. NY: Farrar, Straus and Giroux.
- Blacking, J.** (1973). *How musical is man?* Seattle, WA: University of Washington Press.
- Briscoe, J. R.** (Ed.). (2010). *Vitalizing music history teaching*. Hillsdale, NY: Pendragon Press.
- Broudy, H. S.** (1958). A realistic philosophy of music education. In N. B. Henry (Ed.), *Basic concepts in music education* (pp. 62-87). Chicago: National Society for the Study of Education.
- Chomsky, N.** (1987). The manufacture of consent. In J. Peck (Ed.), *The Chomsky reader* (pp. 121-136). New York: Pantheon Books
- _____. (2006). *Failed states: The abuse of power and the assault on democracy*. New York: Henry Holt & Company.
- Chomsky, N., & Foucault, M.** (2006). *The Chomsky-Foucault debate on human nature*. New York: The New Press.
- Colwell, R.** (1992). Goodness and greatness: Broudy on music education. *Journal of Aesthetic Education*, **26** (4), 37-48.
- _____. (2012). Pride and professionalism in music education. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education* (Vol. 2) (pp. 607-611). New York: Oxford University Press.
- Cox, G.** (2002). *Living music in schools, 1923-1999: Studies in the history of music education*

- in England*. Aldershot: Ashgate Publishing Limited.
- Cox, G., & Stevens, R.** (2010). *The origins and foundations of music education: Cross-cultural historical studies of music in compulsory schooling*. London: Continuum International Publishing Group.
- Dalby, B.** (2005). Toward an effective pedagogy for teaching rhythm: Gordon and beyond. *Music Educators Journal*, **92** (1), 54-60.
- Delapp, J.** (2004). [Review of the book *Music on the frontline: Nicolas Nabokov's struggle against communism and middlebrow culture*, by I. Wellens]. *American Music*, **22** (2), 317-319.
- 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.
- _____. (1934). *Art as experience*. New York, NY: Perigee Books.
- _____. (1938/1969). *Experience and education*. London: Collier Books.
- Efland, A. D.** (1988). How art became a discipline: Looking at our recent history. *Studies in Art Education*, **29** (3), 262-274.
- Eichner, B.** (2012) *History in mighty sound: Musical constructions of German national identity, 1848-1914*. Woodbridge: Boydell Press.
- Julia Eklund-Koza.** (2002). Corporate profit at equity's expense: Codified standards and high-stakes assessment in music teacher preparation. *Bulletin of the Council for Research in Music Education*, **152**, 1-16.
- _____. (2002). A realm without angels: MENC's partnerships with Disney and other major Corporations. *Philosophy of Music Education Review*, **10**, no. 2 (Fall, 2002): 72-

79.

- Elliott, D. J.** (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.
- Fallace, T.** (2009). John Dewey's influence on the origins of the social studies: An analysis of the historiography and new interpretation. *Review of Educational Research*, **79** (2), 601-624.
- Fautley, M., & Murphy, R.** (2013). Editorial. *British Journal of Music Education*, **30** (2), 157-159.
- Ferguson, N.** (2011). *Civilization: The West and the rest*. London, UK: Penguin Books.
- Fonder, M.** (2012). Editorial. *Journal of Historical Research in Music Education*, **33** (2), 97-98.
- Foucault, M.** (2007). *The politics of truth: A history of the present* (ed. S. Lotringer). Los Angeles: Semiotext(e).
- _____. (1979). *Discipline & punish: The birth of the prison*. New York: Vintage Books.
- _____. (1996). Truth and power. In L. Cahoone (Ed.), *From modernism to postmodernism: An anthology*. Cambridge, MA: Blackwell Publishers.
- _____. (2008). *The birth of biopolitics: Lectures at the College de France, 1978-1979* (Trans. G. Burchell). Houndsmills, UK: Palgrave MacMillan.
- Freire, P.** (1970). *Cultural action for freedom*. Cambridge, MA: Harvard Educational Review and Center for the Study of Development and Social Change.
- _____. (1970/2011). *Pedagogy of the oppressed*, trans. M. Bergman Ramos. New York: Continuum International Publishing.
- Garnett, J.** (2013). Beyond a constructivist curriculum: A critique of competing paradigms in music education. *British Journal of Music Education*, **30** (2), 161-175.

Giroux, H. A. (1983) *Theory & resistance in education: A pedagogy for the opposition*, forward by **P. Freire**. South Hadley, MA: Bergin & Garvey Publishers.

_____. (2000). *Stealing innocence: Youth, corporate power, and the politics of culture*. New York: St. Martin's Press.

_____. (2010a). Lessons from Paulo Freire. *Chronicle of Higher Education*, **59** (9), B15-16.

_____. (2010b). Stealing childhood innocence—Disney and the politics of casino capitalism: A tribute to Joe Kincheloe. *Cultural Studies, Critical Methodologies*, **10** (5), 413-416.

Goehr, L. (1992). *The imaginary museum of musical works: An essay in the philosophy of Music*. Oxford: Clarendon Press.

_____. (2007). *The imaginary museum of musical works: An essay in the philosophy of Music* (Rev. ed.). Oxford: Oxford University Press.

Grant, G., & Mirel, J. (2001). Distorting Dewey: Progressive ideals, lost in translation [Reviews of the book *Left behind: A century of failed school reforms*, by D. Ravitch]. *Educationnext*, **1** (1), 1-4. Retrieved from <http://educationnext.org/distorting-dewey/>.

Green, L. (1988). *Music on deaf ears: Musical meaning, ideology, and education*. Manchester, UK: Manchester University Press.

_____. (2001). *How popular musicians learn*. Aldershot and Burlington, UK: Ashgate.

_____. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Aldershot, UK: Ashgate Publishing Limited.

_____. (2009). Response to special issue of 'Action, Criticism and Theory for Music Education' concerning 'Music, informal learning and the school: A new classroom

- pedagogy.' *Action, Criticism and Theory for Music Education*, **8** (2), 121-132. Retrieved from http://act.maydaygroup.org/articles/Green8_2.pdf.
- Griffiths, P.** (2004). *The Penguin companion to classical music*. London: Penguin Books.
- Hallam, S.** (2006). Musicality. In G. E. McPherson (Ed.), *The child as musician* (pp. 93-110). Oxford, UK: Oxford University Press.
- Hanslick, E.** (1954/1986). *On the musically beautiful* (trans. G. Payzant). Indianapolis: Hackett Publishing Co.
- Hedges, C.** (2009). *Empire of Illusion: The end of literacy and the triumph of spectacle*. Toronto: Alfred A. Knopf.
- Hegel, G. W. F.** (1975). *Aesthetics: Lectures on fine art* (trans. T. M. Knox). Oxford: Clarendon Press.
- Hope, S.** (2002). Policy frameworks, research, and K-12 schooling. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 5-16). New York: Oxford University Press.
- Horkheimer, M.** (1972). *Critical theory: Selected essays* (trans. M. J. O'Connell & others). New York: Herder & Herder.
- Horsley, S. M.** (2005). *An historical and critical analysis of the music education advocacy efforts of the Canadian Music Educators Association, the Coalition for Music Education in Canada, and the National Symposium on Arts Education* (Unpublished masters thesis). University of Western Ontario, London, Canada.
- Joordens, S.** (2010). The challenge of teaching critical thinking. *Academic matters*, October-November, 11-14.
- Jorgensen, E. R.** (2004). *Pax Americana* and the world of music education. *Journal of*

- Aesthetic Education*, **38** (3), 1-18.
- _____. (2012). On informalities in Music Education. In W. Bowman & A. L. Frega (Eds.), *The Oxford handbook of philosophy in music education* (pp. 453- 471). Oxford, UK: Oxford University Press.
- Kant, I.** (1790/1987). *Critique of Judgement* (trans. W. S. Pluhar). IN: Indianapolis: Hackett Publishing Co.
- Kerman, J.** (1980). How we got into analysis, and how to get out. *Critical Inquiry*, **7** (2), 311-331.
- Kertz-Welzel, A.** (2005). The pied piper of Hamelin: Adorno on music education. *Research Studies in Music Education*, **25** (1), 1-12.
- Kramer, L.** (1990). *Music as cultural practice, 1800-1900*. Berkeley: University of California Press.
- _____. (1995). *Classical music and postmodern knowledge*. Berkeley, CA: University of California Press.
- _____. (2002). *Musical meaning: Toward a critical history*. Berkeley: University of California Press.
- Lamb, R.** (2010). Music as sociocultural phenomenon: Interactions with music education. In H. Abeles & L. A. Custodero (Eds.), *Critical issues in music education: Contemporary theory and practice* (pp. 23-38). New York: Oxford University Press.
- Laurence, F.** (2010). Listening to children: Voice, agency and ownership in school musicking. In R. Wright (Ed.), *Sociology and music education* (pp. 243-262). Farnham, UK: Ashgate Publishing Ltd.
- Leonhard, C., & House, R.W.** (1959/1972). *Foundations and principles of music education*.

- New York: McGraw Hill Book Company.
- Lowe, M.** (2010). Teaching music history today: Making tangible connections to here and now. *Journal of Music History Pedagogy*, **1** (1), 45-59.
- Lowenthal, D.** (1985). *The past is a foreign country*. Cambridge, UK: Cambridge University Press.
- Lowenthal, L.** (1979). Theodor Adorno: An intellectual memoir. *Humanties in Society*, **2** (4), 387-399.
- McMurray, F.** (1991). Part 2: Variations on a pragmatic theme. In R. J. Colwell (Ed.), *Basic concepts in music education, II* (pp. 54-70). Niwot, CO: University Press of Colorado.
- McPhail, G.** (2013). Informal and formal knowledge: The curriculum conception of two rock graduates. *British Journal of Music Education*, **30** (1), 43-57.
- Nash, G. B., Crabtree, C., & Dunn, R. E.** (1997). *History on trial: Culture wars and the teaching of the past*. NY: Alfred A. Knopf.
- Natvig, M.** (Ed). (2002). *Teaching music history*. Aldershot, UK: Ashgate.
- Odendaal, A., & Westerlund, H.** (2012). Christopher Small. *Philosophy of Music Education Review*, **20** (1), 93.
- Olson, G. A.** (1992). History, praxis, and change: Paulo Freire and the politics of literacy. *Journal of Advanced Composition*, **12** (1), 1-14.
- Paddison, M.** (1982). The critique criticized: Adorno and popular music. *Popular Music*, **2**, 201-218.
- Pellegrino, A. M., & Lee, C. D.** (2012). *Let the music play! Harnessing the power of music for history and social studies classrooms*. Charlotte, NC: Information Age Publishing.
- Philpott, C.** (2010). The sociological critique of curriculum music in England: Is radical change

- really possible? In R. Wright (Ed.), *Sociology and music education* (pp. 81-92). Farnham, UK: Ashgate Publishing Limited
- _____. (2012). The justification for music in the curriculum: Music can be bad for you. In C. Philpott & G. Spruce (Eds.), *Debates in music teaching* (pp. 48-63). London: Routledge.
- Pitts, S.** (2012). *Chances and choices: Exploring the impact of music education*. Oxford, UK: Oxford University Press.
- Reimer, B.** (1959). What music cannot do. *Music Educators Journal*, 46 (1), pp. 40-45.
- _____. (1970). *A philosophy of music education*. Englewood Cliffs, NJ: Prentice-Hall Inc.
- _____. (1989). *A philosophy of music education* (2nd ed.). Englewood Cliffs, NJ: Prentice Hall Inc.
- Richardson, C. P.** (1996). Understanding the critical process: A model of the music critic's thought. *Journal of Aesthetic Education*, 30 (1), 51-61.
- Ross, A.** (2007). *The rest is noise: Listening to the twentieth century*. New York: Farrar, Straus & Giroux.
- Said, E. W.** (1993). *Culture and imperialism*. New York: Vintage Books.
- Shepherd, J., Virden, P., Vulliamy, G., & Wishart, T.** (1977). *Whose music? A sociology of musical languages*. London: Latimer.
- Schippers, H.** (2010). *Facing the music: Shaping music education from a global perspective*. New York: Oxford University Press.
- Small, C.** (1977/1980). *Music, society, education* (2nd ed.). London: John Calder.
- _____. (1998). *Musicking: The meanings of performing and listening*. Hanover, NH: Wesleyan University Press.

- _____. (2010). Afterword. In R. Wright (Ed.), *Sociology and music education* (pp. 283-290). Farnham, UK: Ashgate Publishing Limited.
- Spotts, F.** (2003). *Hitler and the power of aesthetics*. Woodstock, NY: The Overlook Press.
- Spruce, G.** (2012). Musical knowledge, critical consciousness and critical thinking. In C. Philpott & G. Spruce (Eds.), *Debates in music teaching* (pp. 185-196). London: Routledge.
- Spruce, G., & Matthews, F.** (2012). Musical ideologies, practices and pedagogies. In C. Philpott & G. Spruce (Eds.), *Debates in music teaching* (pp. 118-134). London: Routledge.
- Stivers, R.** (2007). Vulgar music and technology. *Bulletin of Science, Technology & Society*, **27** (2), 133-135. DOI: 10.1177/0270467606298220.
- Swanwick, K.** (1979). *A basis for music education*. Windsor, Berks, UK: NFER Publishing Company Ltd.
- _____. (1994). *Musical knowledge: Intuition, analysis and music education*. London: Routledge.
- _____. (2011). Musical development: Revisiting a generic theory. In R. Colwell & P. R. Webster (Eds.), *MENC handbook of research on music learning*, (Vol. 1)(pp. 140-172). New York: Oxford University Press.
- Taruskin, R.** (2004). The poietic fallacy. *The Musical Times*, **145** (1886), 7-34.
- _____. (2007). Forward. In L. Goehr, *The imaginary museum of musical works: An essay in the philosophy of Music* (Rev. ed.). Oxford: Oxford University Press.
- Trehub, S. E.** (2006). Infants as musical connoisseurs. In G. E. McPherson (Ed.), *The child as Musician: A handbook of musical development* (pp. 33-49). Oxford, UK: Oxford

University Press.

Volk, T. M. (1998). *Music, education and multiculturalism: Foundations and principles*. New York: Oxford University Press.

Westbrook, R. B. (1991). *John Dewey and American democracy*. Ithaca: Cornell University Press.

Westheimer, J., & Kahne, J. (1998). Education for action: Preparing youth for participatory democracy. In W. Ayers, J. A. Hunt & T. Quinn (Eds.), *Teaching for social justice: A democracy and education reader* (pp. 1-20). NY: Teachers College Press.

Wilentz, S. (1997). Don't know much about history: A battle report from the front lines of the culture wars [Review of the book *History on trial: Culture wars and the teaching of the past*, by G. B. Nash, C. Crabtree, & R.E. Dunn] *New York Times*, November 30. Retrieved from www.nytimes.com/books/97/11/30/reviews/971130.30wilentt.html.

Wis, R. (1992). Aaron Copland (1900-1990). In B. Reimer & J. Wright (Eds.), *On the nature of musical experience* (pp. 61-68). Niwot, CO: University Press of Colorado.

Woodford, P. (2005). *Democracy and music education: Liberalism, ethics, and the politics of practice*. Bloomington: Indiana University Press.

_____. (2009). Democracy, pragmatist aesthetics and the choral experience. *Musikpaedagogik*, **42** (2), 53-59.

_____. (2010). What does music mean, and can music education really matter? In P. Schmidt & C. Benedict (Eds.), *The place of music in the 21st century: One Hundred-Eleventh 2012 National Society for the Study of Education Yearbook*, **111** (1), 34-50. New York: Teachers College Press.

- _____. (2012). Music education and social justice: Towards a radical political history and vision. In C. Philpott & G. Spruce (Eds.). *Debates in music teaching* (pp. 85-101). London: Routledge.
- _____. (2015). The eclipse of the public: A response to David Elliott's 'Music education as/for artistic citizenship.' *Philosophy of Music Education Review*. **22** (1), 22-37.
- Yunker, B. A.** (2002). Critical thinking. In R. J. Colwell & C. P. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 162-170). New York: Oxford University Press.
- Zakaras, L., & Lowell, J. F.** (2008). *Cultivating demand for the arts: Arts learning, arts engagement, and state arts policy*. Santa Monica, CA: The Rand Corporation.
- Zinn, H., & Macedo, D.** (2005). *Howard Zinn on democratic education*. Boulder, CO: Paradigm Publishers.