

9640 Theories Of Music Education

Instructors:
Dr. Cathy Benedict
Dr. Patrick Schmidt
Dr. Kari Veblen
Dr. Kevin Watson
Dr. Paul Woodford

Office Phone Extensions and Emails:
Benedict: 85338, cbenedi3@uwo.ca
Schmidt: 85339, Patrick.schmidt@uwo.ca
Veblen: 85368, kveblen@uwo.ca
Watson: 85694, kwatso54@uwo.ca
Woodford: 85336, woodford@uwo.ca

Fall-Winter semester 2015
Talbot College Rm. TC 307
Wednesdays 2:30 to 5:10
Individual tutorials by appointment

Course description

This course focuses on the advanced study of enduring questions and current issues in music education. Using a multi-disciplinary approach, students will examine topics from a variety of theoretical perspectives in order to understand, analyze, and evaluate theories of music education. Particular emphasis will be placed on situating theories within their educational, social, cultural and political context. Students will be challenged to reflect critically upon a range of theories and apply them to their own personal experience and philosophy. Students will be expected to read widely around the theories discuss, to write scholarly reflections upon the topics covered in class, and to engage in and contribute to class work and discussion.

Learning Outcomes

Students will:

- Demonstrate an in depth understanding of a range of theories at the forefront of music education connecting them where appropriate to relevant knowledge outside the field
- Develop capacity to conceptualize, design, and develop research within a particular theoretical area
- Make informed judgments on complex issues in their field of specialisation,
- Evaluate the broader implications of applying theoretical knowledge to particular contexts.

- Communicate complex and/or ambiguous theoretical ideas, issues and conclusions clearly and effectively.
- Exercise personal responsibility and largely autonomous initiative in complex scholarly situations;

Instructional methods

This course aims at providing students with an in-depth view of a selected number of key theories and theorists. Thus, the course will provide an ample, varied and exciting range of theoretical perspectives on music education.

This class will be team taught by four professors in the Department of Music Education. The evaluation of each student for this course will fall under three categories—*Weekly assignments; Presentations & In-class contributions; and a Final project*. Each of the 5 sections of this course (see schedule below) will follow this same overall structure. However, each faculty member teaching each of the 5 sections will set their own specific assignments within each category.

This class meets as a weekly seminar. Weekly tutorials are to be arranged with instructors.

Evaluation

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| 1. Weekly Assignments | 30% of Total Grade
Due dates - Weekly during all 5 sections |
| 2. Presentations & In-Class Contributions | 30% of Total Grade
Due dates – Throughout each of the 5 sections |
| 3. Final Project | 40% of Total Grade
Due dates – At the end of each of the 5 sections |

All general assignments will be guided by the following assessment criteria:

- The ability to communicate complex and/or ambiguous ideas, issues and conclusions clearly and effectively;
- Recognition of the complexity of knowledge and the potential contributions of other interpretations, methods and disciplines- in other words the ability to reflect upon the possibility of other interpretations or viewpoints than those presented by a particular theorist or theorists;
- The intellectual independence to read widely around class discussion and seek out relevant literature;

- The ability to evaluate the broader implications of applying knowledge to particular contexts;
- The ability to exercise personal responsibility and largely autonomous initiative in researching, reading around and reflecting upon weekly class materials ;
- The ability to make informed judgments on complex issues in specialist fields;
- Accurate use of APA referencing style (6th edition)
- Clear and accurate expression in English

All assignments 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 content, acknowledgment of diverse and differing views, appropriate use of illustrative materials, consideration toward who is the selected audience or readership.

Required Textbook: There is no required textbook

Course readings will be assigned by individual professors. Students will be expected to read widely around assigned readings and to demonstrate initiative in researching literature and identifying appropriate readings. Professors will be happy to advise upon suitability of identified literature.

PhD theories M9640 Fall Semester	
Dr. Veblen Weeks 1 - 5	September 16 – Music learning formal/in/nonformal 23 – Emerging fields Community Music 30 – Emerging fields Community Music October 7 – Lifelong learning 14 – Gender perspectives in music education
Dr. Benedict Weeks 6 – 10	October 21 – Pedagogy rooted in behaviourism 28 – Developmental frames of pedagogy & Socially constructed frames of pedagogy November 4 – Pedagogy rooted in progressivism - theories of “progressive” development - Democratic practices connected to pedagogical frames - “friendship” groups - Cooperative learning 11 – Creativity and pedagogy Critical pedagogies 18 – Culturally relevant pedagogy Queer theory and pedagogy
Dr. Woodford Weeks 11 - 13	November 25 – Pragmatism and the ‘politics of truth’ December 2 –The manufacture of consent 9 –Democracy and music education
Winter Semester	

Dr. Woodford Weeks 1 - 2	January 6 --Music education and democratic citizenship 13 – Music education in a neoliberal age
Dr. Watson Weeks 3 - 7	January 20 – Introduction & Historical Views 27 – Social Cognitive Views of Learning February 3 – Motivation Theories 10 – Self-Regulation of Music Learning 24 – Skill Acquisition & Expertise
Dr. Schmidt Weeks 8-12	March 2 – Policy Thinking & The Arts Field 9 – Music, Music Education and Labor 16 – Music Education and Cultural Leadership 23 – Curriculum Ideology and Teacher Agency 30 – Teacher Education in 21 st Century

Individual Assignment Outlines

Veblen

1. Weekly Assignments
 - a. Students will read assigned readings. Every week classes will start with students sharing notes, impressions, and a minimum of 2 questions (brought to class in print) regarding each assigned reading.
 - b. Each week each student will research, select and share a research article of their choosing. Sharing will include a handout synopsis for everyone in the class. Topics should match or purposively expand/challenge weekly themes.
 - c. Each week students will provide a ‘stream of consciousness’ video or blog, to be shared with the class. Videos/blog entry should focus on questions and thoughts raised by readings.
2. Presentations & In-Class Contributions
 - a. Each student will be in charge of two 15-minute presentations on a topic of their choosing. Presentations will take place September 30th and October 14th. Presentations must have a balance of researched materials, links and videos.
3. Final Project
 - a. Choice of final project: 1) Reflective paper on some aspect of formal/in/nonformal music engagement/teaching and learning, community music, lifelong music or gender issues; 2) Mini-ethnography of two community-based music programs to include videography, interviews, and or audio-taping, with reflective narrative and current bibliography.

Benedict

1. Weekly Assignments
 - a. Students will read assigned readings. Every week classes will start with students sharing notes, impressions, and a minimum of 2 questions (brought to class in print) regarding each assigned reading.

- b. Each week each student will research, select and share a research article of their choosing with the class. Topics should match or purposively expand/challenge weekly themes.
 - c. Each week students will provide a ‘stream of consciousness’ video or blog, to be shared with the class. Videos/blog entry should focus on challenges presented by theories, linkages to practice, central questions it raises. In other words, *why and under what circumstances* (with what aims) scholars tend to use the theories explored during each week.
2. Presentations & In-Class Contributions
- a. Each student will be in charge of one 15-minute presentation on a topic of their choosing. Presentations will take place during weeks 9 & 10. All presentations will be done in Prezi software (see www.prezi.com). Presentations must have a balance of researched materials, links and videos, and original contribution and analysis (*not a summary*).
 - b. Basic criteria are analysis, clarity of thought and expression, and critical reflection on the selected topic.
3. Final Project
- a. The final project will be the production of a series of lesson plans (number and format to be determined). You may choose the learning/teaching context for each plan
 - b. Each lesson plan will have a particular theoretical focus that will be linked to both pedagogy and curricular goals.
 - c. Each lesson plan will be clearly articulated (LOTS of detail). This will include what the teacher will say and what the student(s) might say in return, etc.
 - d. Each lesson plan will begin with an explanation of the theoretical framing and how the student learns “best” based on special readings (theories).
 - e. The first 2 of these plans are due after the first 2 classes. This way you will be able to get comments from me and know how to move forward with the rest of the lesson plans.
 - f. The format will depend on the theoretical framing you are choosing.

Woodford

1. Weekly Assignments (3)
 - a. Critical reflections (3-4 typed pages, Times New Roman font 12) on class discussion and readings demonstrating increasing awareness of history and philosophy as critical tools of social and political understanding both within and outside of the field of music education.
2. Presentations & In-Class Contributions (3)
 - a. Weekly assigned topics to be presented to the class and demonstrating wider reading and growing understanding of the contributions of philosophy (and history) to the shaping of the music teaching profession (approx. 20 minutes). These presentations should feature at least 2 questions for the class that can prompt deeper discussion. (I will contact you before our first class to assign your topic for the first presentation).

3. Final Project

- a. A critical paper of about 2,000-2,500 words on the topic of the relation between music education and democratic citizenship (due January 13).

Watson

1. Weekly Assignments

- a. Students will read assigned readings. Every week classes will start with students sharing notes, impressions, and a minimum of 2 questions (brought to class in print) regarding each assigned reading.
- b. Social Cognitive Article Synthesis: Students will search and find an article relevant to social cognitive concepts to synthesize with the required article by Hewitt. The key to this assignment is to discuss both articles with reference to larger, overarching themes and/or trends. Relate your synthesis to the principles/processes highlighted in social cognitive theory (2 page maximum)
- c. Motivation Case Study: Students will create a music teaching/learning scenario for a classroom/rehearsal/studio, etc. setting that is relevant to their area of the field. The scenario should exemplify one of the motivation theories described in course readings and students will explain clearly how exactly the theory was incorporated in the scenario. Citations of readings and research articles is expected (APA style). (2 to 3 paragraphs for your scenario, 3 paragraphs for your explanation)
- d. Self-Regulation Plan: Each student will create a self-regulation plan relevant to students in their own teaching contexts. Describe strategies that relate to each of the 6 dimensions of self-regulation highlighted by McPherson et al. – motive, method, time, behavior, physical environment, and social. Students will also describe general strategies for moving students through observation, emulation, and self-control stages on their way towards being self-regulated (4 page maximum).

2. Presentations & In-Class Contributions

- a. Skill Acquisition & Expertise: Students will prepare a Powerpoint/Prezi/Keynote, etc. and a handout containing salient terms, explanations, and three practical, actionable ideas for teaching music based on the assigned readings.

3. Final Project

- a. Empirical Research Study Proposal: Design an empirical research study related to your own area of inquiry that is grounded in one of learning theories addressed during this unit. The design should include the following: (a) a comprehensive literature review, justification of the research problem, and a statement of the purpose; (b) specific research questions/hypotheses; (c) detailed method section including potential participants/sample, procedures, and potential data analysis methods.

Schmidt

1. Weekly Assignments

- a. Students will read assigned readings. Every week classes will start with students sharing notes, impressions, and a minimum of 2 questions (brought to class in print) regarding each assigned reading.
 - b. Each week each student will research, select and share a research article of their choosing with the class. Topics should match or purposively expand/challenge weekly themes.
 - c. Each week students will provide a ‘stream of consciousness’ video or blog, to be shared with the class. Videos/blog entry should focus on challenges presented by theories, linkages to practice, central questions it raises. In other words, *why and under what circumstances* (with what aims) scholars tend to use the theories explored during each week.
2. Presentations & In-Class Contributions
 - a. Each student will be in charge of one 30-minute presentation on a topic of their choosing. Presentations will take place during weeks 11 & 12. All presentations will be done in Prezi software (see www.prezi.com). Presentations must have a balance of researched materials, links and videos, and original contribution and analysis (*not a summary*).
 - b. Basic criteria are analysis, clarity of thought and expression, and critical reflection on the selected topic.
 3. Final Project
 - a. The final project will be a ‘*Policy Brief*’ where students will present a researched-position on a topic of their choosing. A policy briefing must encompass: 1) Contextual and historical situational argument; 2) Constituency to whom it is addressed; 3) Theories informing and driving argument and decision-making; 4) A proposed change in Practice; 5) Steps and Challenges to Implementation.
 - b. The format is free and to be decided in consultation with the professor.

General Policies

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. 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/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.”