Teaching and Learning Music
Fall 2019
Don Wright Faculty of Music
Western University
Music 1802a

Course Outline
Mondays 10:30-11:20 Room TC307
Wednesdays 10:30-12:20 Room TC307
Sound Music Lab: 11:30-12:20 TC 307

Professor: Cathy Benedict
email: cbenedi3@uwo.ca
Office Hours: by appointment
Office: TC 325
TA: etuinstr@uwo.ca
Beth Tuinstra

“Unless you have either the requisites for this course or written special permission from your Dean to enrol in it, you may 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.”

Course Description and Rationale
Welcome! This course will provide you with an introduction to key selected questions and issues in teaching and learning music through theory and practice. The aim is to provide a stimulating and challenging environment in which you are encouraged to think about the nature and role of teaching and learning music in schools and society at large. Thoughtful teachers are reflective practitioners. That is, they are continuously learning from their experiences because they have developed a disposition toward ongoing inquiry and reflection. Reflection is often defined as meditation, thoughtfulness, or careful consideration of some subject matter, idea or purpose. It involves a critical examination of one’s experiences in order to derive new levels of understanding and determine possible courses of action.

This course will provide you with the opportunity to explore key topics in teaching and learning music that impact on the nature and value of music learning and will encourage you to take greater responsibility for your own growth as a music learner and future educator. Accordingly, part of class time is dedicated to examining and discussing major issues, ideas, methodologies, and approaches to music education in schools and also to encouraging self-examination of your own experiences and the values you bring to your studies. As such, while there are formal assignments in this class, a large part of this course is based on your everyday contributions to the class through on-going consideration of and work with major course ideas.

Learning Outcomes
By the end of this course you should be able to:
• Understand a variety of facets of music teaching and learning through observation, reading, and discovery experiences.
• Consider ethical parameters of teaching and learning music within and outside schools.
• Interrogate assumptions embedded in “common sense” practices.
• Understand social, political, cultural and economic issues and their impact upon educating in and through music.
• Initiate the assembly of a professional portfolio.
• Provoke thoughts leading to the development of a personal philosophy of teaching and learning music.

**Western Learning Outcomes**

1) Students/teachers will continually move toward developing a sense of discovery that drives their ability to ask and frame questions, always seeking to make connections that are not immediately obvious among phenomena and ideas.

2) Students/teachers will continually move toward developing exploring complex problems from a variety of perspectives, recognizing bias, and identifying missing voices.

3) Students/teachers will continually move toward and engage in interacting ethically and compassionately with others and with the natural and social world.

5) Students/teachers will continually move toward and interacting and collaborating mindfully with other individuals and groups using the language and reasoning appropriate to the communicative context, within and across their personal and professional communities and cultures.

**Course Assignments and Evaluation**

*Please Note: You must achieve a final grade of at least 70% in this course to proceed to the Honours in Music Education program. If you do not receive a passing grade in The Sound Music Education Lab you cannot pass this class.*

**Texts and Materials**

There are no required texts for this class. All readings will be found through the Library and under resources in our class OWL site.

Each student is required to set up a YouTube account and a personal website before the second Monday class meeting. You should use weebly.com or wix.com as your platform as they are both free and accessible here at school. We will not tell you how to lay this website out, however, access to your work must be clear to us. You must also include, as one of the tabs, a link to your Sound Lab work- you will be posting your responses on the website you create.

You will continue to add to this website throughout your music education courses so do not erase or delete this website after your work in this class. When you graduate you will have a professional portfolio you can continue to use.

**Note:** You will also need to create or link to your lab class: Sound Music Lab. On this website you will be posting weekly videos for that lab. Prof Kathleen Allan will have more information on that assignment.

**Note:** Just to keep track of how you are, and how we all are, I will schedule 15-minute mid-term chat with each of you. These will be scheduled at a time that works in your schedule during the week of October 21.

**NOTE:** Sound Music Lab will constitute 25% of your overall course grade in this class.
1) **Attendance Peer teaching / facilitation** to be done in class throughout the semester) *(15%)*

2) **Brief reflection of “Music in My Life” (and required responses) (5%)**
Make a **3-minute** video in which you address and articulate the significance music played in your childhood and at the present. Take this opportunity to play around with creativity. You can include clips from other videos, text, images – do not simply have your head floating around the screen talking. You must upload this to your YouTube account and link to your website. You will be paired up with two other students in class and will watch and respond to their videos. Your response will be a series of no more than 3 questions that helps the other reflect more deeply on what they presented. You will then respond to those questions. All of these email exchanges must be copied to the TA, Beth.

3) **Assignment with University of Connecticut (UConn) (10%)**
See appendix for details

4) **Workshop reflections: (5%)** You are required to attend one Saturday workshop on Saturday September 28th. Class will be cancelled on Wednesday September 23rd. You must attend this and write a summary of what you learned. In this case, you might want to write up everything you remember so when you teach you will have an outline of what happened.

**Music Education Workshop:** Musical Creativity through ‘Ukulele, Kanikapila, and Cultural Responsive Teaching

This workshop includes a variety of strategies for introducing and developing musical creativity in classrooms and communities. From a practical standpoint, attendees will explore how the ‘ukulele can be used as a teaching tool by participating in jam sessions and songwriting activities throughout the workshop. From a cultural standpoint, participants will learn more about Hawaiian history, colonial practices in Hawai’i, and the ‘ukulele’s role in Hawaiian culture. Together, these components can help to form a basis for promoting culturally responsive teaching through an unassuming instrument. Attendees are encouraged to bring a ‘ukulele.

We will also have visits from our own faculty. You do not have to write these up unless instructed to do so.

5) **Movie clips:** 2 movie clips or YouTube clips of teaching/learning to be posted on your website and linked to your YouTube channel. *(5%)*
One music example and one from a non- music context.
Along with posting the clips on your website, address the following in an interesting way:
-Why did you choose these clips? (How do they speak to you, what would you like us to take away from viewing them and thinking about them?)
-What is the context?
-Does this clip offer an example of exceptionally good or problematic teaching? And why?
Do *not* choose Mr. Holland’s Opus.
6) Policy Presentations: Part of the development of leadership capacities and dispositions is to learn how to speak with key stakeholders. Whether this means speaking with parents and caregivers, principals, or school board members, learning how to make and present one’s case is imperative. During two in-class meetings you will be working in groups to prepare and present to a “school board” panel addressing the role of technology in the classroom. You must site from the Williams article during the presentation in such a way that we know you read the article. This grade is based on your contribution to your group work as well as your group’s discussion throughout the presentation. (5%)

7) Influential Teacher Project (10%)
Who is an important mentor and teacher in your life? Do you have several? This project prompts you to interview your influential teacher. We will generate possible questions to ask this person. You may wish to take opportunity to visit your old school if it is possible and experience a class to see what you notice as an observer. You also may skype, phone, or visit your teacher. Take detailed notes and/or record their thoughts to write up into a 2-3 page synopsis that must be posted under a link on your website. You may want to video this as you can use clips of this for the #7 Student/Teacher perspectives assignment.

8) Non-teacher interviews – NOT another music major (10%)
Purpose of this is to get an idea of another’s musical world, tastes, aspirations and then eventually align that with what you discovered from your influential teacher interview. Ask and video 3-5 two people about their music making habits - listening, the role music plays in their life, etc. Did they study music formally? If so, why? If not, why? (One should be an adult in your life – in the past students have interviewed a care-giver, parent, or grandparent- which, has been a wonderful gift to that person)

A write up a 2-3 page synopsis must be posted under a link on your website. Use and keep the video clips to help with the #7 Student/Teacher perspectives assignment.

9) Student/Teacher Perspectives (10%)
Address the gap or intersection between the student interview and teacher interview. What are significant points of agreement or departure. What did you discover, etc. This will be presented in class in a no longer than 5 minute video or powerpoint.

10) Annotated bibliography posted articles (10%)
For each reading you will write 400 words due 7 pm on Sunday night previous to Monday class
Posted on your website and under assignments in OWL.
-Annotated bibliography must be posted in full – We will not download these as docs or pdfs!

• What is an annotated bibliography?
You first must CITE the reading. Use APA style (https://owl.english.purdue.edu/owl/resource/560/01/)
For instance:
(Hint: The readings are done in APA format on your syllabus . . . )

For every reading, you must address the following in your narrative, not a bullet point list!
- What was of interest to you?
- Were any assumptions you hold challenged?
- What surprised you?
- What frustrated you?
- What would you like to say to the author and why?

These will be posted on your public website – Be sure to spell check!

We are NOT interested in a book report. We are really not interested in the perfectly formed five-paragraph essay. We want to know what you are thinking here.

10) Final video (Combined with Exit interview both together 15%)
The Final Video Theme is “Teaching and Learning In and Through Music: My Philosophy.”

The following elements are necessary:
- A vision for what it means to engage with others in a music teaching/learning context;
- Images, videos and text from a variety of sources, including some discussed in class;
- Original text/idea that structures the podcast;
- Elements of your own ‘philosophy’ of music teaching;
- Interviews;
- Reference list for all information used. This is a must!

Videos are between 4 and 5 minutes (NO longer than 5 minutes) and should make full use of current technology. The videos must demonstrate safe and ethical usage of technologies. The video displays a carefully constructed disclaimer, is mindful of copyright infringement, presents appropriate language and demonstrates respectful usage of available images and ideas produced by others.

Technical issues you MUST incorporate:
- Leave quotes on the screen long enough to read!
- Sound must be balanced. ie your speaking voice, or interviews with others can NOT be covered up by background music
- Any clip you use from another video file must be shorter than 30 seconds
- Your video will NOT be accepted if all you include is yourself speaking!

10) Exit Interview (Combined with final video interview both together 15%)
You will meet with your professor at the end of the term to discuss the course and to co-evaluate your professional website. Here are the components to be on your professional website:
- Who am I video?
- Annotated bibliography
- If you have permission, the teacher interview
- General “About Me” link: musical background (performances, etc.) may include clips of performances, mp3s, and CV (resume), etc.
- Final video
- YouTube Channel connected to the website – but the videos you make for class are also expected to be there
NOTE: Sound Music Lab will constitute 25% of your overall course grade in this class

| Attendance / Peer teaching / facilitation | 15% |
| Brief reflection of “Music in my Life?” | 5%  |
| UConn partnership | 10% |
| Policy Presentation | 5%  |
| Workshop Reflection | 5%  |
| Movie Clips | 5%  |
| Influential teacher interview | 10% |
| Non-teacher Interviews | 10% |
| Non-teacher/Teacher Perspective | 10% |
| Annotated bibliography articles | 10% |
| Final video and Exit Interview | 15% |
| **Total:** | 100% |

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<tr>
<th>GRADE</th>
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<tr>
<td>A</td>
<td>90-100%</td>
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<td>A-</td>
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<td>C</td>
<td>50-59%</td>
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<td>D</td>
<td>Below 50% or assigned when course is dropped with academic penalty.</td>
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### 1800 Fall 2018 Weekly Schedule

(Subject to changes!)

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings/Assignments</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>1</td>
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<tr>
<td>M</td>
<td>Sept 9</td>
<td>Syllabus, Expectations</td>
<td>Welcome to Introduction to Music Education Seminar!</td>
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<tr>
<td>W</td>
<td>Sept 11</td>
<td>Joint Class Meets in TC307</td>
<td>Guest Dr. Patrick Schmidt &amp; Benedict section meets at 10:30 Both sections meet together at 11:30 Both classes in room TC307</td>
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<tr>
<td>2</td>
<td></td>
<td>Research Projects</td>
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<tr>
<td>Date</td>
<td>What is basic?</td>
<td>1. Post links of movie clips by <strong>Tuesday</strong> Sept 17th</td>
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<tr>
<td>W Sept 18</td>
<td>Discuss movie clips in class</td>
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<td>M Sept 23</td>
<td><strong>Good Job Article</strong> &lt;br&gt; Kohn, A. (2001) Five Reasons to Stop Saying “Good Job!” &lt;br&gt; There is a PDF button on the website to download the article <a href="https://www.alfiekohn.org/article/five-reasons-stop-saying-good-job/">https://www.alfiekohn.org/article/five-reasons-stop-saying-good-job/</a></td>
<td>Discuss in class Kohn. Read article and bring to class on a piece of paper of your choice 3 points that surprised and you and 3 issues you want to address. This will be handed in.</td>
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<td>W Sept 25</td>
<td><strong>NO CLASS</strong>&lt;br&gt; REQUIRED Saturday meeting&lt;br&gt; See description above – Ukuleles provided 😊</td>
<td>Send questions to your Music In my Life Partner no later than Sunday Sept 29th. Respond to these no later than before Monday class on Sept 30th&lt;br&gt; FIRST UConn Assignment due: 9/26</td>
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<td>Saturday Sept 28</td>
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<td><strong>Required</strong> attendance at Saturday workshop&lt;br&gt; Althouse: Room 1054</td>
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<td>4</td>
<td><strong>Formal, Informal, Nonformal Contexts</strong></td>
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<td>M Sept 30</td>
<td>Discuss Teacher Student Project &lt;br&gt; <strong>For class on Wednesday- have this posted by Sunday September 29th</strong>&lt;br&gt; Post a working definition – in your own words – of what you believe non-informal, in and formal learning is. For each one, provide one example of</td>
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You may choose your own context, just make certain you articulate that in your response.

Plus, bring into class (On Wednesday), on a hard copy you will turn in, two questions for our guest that reflect your understanding of the reading.

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<tr>
<th>October 2</th>
<th><strong>CLASSES MEET TOGETHER: MB 227 AT 11:00!!!</strong></th>
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<td><strong>Influential teacher assignment due Sun OCT 13 7:00pm</strong></td>
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|   |   | Response for this assignment is a 3-minute video exactly as you would write a response. Must be posted by Sunday October 6th |

| 6 | **W Oct 9** | **CLASSES MEET TOGETHER: TC 307 Dr. Ruth Wright** |
|   |   | **Policy in our lives** |
|   |   | **In class policy presentation practice. On Wednesday you will present your case to a panel of “School board” members.** |

<p>|   |   | <strong>Informal mid-term chats with Cathy</strong> - |</p>
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<tr>
<th>Date</th>
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| Oct 23 | CLASSES MEET TOGETHER: MB 227  
Professor Torin Chiles to meet with us. |
| M Oct 28 | Student’s Voices: Whose Voice Counts?                                      |
| W Oct 30 | BOTH sections visit St George Catholic School  
(We will get rides set up for this trip – and there will be plenty of time for you to get to your next class) |
|         | Second UConn Assignment due: 10/31                                      |
| M Nov 4 | READING WEEK                                                             |
| W Nov 6 |                                                                     |
|         | Assignment for the Tobias reading (due Sunday November 9th):  
Choose two of the questions posed in “Figure 2” (found in the article) and respond to the questions in the “Continuing the Conversation” or “Moving Toward Convergence.” |
| W Nov 13 | Elizabeth Kinghorn – Psychology of learning  
Caroline Blumer - Special Learners and Inclusive Environments within Music Education |
|         | NOTE: Final Video DUE Sun Dec 1 at 7 pm  
(these will be played in class!) |
| M Nov 18 | What Is Creativity?  
*Music Educators Journal, 101*(1), 93-98.  
USE THIS VIDEO QUINCY SENT:  
https://www.youtube.com/watch?v=8Dt6zW2K8i4&feature=youtu.be |
| W Nov 20 | Policy presentations to “school board” panel  
During the presentation you must site from the Non-teacher/Teacher Perspectives ready to
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<th>Williams article in such a way that we know you read the article.</th>
<th>present in class Monday! NO ACCEPTIONS</th>
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<tr>
<td>12</td>
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<tr>
<td>M Nov 25</td>
<td>Non-teacher/Teachers Perspectives PRESENTATIONS</td>
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<tr>
<td>Wed Nov 27</td>
<td>Non-teacher/Teachers Perspectives PRESENTATIONS</td>
<td>FINAL VIDEO DUE Sun Dec 1st 7 pm</td>
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<td>13</td>
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<tr>
<td>M Dec 2</td>
<td>FINAL VIDEOS</td>
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<tr>
<td>W Dec 4</td>
<td>FINAL VIDEOS</td>
<td>Third UConn Assignment due: 12/5</td>
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**APPENDIX- UConn Assignment**

**Purpose of Music Education**

What is the purpose of music education? Music educators consistently revisit this question throughout their careers. Your thoughts to this question will change as you grow as a teacher based on your learning and experiences with teachers, students, and colleagues, which will influence your teaching as well as your own learning. Since teaching and learning do not exist in isolation, as you begin to think about this question, you will have the opportunity to do so with a colleague. Students in Canada will be assigned a partner from UConn in Connecticut and students in the US will be assigned a partner from Western University in London, Ontario, Canada. Throughout the semester, you will engage in 3 video conversations via Skype about the purpose of music education, using the provided prompts as a tool to guide your thinking and discussion. Each conversation should be between 10-20 minutes. Following your discussion, you will create a 3-minute video reflecting on your conversation with your partner. It may turn out that some of you have more than one partner.

It is generally accepted that the best teachers are reflective practitioners. That is, they are continuously learning from their experiences because they have developed a disposition toward ongoing inquiry and reflection. In an educator’s busy life there is little time to step back and think. A reflective exercise such as this is one way to make time for reflection.

During the following conversations help your partner think more deeply about their responses. Thus, listening may actually look more like asking your partner more questions. We understand that this first conversation may have much to do with coming to know the other as best as one can in this kind of meeting. Quite honestly, both Dr. Benedict and I are more interested in each of you coming to know someone rather than “answering” each of these questions. That said, you can use the following prompts to guide your conversations with your partner:
1 (to be completed and uploaded by 9/26)
Who are you? Why are you? (Think through with your partner your purpose in life. And yes, indeed, this is a big existential question.) What does it mean to listen and respond to the other? (And how will you reflect that kind of listening in these conversations together?)

What do you think music education should look like in schools (think of elementary through high school)? What do you think is the role of music teacher in the music classroom? In the school? In the larger community? What do you think “good teaching” looks like? How do you know it’s happening?

2 (to be completed and uploaded by 10/31)

What kinds of musics should we include in the music curriculum and why, for what purpose? Does popular music belong in school? Does hip hop? Does techno or EDM, etc.?

As future music teachers what is your responsibility to incorporate different repertoire and means of music making or learning (technology, art, film, dance, history, writing, etc.) in the classroom? WHY should music teachers address these issues? What is the purpose?

Again, we remind you that these should be conversations and not simply each of you listing your answers to these prompts. Please work very hard on hearing the other and responding to what they say.

3 (to be completed and uploaded by 12/5)

At this point in time in the semester you have had time to settle and take some time to reflect. What are you wondering about? What are some of the BIG QUESTIONS you want to think through with your partner? What would you tell your past self at this point in time? In what ways, if any, are you troubling your past education? What is influencing your thoughts now? Share with your partner what you have learned about yourself because of your conversations with each other. This is not the same as simply telling your partner what you have learned. Relate this to how you engaged with each other through your conversations.

UNIVERSITY POLICIES

• Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfil the academic
expectations they may have missed during the absence. Documentation, if required, shall be submitted to
the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work
worth more than 30%, or for Final Exams scheduled during the official examination period. Students are
directed to read the full Senate policy on accommodation for medical illness at the following website:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

• In cases where students miss work that is worth 30% or less of the total course grade due to medical
illness or compassionate grounds, if an online absence report is submitted using the new Self-Reporting
Absence Portal, or if documentation is voluntarily submitted to the Associate Dean’s office and the
Associate Dean deems that accommodation is warranted, then the missed assignment(s) or quiz(zes) may
be discounted in the calculation of the final grade for the course. If documentation is not submitted
voluntarily then the missed assignment(s) or quiz( zes) will receive a grade of zero.

• Students who are in emotional/mental distress should refer to Mental Health@Western at the fol-
lowing website https://www.uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain
help.

• Students may be excused to observe a religious holy day of their faith without penalty provided they
notify the instructor in advance. Students are responsible for material covered in their absence and each
student shall be permitted a reasonable amount of time to make up missed work.

• If you require academic accommodations because of a disability, please let the instructor know during
the first week of classes, and, if you have not done so already, register as soon as possible with Accessible
Education (formerly known as Services for Students with Disabilities). You can learn more about the
Student Success Centre’s services for accessible education at

University Policy on Plagiarism:

Plagiarism: Complete assignments independently. Submission of work with which you have received help
from someone else (other than the course instructor or TA) is an example of plagiarism. Plagiarism is a
major academic offence. 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
website: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Statement on Use of Electronic Devices
Cell phones are NOT permitted at any time
Computers will be allowed when it is appropriate

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, at the following Web site:
http://www.uwo.ca/univsec/pdf/academic_policies
/appeals/scholastic_discipline_undergrad.pdf