Teaching and Learning Music  
Winter 2020  
Don Wright Faculty of Music  
Western University  
Music 1802b

Course Outline

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

Professor: Gabriela Ocádiz  
Email: gocadiz@uwo.ca  
Office Hours: by appointment  
Office: TC 125

Course Description and Rationale

Welcome! 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, another part, is dedicated to encouraging self-examination of your own experiences and the values these experiences bring to your studies. As such, while there are multiple assignments in this class, a large part of this course is based on your everyday contributions to the class through your on-going consideration of and work with the class content.

Course Learning Outcomes

By the end of this course, you will be able to:

1. Observe and critique examples of music teaching relevant to a context in which you teach or wish to teach.
2. Identify current questions and issues in formal and informal music education contexts.
3. Discuss approaches or solutions to specific questions and issues in music education through the lens of select music education philosophies and pedagogical approaches.
4. Identify, deconstruct, and challenge your own and others’ assumptions about the nature of teaching and learning music.
5. Acknowledge that the act of creating, consuming, and teaching music is shaped and valued through the cultural contexts (e.g., political, social, economic) in which these activities occur.
6. Demonstrate the habits of a reflective practitioner through a series of activities that document your changing perceptions of the nature of music education, the role of the music educator, and your assessment of how you have met course-related personal growth goals.
7. Develop and articulate a personal philosophy of teaching and learning music.
8. Create a carefully curated digital teaching portfolio containing a variety of objects that reflect your knowledge of music education practices, your philosophy of practice, and your teaching experiences.
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.
4. 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.

- You will set up a YouTube account before the second Monday class meeting.
- All assignments will be submitted through OWL.
- You are responsible for attending class every week and keeping track of your assignments. You must be independent when you notice you are missing work, attend to it, and submit it.
- Sound Music Lab will constitute 25% of your overall course grade in this class

Attendance/Peer teaching/Facilitation 15%
Musical Rivers 5%
Video Clips on Teaching 5%
Reflections on Readings and Workshop 20%
Interview Project 15%

Includes videos and presentations of:
Influential Teacher and Non-Music Majors Interviews

Personal Music Teaching and Learning Philosophy Statement 5%

Digital Teaching Portfolio 15%
TOTAL: 75%*

*Remember Sound Music Lab is 25% of your grade in this class

Attendance/Peer teaching/Facilitation
All engagements with class materials, readings, your classmates, professors, speakers, etc. done in class throughout the semester
Musical Rivers
This assignment will enable you to reflect upon and share with the class specific instances, or critical incidents, which you considered influenced the direction of your musical lives. This will help you to identify your assumptions about the nature of teaching and learning music. Based on Burnard’s (2000) article, reflect upon memorable experiences of music making at school, with friends and family, and within your community. After reflection, draw an image or pictorial representation to convey the specific instances, or critical incidents you identified that are meaningful for you as a music teacher.

Reflections on Readings, Guest Speakers, and Workshops
Independent Readings (i.e., the readings are not associated with a guest speaker)
For each reading you will write 1 page (double-spaced, Times New Roman 12) due 5:00 pm on Sunday night previous to Monday class. As all assignments, this should be posted on your website and under assignments in OWL.

1. For every reading, you must address the following in your narrative, not a bullet point list!
   1. What are the important questions and issues in music education contexts that the reading attempts to raise or address? How have they suggested addressing them?
   2. What was of interest to you?
   3. What surprised and/or frustrated you?
   4. What were your assumptions (if any) on this topic before reading the article? Were any assumptions you hold challenged? If so, will you incorporate these challenges into your “worldview” of teaching and learning music? Why or why not?
   5. How might other ideas in the article be incorporated into teaching and learning music in a context that is of interest to you? If you think they might not be, discuss the challenges you think would be encounter in doing so.
   6. Add anything you would like to say to the author

2. You first must cite the reading in APA style. Add the citation at the end of the page. Here is a great resource for APA style formatting https://owl.english.purdue.edu/owl/resource/560/01/

For example:


Guest speakers and their associated readings
We’ve asked guest speakers to assign a short reading to introduce you to their work. These readings will be shared with you closer to each guest appearance in the class.
For each guest speaker, submit a 1.5 page paper with the following (double-spaced, Times New Roman 12). Note that you should make connections between the reading and the speaker throughout this reflection.

a. A short summary of the workshop, e.g., the main ideas and activities in the order in which they occurred and how it related to the speaker’s reading. This should include the important questions and issues in music education contexts that this reading attempts to raise or address.
b. What was of interest to you?
c. What surprised and/or frustrated you?
d. Were any assumptions you hold challenged? If so, will you incorporate these challenges into your “worldview” of teaching and learning music? Why or why not?
e. How might other ideas in the article be incorporated into teaching and learning music in a context that is of interest to you? If you think they might not be, discuss the challenges you think would be encounter in doing so.
f. Add anything you would like to say to the author

**Workshop**

There is one required workshop to attend in this course. Please make arrangements attend it. Class will be cancelled Wednesday February 26 in order to accommodate your participation in the workshop. If you absolutely can’t make it due to a prior commitment, please discuss this with you instructor as soon as possible, and you will be asked to complete an alternative assignment.

1. Submit a 1 page (double-spaced, Times New Roman 12) on your thoughts and ideas about the workshop. It should include:
   a. A short summary of the workshop, e.g., the main ideas and activities in the order in which they occurred. This should include the important questions and issues in formal and informal music education contexts that the reading and speakers attempts to raise or address.
b. What was of interest to you?
c. What surprised and/or frustrated you?
d. What are your assumptions on the topic being discussed in the article?
e. Were any assumptions you hold challenged? If so, will you incorporate these challenges into your “worldview” of teaching and learning music? Why or why not?
f. How might other ideas in the article be incorporated into teaching and learning music in a context that is of interest to you? If you think they might not be, discuss the challenges you think would be encounter in doing so.
g. Add anything you would like to say to the workshop facilitator

**WORKSHOP: Thinking Outside the Voice Box: Adolescent Voice Change in Music Education**

Saturday, February 29, 9:00 a.m. – 12:00 p.m., TC 307 Bridget Sweet

The goal of this workshop is to encourage new and holistic ways of thinking about the female and male adolescent changing voice. Participants will be provided many opportunities to step away from typical considerations of voice change and explore the experience within the bigger
picture of adolescence. Conversation will include topics of physical development during adolescence, including the body, brain, and auditory system; vocal anatomy and physiology in general, as well as during male and female voice change; the impact of hormones on the adolescent voice, especially for female singers; and ideas of resolve and perseverance that are essential to adolescent navigation of voice change. A brief examination of voice classification systems and other foundational ideas in choral music education, as well as emerging considerations of adolescent voice change beyond classification systems, provide new food for thought about working with the adolescent changing voice.

**Video Clip Teaching Critique**

Choose 2 video clips or YouTube clips of teaching/learning that are no more than 2 minutes long. should be from a music example and one from a non-music context, but do not choose Mr. Holland’s Opus. Be prepared to share one of your clips in class and discussion the following:

1. 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?)
2. What is the context?
3. How do you see the teaching and learning in this clip related to readings and activities (including guest speakers) that we have discussed so far.
4. Does this clip offer an example of exceptionally good or problematic teaching? And why?

**Interview Project**

*Inspirational Teacher (5%)*

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 prepare a 5 min presentation about your experiences and findings. You can use resources such as the white boards, PowerPoint, Prezi, or any other presentation software, include images and pictures that help you develop your ideas and guide you throughout the presentation in an engaging way.

Loose guidelines for your write up:

1. What did you learn?
2. What did you learn about yourself?
3. What themes or ideas seem to be valued and held by your mentor? What might their purpose of education be based on what you learned?
4. How did this experience confirm or challenge your assumptions about teaching and learning music?

*Interviews with Non-music Majors (5%)*

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.

1. Ask and video 3-5 people about their music making habits, which may include but are not limited to 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 caregiver, parent, or grandparent— which, has been a wonderful gift to that person!)

2. Ask for their consent to video or audio record them and explain that you will use the videos for this assignment. If they do not consent, take notes.
   a. Select and organize your videos and interviews, write up a 2-3 page synopsis, and make a video of no more than 5 min with what you found meaningful.

Presentations on Teaching and Learning Perspectives (5%)
The goal of the assignment is not to just do the assignment, but rather to make sense of any connections that are related to teaching and learning music. Address any gaps or intersections between what you considered meaningful of your influential teacher and what arises from the interviews to non-music majors. This will be presented in class in a no longer than 5 minutes video or PowerPoint. Some questions that may help you think through and find connections are:
   1. What were similarities or discrepancies you found among all the people you selected to interview? What did you discover?
   2. What were your findings/reflections related to your influential teacher (teacher perspective), that connect with those of people you selected to interview (learner perspectives)?
   3. Based on these perspectives and connections, what are your own perspectives in terms of teaching and learning music?

Teaching Philosophy Statement
The purpose of the teaching philosophy statement is to invite you to consider the beliefs and values that have shaped your life as a music learner and to help you develop your own personal philosophy in relation to music teaching and learning. You will write 1.5 page paper where you express your thinking around teaching and learning. Each person’s statement will be different. Although everyone has beliefs, values, and attitudes that drive their actions as music learners, we are not all aware of what our personal philosophy of music teaching and learning is. Our philosophies develop and change throughout our lives, and are influenced by our families, friends, environment, and personal experiences. As a result, our beliefs, values, and attitudes exist on an unconscious level until we examine them and recognize their influence on the decisions we make in our teaching and personal lives. It is important that we reflect on our experiences and critically examine our beliefs, values, and attitudes to determine whether they are congruent with our actions as educators. All the assignments will help you be more aware of your own beliefs, assumptions and ideas related to teaching and learning.

Digital Teaching Portfolio
You should use weebly.com or wix.com as your platform as they are both free and accessible here at school. I will not tell you how to lay this website out, however, access to your work must be clear. 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. You should make full use of current technology. The website is your portfolio and must demonstrate safe and ethical usage of technologies. The videos, recordings, and elements that you display must have a carefully constructed disclaimer, is mindful of copyright infringement, presents appropriate language and demonstrates respectful usage of available images and ideas produced by others.
Include in your portfolio:
1. An introduction to yourself
   a. Original text/idea that structures the website
   b. Images, videos and text from a variety of sources, including some discussed in class
   c. Musical Rivers image, musical background (performances, etc.) may include clips of performances, mp3s, and CV (resume), etc. or a soundscape of your musical life.
2. Your Teaching Philosophy Statement
   a. A vision for what it means to engage with others in a music teaching/learning context
3. Your Video Critiques and Presentations
4. At least 3 revised versions of your reflections
5. Reference list for all information used. This is a must!

Exit Interview
You will meet with your professor at the end of the term to discuss the course and to co-evaluate your professional website. Remember that Sound Music Lab will constitute 25% of your overall course grade in this class.

List of Readings
3. Kohn, A. (2001) Five Reasons to Stop Saying “Good Job!” There is a PDF button on the website to download the article: https://www.alfiekohn.org/article/five-reasons-stop-saying-good-job/
5. To be posted on OWL
7. To be posted on OWL
8. To be posted on OWL
9. To be posted on OWL

Timetable for Assignments and Readings
- **January 6, 2020**: Introductions, Course Outline, Setting Professionalism Goals
- **January 12, 2020**: Reading Reflection 1, Musical River image and set up your YouTube Channel
  - Upload to OWL a picture of your Musical River
- **January 15, 2020**: Guest Speaker, Caroline Barber (11:30-12:20)
- **January 20, 2020**: Reading Reflection 2, Guest Speaker Reflection 1
- **January 22, 2020:** Reading Reflection 3, Influential Teacher Project presentations
  - You will upload your presentation on OWL and be ready to present on Monday.
- **January 29, 2020:** Guest Speaker Ruth Wright (NO SPEAKER REFLECTION but email to speaker)
- **February 3, 2020:** Reading Reflection 4
- **February 5, 2020:** Guest Speaker Eric Mandawe
- **February 10, 2020:** Reading Reflection 5, Speaker Reflection 2
- **February 17-22, 2020:** SPRING READING WEEK
  - This week you should complete your Non-teacher interviews and prepare your video/presentation/project
- **February 24, 2020:** Reading Reflection 6, Non-teacher interview video and synopsis posted on OWL.
- **NO CLASS February 26, 2020**
- **SATURDAY WORKSHOP February 29, 2020:** Guest Speaker, Bridget Sweet.
- **March 2, 2020:** Reading Reflection 7, Workshop Reflection
- **March 4, 2020:** Guest Speaker Caroline Blumer (NO SPEAKER REFLECTION but email to speaker)
- **March 9, 2020:** Reading Reflection 8, Research Project
- **March 16, 2020:** Video Clips and Speaker Reflection
  - You will upload your links to OWL, add them to your YouTube Channel, and be ready to talk about your selections during class on Monday.
- **March 18, 2020:** Guest Speaker Patrick Schmidt (NO SPEAKER REFLECTION but email to speaker)
- **March 25, 2020:** Guest Speaker, Elizabeth Kinghorn (NO SPEAKER REFLECTION but email to speaker)
- **March 30, 2020:** Website feedback and revisions
- **April 1, 2020:** Website show and tell. Final class reflections.

**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 following 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 http://success.uwo.ca/academics/sas/index.html.

**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_undergr_ad.pdf

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