M4811b Philosophy of Music Education
Winter 2020

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Talbot College Rm.TC119
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Teaching Assistant: Jashen Edwards TC 121
Office Hours: Tuesday 1:15 - 2:15
E-mail: jedwa4@uwo.ca

Classroom TC 310
Tuesday 10:30 - 12:30
Thursday 11:30 - 12:30

Important Dates: Winter break, Feb 17 to 21; Approval date for first draft of critical paper, March 5th; Final class, April 2nd.

Rationale:

This course places emphasis on critical examination of music education philosophy and practice but also on political and other factors affecting music in the schools. An attempt is made to put music education philosophy and practice into larger educational, social, cultural, and political contexts. The aim is challenge you to develop and express your own ideas, your own personal philosophy of music teaching, so that you can better contribute to intellectual conversations about the nature, role, and value of music education in democratic society. Considerable emphasis is thus also placed on clarity of thought as expressed through both the spoken (class presentations and discussions) and written word (personal reflections and a critical paper).

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

- Demonstrate knowledge of the music education philosophies of leading scholars in our field.
- Explain some of the implications of those philosophies for music teaching and learning in schools and universities (e.g., how teachers might choose and use specific works and to what educational, political, or other ends).
- Understand why and how those philosophies relate to social justice themes.
- Provide and intellectually defend your own rationale for why music should be taught in schools.
- Locate music education 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 while also proposing potential strategies for addressing them through your teaching and active participation in the profession.
• 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., internet resources, videos, short handouts, diagrams, music recordings, etc.).
• Participate thoughtfully in class discussions about the nature, purposes, and value of education in general and music education in particular in contemporary society.
• Relate music education to other subject areas in the schools in terms of any common problems, purposes or potential conflicts (e.g., science vs. art and music?).
• Demonstrate careful reasoning, research, and writing ability by developing a critical paper addressing an important problem or issue of your choice.

Evaluation:

1. Class Participation/Discussion 20%

You will each be assigned topics to introduce to the class in the form of oral/audio-visual reports. 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. For each assigned topic, you must also present a short, one-page (point form) synopsis to the class (including the sources for your information).

2. Attendance 10%

Attendance Policy

An unexcused absence will result in a loss of 3 marks from the attendance component of your overall evaluation. Students with 4+ unexcused absences will be referred to the Chair of the Department. This level of absence can be deemed sufficient reason for course failure.

Absences will be excused only if: 1) Student is involved in official UWO business that has been approved by chair or instructor; 2) Documented Family issue; 3) Documented family or personal illness.

Tardiness:

Arriving late for class will result in a loss of 1 mark from your attendance grade for each occurrence. See below for additional information about the instructor’s attendance policy.
2. Scholarly Reflections (4) 30%

You are to write 4 weekly scholarly reflections (due January 28, February 11, 25, March 10) on ideas encountered in class discussions or readings and how they relate to your own pre-existing beliefs about music education and its many role(s) and challenges in western schools (music education’s purposes and politics). Reflections, however, are not simply opportunities to uncritically champion what you think and know or to articulate things you don’t like. The aim is to make explicit and critically examine your own ideas and beliefs; that is, examining the grounds in which they are founded, why you think as you do, why you think something is or isn’t so, how, where, when, and from whom you acquired them, and just as significantly, what would be the parameters for unlearning or re-framing previously held positions. In short, reflections should demonstrate awareness of the social forces and events that shaped your understanding of music teaching and learning, including personal foibles and impediments to that understanding that have stifled your own growth.

Reflections, however, are not just personal opinion. They involve careful thought, intellectual honesty, clarity of thought and expression (and good grammar), and evidence of reading academic literature that can inform (and thereby possibly provoke change and personal growth) what you have to say in your reflections. For each reflection, you must accordingly read and cite a minimum of 3 academic journal articles or chapters (see the list of appropriate sources below, but feel free to examine other sources, for example, in the various Oxford Handbooks of Music Education) on the topic of your interest. Do not use quotes (there just isn’t space, and the point is to demonstrate in your own words your comprehension of what you have read before offering your own insights.

Each reflection should be no more than 3 double-spaced, typed pages in length (Times font size 12). Use APA citation style for providing sources for information (i.e., referring to authors’ works or sources for ideas) or using quotations. And please do not leave any spaces between paragraphs. Paragraphs should also be indented one tab space.

4. Critical Paper (1 paper, in 1 draft) 40%

These should be critical analyses of some problems, concepts, or ideas that are important both to you and to the profession. The first draft is due March 17 and the final draft on the last day of classes (April 2nd). These are as much research as critical papers (a critical paper should be based on appropriate research. It is not just an opinion paper). You need to do research to provide readers with sufficient background to understand the issues and to convince them you are a credible scholar. Research informs criticism (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 critical paper should be no more than 4000 words, including an abstract and references (your reference list should consist of a minimum of 10 sources), 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 arguments. You have to impose some sort of logical order onto the material researched so that the reader can follow and understand. A good critical paper also attempts to persuade readers of the seriousness of some problems or issues while proposing possible solutions or remedies. As such it is not an exercise
in negativity but an expression of the writer’s faith in the possibility of progress (the writer can imagine a better world or some improvement in professional practice).

**No late papers will be accepted!** A guide for APA citation style is available on the University Library website.

**Topics must be approved by March 5th**, and you should consult with me and/or Jashen Edwards from time to time for advice and suggestions. Papers submitted without topic approval by the professor will not be accepted. We are more than willing to read samples of the paper and to provide feedback throughout the research and writing process (hint: the odds of getting a good grade in the paper are significantly greater if you consult with us well in advance of the deadline, and more than once). **Papers must be double-spaced using Times New Roman (font size 12). And please do not leave any spaces between paragraphs. Paragraphs should also be indented one tab space.**

**Readings:**

There are three required textbooks:


Beyond those, readings will be assigned from multiple sources (chapters and articles) and will be made available in digital form.

You will also find many excellent sources below and in the *Oxford handbook of music education* (2012), *The Oxford handbook of social justice in music education* (2015), and the *Oxford handbook of philosophy of music education* (2012), all of which feature many chapters that can be very helpful in formulating your own paper topic or provide background information for personal references. These books are available in the reference section of the Music Library.
**Weekly Schedule (subject to change):**

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<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings/Assignments</th>
<th>Assignment Due</th>
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<tr>
<td>T</td>
<td>Jan 7</td>
<td>What is philosophy good for?</td>
<td>Bowman, W. (2005). To what question(s) is music education advocacy the answer?</td>
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<td>Th</td>
<td>Jan 9</td>
<td>The practices of Music Ed Philosophy</td>
<td>Philosophy of Music Ed Review Selections, Music Educators Journal Selections</td>
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<td>Jan 21</td>
<td>Philosophy &amp; Democracy</td>
<td>Democracy in Music Education - Woodford</td>
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<td>Jan 23</td>
<td>Philosophy &amp; Democracy</td>
<td>Democracy in Music Education – Woodford</td>
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<td>Jan 28</td>
<td>Philosophy &amp; Democracy</td>
<td>Democracy in Music Education - Woodford</td>
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<td>Feb 13</td>
<td>Hegemony in Music Ed</td>
<td>O'Toole - I Sing in the choir, but have no voice</td>
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<td>Feb 18</td>
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<td>SPRING BREAK</td>
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<td>Feb 20</td>
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<td>8</td>
<td>Feb 27</td>
<td>Gender issues</td>
<td>Attend Lecture or Workshop by Bridget Sweet in lieu of class.</td>
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<td>9</td>
<td>Mar 3</td>
<td>Criticality and our Practices</td>
<td>Allsup &amp; Benedict – The Problems of Band</td>
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<td>9</td>
<td>Mar 5</td>
<td>Criticality and our Practices</td>
<td>Abramo, J. (2017). The phantasmagoria of Competition in school Ensembles</td>
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<td>10</td>
<td>Mar 10</td>
<td>Philosophy &amp; Open Practices</td>
<td>Remixing the Classroom - Allsup</td>
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<td>Philosophy &amp; Open Practices</td>
<td>Remixing the Classroom - Allsup Complementary reading</td>
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<td>Mar 19</td>
<td>Philosophy &amp; Open Practices</td>
<td>Remixing the Classroom - Allsup Complementary reading</td>
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<td>Mar 24</td>
<td>Philosophy &amp; Activism</td>
<td>Music Education for Social Change - Hess</td>
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<td>Th</td>
<td>Mar 26</td>
<td>Philosophy &amp; Activism</td>
<td>Music Education for Social Change - Hess</td>
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<td>T</td>
<td>31 Mar</td>
<td>Philosophy &amp; Activism</td>
<td>Music Education for Social Change - Hess</td>
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<td>Apr 2</td>
<td>Last Class</td>
<td>Critical Paper – Second Draft Due</td>
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University Policy on Accommodation for Medical Illness. 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.

**University Statement on Mental Health**
Western has a Wellness Education Centre located in the UCC, room 76 to which students in distress may be directed. See http://wec.uwo.ca/. Students that are in emotional/mental distress should for a complete list of options about how to obtain help consult https://www.uwo.ca/health/mental_wellbeing/

**Instructors’ 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. 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. See UWO Policy on Accommodation for Illness found under “Rights and Responsibilities” at: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf. The university’s policy on attendance may be found at http://www.uwo.ca/univsec/pdf/academic_policies/exam/attendance.pdf.

**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 https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.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.”

Selected Course Readings, Sources, and Materials


Lockwood, L. (2003, Fall). The Ninth Symphony: The personal and the political. *Colloquy Alumni Quarterly*, The Graduate School of Arts and Sciences, Harvard University, 6-7, 12, 16.


