

Teaching and Learning Music
Fall 2021

Don Wright Faculty of Music
Western University
Music 1802a

Course Outline

Mondays 10:30-11:20 Room TC307
Wednesdays 10:30-12:20 Room TC227 (unless otherwise noted)

Professor: Cathy Benedict – cathy.benedict@uwo.ca
Office Hours: by appointment
TA: Joel Martinez – email: jmart488@uwo.ca

Course Prerequisites: [None].

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 music teachers in any context 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.

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.

• 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

• 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.

Grading scale: A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

Attendance / Participation	(10%)
Portfolio (website & YouTube)	(15%)
Tell me your story video	(10%)
Musical Background & Soundscape	(10%)
Creative Reflections	(15%)
Music in Everyday Life Dialogue	(10%)
Teaching Video Clips	(5%)
Video-Tribute of BIPOC Artist	(10%)
Final Video/Podcast	(15%)
Total:	100%

• Description of Course Assignments (due dates on timetable below)

YouTube Account and Personal Website

You will set up a YouTube account and a personal website (wix.com or weebly.com) **before the second Monday class meeting**. This is for class assignments but will be used throughout your four years at Western in other classes (do not delete the website at the end of the term). When you graduate you will also have a professional portfolio to use.

All assignments will be uploaded on your website. After you upload **each** assignment you must send me **and** our TA Joel Martinez (jmart488@uwo.ca) an email with the link (**DO NOT FORGET THIS STEP**).

You are responsible for attending class every week, participating in group discussions, submitting assignments, and keeping track of your own development and progress throughout the term.

Positionality: Tell Your Story Video

Purpose: Tell your own story and explore your own positionality within all the spaces, places and activities that you have participated in the past and currently participate in. Observe and be aware on how your own personal story has implications in who you are today.

Loose Guiding Questions: Who am I personally? Racially? At Western? At home? In nature? In a community setting? Alone? With friends? With family?

Read the following document focusing on the concepts of positionality and note how the presenters (Brandi Waller-Pace, Lorelei Batislaong, and Michelle McCauley) are presenting themselves. This can be found in our OWL Resources folder titled: NAFME.MENC Decolonizing Music Classroom.

ASSIGNMENT: After reading and thinking through the above make a **3-minute** video in which you address and articulate your own personal story. Think who are you in the multiple places and spaces where you move in, and through the phases in life that you have lived so far and take this opportunity to tell your story acknowledging your positionality playing around with creativity. You should also include clips from other videos, text, images.

DO NOT simply have your head floating around the screen talking.

- You must upload this video to your YouTube account and link to your website.
- Publish your entry and send me an email with the link to your website. **DO NOT FORGET THIS STEP.**

- You will then 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 exchanges will happen through email that is copied to both Joel and me.

Musical Background: Soundscape Composition (Based on the work of Gabriela Ocadiz)

Purpose: Explore, acknowledge, and share your musical background

- Think of past memorable experiences with music making at school, with friends and family, and within your community throughout your life. What kinds of learning situations you have been involved in? What kind of music comes to your mind? What songs, pieces, and genres? What is your role? Is it singing, playing, performing, listening...? Are you alone, with a family member, friends, community?
- After thinking these issues through select, record, mix and put together a soundscape composition that accompanies your drawing.
- For the Soundscape
 - Make a collection of sounds and musics that represent your own music background and mix them together using a sound editing software to make a Soundscape Composition.
 - Use Garage Band, Soundation or Audacity. All are free!
 - Use recordings of your past music backgrounds
 - Make recordings of your present music backgrounds
- The songs, 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.
- Publish your entry and send both Joel and me an email with the link to your website. Don't forget this step

Creative Reflections (connected to the following assignments)

Purpose: Throughout the term you will be asked to respond to readings and guest speakers as to your assumptions and beliefs on teaching and learning music. You will be asked to use multiple forms to express your thinking. The following are descriptions of those forms. The timetable will articulate which one is due for which assignment.

1. Blog Entry

- Engage with the reading, video or guests. While engaging with the material take notes as you listen and read. Raise questions and wonderments and write thoughts as they come to your mind.

- Read your thoughts, questions and ideas and organize them in any way that makes sense to you. Observe if there are any topics that repeat and identify your assumptions on them.
- Write a blog entry (no more than a page). Write a headline that is creative and that you consider will capture the reader's attention.
- Publish your entry and send both Joel and me an email with the link to your website. Don't forget this step

2. Podcast / Vlog

- Engage with the reading, video or guest.
- Create a recording about the reading, video, or guest. Write out a script so you can see how your podcast will flow and sound. Practice it a few times before you record it and make any changes you want.
- The podcast can be, but it is not limited to, an interview, discussion, or any other creative style. Add music, sound effects or anything you like.
- Upload your entry and send both Joel and me an email with the link to your website. Don't forget this step

3. Poetry in Voice

- Engage with the reading(s), video or webinar.
- Keep track of any words, phrases or whole sentences that are particularly meaningful or interesting.
- Write those on a piece of paper, move them around to create a poem rearranging them until you feel satisfied.
- Record a video of this poem and then write a narrative addressing why you chose what you chose. The video must not be longer than 3 minutes.
- Upload your video on YouTube, add the video and the narrative to your website and send Joel and me an email with the link to your website.

Movie Clips – What is “teaching”?

- Choose Two movie clips or YouTube clips of teaching/learning to be posted on your website and linked to your YouTube channel. Please look for music examples; however, one can be from a non- music context.
- Along with posting the clips on your website, address and post 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?

These will be used in a class discussion. Make sure to send Joel and me an email with the link to your website.

Music in Everyday Life Dialogues

The purpose of this is to get an idea of another's musical world, tastes, aspirations. Dialogue with at least 2 undergraduate students (or 1 undergrad and one younger student, but NOT another music major) and one ADULT (this can be a family member) about their music making habits. Open the space for them to talk about how and when they listen to music? the role music plays in their life? their relationships with music growing up? Positive and/or negative experiences? Did they study music formally? What about any music teachers they had, etc.

Present this as a 2-3 page blog synopsis, or an edited podcast. Make certain to send that both Joel and me.

Video-tribute of a BIPOC artist (Note: issues of appropriation will be addressed in class)

- Choose a BIPOC composer, performer, musical artist that you admire or want to know more about.

- Investigate their life and social/world context
 - Choose one piece of their work and learn as much as possible about it (how it was produced, potential critiques, interviews about it, etc.)
 - Record your tribute with your cell phone, computer, or camera (anything between 3 to 5 minutes length).
- You can do any of the following or anything else you may create yourself.

Cover: A version of a song that maintains most of the melodies, structures, harmonies, and lyrics of the original material.

Mash up: The combination of two or more songs.

Remix: The original material is reorganized, cut, transformed, or modified to create a new song. This is not a copy of the original material, thus the melodies, harmonies, rhythms, and/or structure may be changed drastically.

Interpretation: Perform a song or piece as it is written/composed.

- Upload your video to YouTube (Use “class assignment” as the YouTube descriptor, not the song you are covering). Add the video to your website along with a description of the performer, their life and social/world context and why you chose this and send Joel and me an email with the link to your website.

Final Video Podcast

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, ideas produced by others, and demonstrate safe and ethical usage of technologies.

Technical issues you MUST incorporate:

- Leave quotes on the screen long enough to read!
- Sound **must** be balanced. For instance, your speaking voice, or the voices of others can NOT be covered up by background music
- Any clip you use from another video file must be no longer than 15 seconds
- Your video will **NOT** be accepted if all you include is yourself speaking!

Digital Teaching Portfolio (Your website)

- I will not tell you how to lay YOUR website, 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 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.

1802A Fall 2021 Timetable - Subject to changes!

Weekly Schedule (Subject to changes!)

Week	Topic	Readings/Assignments	Assignment Due
1			
W Sep 8	Syllabus	Welcome and Overview of syllabus	Podcast/Vlog response also due Sunday the 12th to the Rose Countryman reading
2			
M Sep 13		Rose, L. S., & Countryman, J. (2013). Repositioning ‘the elements’: How students talk about music. Action, Criticism, and Theory for Music Education 12(3): 45– 64.	
W Sep 15		Guest Speaker Lee Willingham Community Music Education Both sections meet in MB227	Shell of website due no later than Wednesday 15th 5:00 Tell your Story video due and posted on website Wednesday September 15th no later than 5:00
3			
M Sep 20		Reading and Class discussion: Soundscape chapter	Post Podcast response to reading Sun Sep 19, 7:00 pm.
W Sep 22		Guest Speaker Mark Ramsay Decolonizing Repertoire Both sections meet in MB227	Musical Background & Soundscape Composition Due Sep 24th, 7:00PM
4			
M Sep 27		Discuss readings for Wednesday	Post Poetry in Voice response to

			reading Sun Sep 26, 7:00 pm.
W Sep 29		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Anita Prest Decolonizing Music Education Practice</p> <p style="text-align: center;">Readings and Class discussion: Prest, A., & Tremblay, K. (2021). Shall we do this together? Decolonizing instrumental music education in Canada. <i>Canadian Winds</i>, 20(2).</p> <p>Prest, Anita, Goble, J. Scott, Vazquez-Cordoba, Hector, and Beth Tuinstra. “Enacting curriculum ‘in a good way:’ Indigenous knowledge, pedagogy, and worldviews in British Columbia music education classes.” <i>Journal of Curriculum Studies</i>. Pre-published online (2021): 1–19. https://doi.org/10.1080/00220272.2021.1890836</p> <p style="text-align: center;">Both sections meet in MB227</p>	
5			
M Oct 4		<p>Reading for Discussion today: Burwell, K., Carey, G., & Bennett, D. (2017). Isolation in studio music teaching: The secret garden. <i>Arts and Humanities in Higher Education</i>, 1474022217736581.</p> <p>.</p>	Post WRITTEN BLOG response to reading Sun Oct 3, 7:00 pm.
W Oct 6		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Torin Chiles Music Teaching in Studio Settings</p> <p>Burwell, K., Carey, G., & Bennett, D. (2019). Isolation in studio music teaching: The secret garden. <i>Arts and Humanities in Higher Education</i>, 18(4), 372–394. https://doi.org/10.1177/1474022217736581</p> <p style="text-align: center;">Both sections meet in MB227</p>	
6			
M		Thanksgiving. No classes!	

Oct 11			
W Oct 13		Guest Speakers Race and Music Education: Panel Discussion Both sections meet in MB227	
7			
M Oct 18		Catch up	
W Oct 20		Guest Speaker Rhiannon Simpson Progressive Pedagogies and Popular Music Both sections meet in TC 307	Teaching video clips must be posted no later than 5:00 pm Sunday October 24th

8			
M Oct 25		Music Clips Discussion: <i>What is Teaching</i>	Readings for Dr Mitchell are in OWL folder. Podcast/Vlog response due no later than 5:00 Sunday October 24th
W Oct 27		Guest Speaker Elizabeth Mitchell Music Therapy and Education Both sections meet in MB227	
9			
M Nov 1		READING WEEK. No classes!	Video Tribute BIPOC due no later than Sunday November 14th
W Nov 3		READING WEEK. No classes!	

10			
M Nov 8		Reading for Discussion today Williams, D. A. (2014). Another Perspective: The iPad Is a REAL Musical Instrument. <i>Music Educators</i>	Post WRITTEN BLOG response to reading Sun Nov 7,

		<p><i>Journal</i>, 101(1), 93–98. https://doi.org/10.1177/0027432114540476</p> <p>AND</p> <p>“Shrinking the Director: Reconceptualizing Ensembles in Undergraduate Music Education” https://www.newdirectionsmsu.org/issue-4-special-focus-issue-imte2019/weidner/</p>	7:00 pm.
W Nov 10		<p>Guest Speaker</p> <p>Brian Weidner, Butler University Innovating Teaching in Band</p> <p>Both sections meet in MB227</p>	
11			
M Nov 15		<p>Catch Up</p>	<p>Poetry in Voice response due for the Benjamins readings no later than November 14th</p>
W Nov 17		<p>Guest Speaker</p> <p>Laura Benjamins Music and Religion: The Role of Praise Bands</p> <p>Henley, J., & Higgins, L. (2020). Redefining excellence and inclusion. <i>International Journal of Community Music</i>, 13(2), 207–216. https://doi.org/10.1386/ijcm_00020_1</p> <p>Leis, B. (2021). Reclaiming worship: Community music practices and their application to the music-making in the Anabaptist Mennonite Church. In L. Willingham (Ed.), <i>Community music at the boundaries</i> (pp. 461-481). Wilfrid Laurier University Press.</p> <p>Both sections meet in MB227</p>	<p>Music in Everyday Life Dialogues due no later than Friday November 19th</p>
12			
M Nov 22		<p>Catch Up</p>	

Wed Nov 24		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Elizabeth Kinghorn Music Psychology</p> <p style="text-align: center;">Both sections meet in MB227</p>	
13			
M Nov 29			
W Dec 1		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Teaching Through Play with Young Children</p> <p style="text-align: center;">Both sections meet in MB227</p>	All final videos posted no later than Sunday December 5th 5:00 pm
14			
Dec 6		FINAL VIDEOS	
Dec 8		LAST DAY OF CLASSES MEET IN TC 307	

Academic Consideration for Student Absence: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered 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, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

Contingency Plan: In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

• **Policy on attendance and late assignments:**

Examinations & Attendance: Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

Electronic Devices in Classrooms: The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

Plagiarism Detection Software Usage: 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 (<https://www.turnitin.com/>).