

Music 1802a: Teaching and Learning Music Fall 2021

Don Wright Faculty of Music, *Western University*

Course Outline

Mondays 10:30-11:20 Room MB 227

Wednesdays 10:30-12:20 Room MB 227

Professor: Patrick Schmidt

email: Patrick.schmidt@uwo.ca

Office Hours: Mondays 11:30 to 12:30 or by appointment

TA: Donna Janowski

email: djanowsk@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

You are responsible for attending class every week, participating on group discussions (either in person or online), submitting assignments and keeping track of your own development and progress throughout the term.

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

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

Please Note: You must achieve a final grade of at least 70% in this course to proceed to the Honours in Music Education program.

Course Assignments:

YouTube Account. And Personal Website

Each student is required to set up a **YouTube** account and a **personal website** before the second Monday class meeting. You should use wix.com or weebly.com as your platform. It is free and accessible here at school – it might not, however, be accessible in your dorm. You will continue to

add to this website throughout your four years at Western. When you graduate you will have a professional portfolio to use.

All assignments will be uploaded on your personal website. After **each** assignment you will email me and the Donna Janowski (djanowsk@uwo.ca) with the link (DO NOT FORGET THIS STEP).

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 (page 7) and how the presenters (Brandi Waller-Pace, Lorelei Batislaong, and Michelle McCauley) are presenting themselves:
 - o <https://owl.uwo.ca/access/content/group/fa5d4c8d-dfd5-45ca-9f9b-e127c57fc4eb/Reading%20for%20Week%202/Decolonizing%20the%20Music%20Room.pdf>
- 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. Take this opportunity to tell your story acknowledging your positionality playing 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 video to your YouTube account and link to your website.
- Publish your entry and send me an email with the link to your website. Again, **DO NOT FORGET THIS STEP.**
- You will be paired up with two other students in class and will watch and respond to their videos.
 - o Your response will be a series of no more than 3 questions that helps the other reflect more deeply on what they presented.
 - o You will then respond to those questions. All of these exchanges will happen through owl.

Musical Background & Soundscape Composition

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?
- Then, record, mix and put together a soundscape composition that accompanies your drawing.
 - o 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.
 - o Use Garage Band, Soundation or Audacity. All are free!
 - o 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 us a link to your website/portfolio.

Creative Reflections

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 guest. While engaging with the material take notes as you read. Raise questions 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). Make sure you read your entry multiple times before you publish it. Look for repetition, read your text out loud, or have someone read it for you. Craft a headline that is creative and that you consider will capture the reader's attention.
- Publish your entry and send us an email with the link to your website.

2. Podcast

- Engage with the reading, video, or guest.
- Create a podcast about the reading, video, or webinar. 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 recording to your website and send me an email with the link.

3. Poetry in Voice

- Engage with the reading, 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 me an email with the link to your website.

Movie clips – What is “Teaching”?

Two movie clips or YouTube clips of teaching/learning to be posted on your website and linked to your YouTube channel. We will use these for class discussion.

Please look for music examples; however, one can be 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 or Drum Line.

Music in Everyday Life Dialogue

The purpose of this is to get an idea of another’s musical world, tastes, aspirations. Engage with at least 2 undergraduate students (or 1 undergrad and one younger student, but NOT with 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? Etc.

Create and post the assignment on your website as either a 2-3 page blog synopsis of the engagements *or* an edited podcast.

Video-Tribute of a BIPOC Artist

Choose a BIPOC composer, performer or artist you admire.

- Investigate their life and social 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. Is not a copy of the original material, and 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 on YouTube. Add the video to your website along with a description of the performer, their life and social/world context and why you chose this. Send us (Donna and I) an email with the link to your website. Note: Issues of appropriation will be addressed in class.

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 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!

Weekly Schedule (Subject to changes!)

Week	Topic	Readings/Assignments	Assignment Due
1			
W Sep 8	Syllabus	Welcome and Overview of syllabus	
2			
M Sep 13		Reading and Class discussion: Rose, L. S., & Countryman, J. (2013). Repositioning ‘the elements’: How students talk about music. <i>Action, Criticism, and Theory for Music Education</i> 12(3): 45– 64.	Podcast/blog response to reading Sep 12, 7:00 pm.
W Sep 15		Guest Speaker Lee Willingham Community Music Education Both sections meet in MB227	Tell Your Story Video Due Sun Sep 15 th , 7:00 pm. Website Shell Due Sep 15 th , 7PM.
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 reading for Wednesday	Post Poetry in Voice response to reading Sun Sep 26, 7:00 pm.
W Sep 29		Guest Speaker Anita Prest Decolonizing Music Education Practice Reading 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). Suggested further reading: 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 Both sections meet in MB227	
5			
M Oct 4		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.	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 style="text-align: center;">Both sections meet in MB227</p>	
6			
M Oct 11		Thanksgiving. No classes!	
W Oct 13		<p style="text-align: center;">Guest Speakers</p> <p style="text-align: center;">Race and Music Education: Panel Discussion</p> <p style="text-align: center;">Both sections meet in MB227</p>	<p>Movie clips – What is “Teaching”? Due Oct 17th 5:00PM</p>
7			
M Oct 18		Catch Up Time	
W Oct 20		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Rhiannon Simpson Progressive Pedagogies and Popular Music</p> <p style="text-align: center;">Both sections meet in TC307</p>	

8			
M Oct 25		<p>Reading and Class discussion: Abramo, J. (2012). Disability in the classroom: Current trends and impacts on music education. <i>Music Educators Journal</i>, 99(1), 39-45.</p>	<p>Post Podcast/Vlog response to reading Sun Oct 24, 7:00 pm.</p>
W Oct 27		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Elizabeth Mitchell Music Therapy and Education</p> <p style="text-align: center;">Both sections meet in MB227</p>	
9			

M Nov 1		READING WEEK. No classes!	
W Nov 3		READING WEEK. No classes!	BIPOC Video Tribute Due on Nov 14 th 7PM.

10			
M Nov 8		<p>Reading for Discussion today Williams, D. A. (2014). Another Perspective: The iPad Is a REAL Musical Instrument. <i>Music Educators Journal</i>, 101(1), 93–98. https://doi.org/10.1177/0027432114540476 & https://www.newdirectionsmsu.org/issue-4-special-focus-issue-imte2019/weidner/</p>	Post Written Blog response to reading Sun Nov 7, 7:00 pm.
W Nov 10		<p>Guest Speaker Brian Weidner Innovating Teaching in Band Both sections meet in MB227</p>	
11			
M Nov 15		<p>Donna Leads Class Project Based Learning in Music Classrooms Reading and Class discussion: Barron, B. & Darling-Hammond, L. (2008). Teaching for meaningful learning: A review of research on inquiry-based and cooperative learning. In <i>Powerful learning: What we know about teaching for understanding</i>. John Wiley & Sons Inc.</p>	Post Poetry in Voice response to Benjamins reading Sun Oct 17, 7:00 pm.
W Nov 17		<p>Guest Speaker Laura Benjamins Music and Religion: The Role of Praise Bands Henley, J., & Higgins, L. (2020). Redefining excellence and inclusion. <i>International Journal of</i></p>	Music in Everyday Life Dialogues Due Nov 19 th , 5:00PM

		<p><i>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 style="text-align: center;">Both sections meet in MB227</p>	
12			
M Nov 22		<p style="text-align: center;">Donna Leads Class Music Education and Participatory Culture</p> <p style="text-align: center;">Readings and Class discussion: Cayari, C. (2018). Connecting music education and virtual performance practices from YouTube. <i>Music Education Research</i>, 20(3), 360–376. https://doi.org/10.1080/14613808.2017.1383</p> <p>Tobias, E. S. (2013). Toward convergence: Adapting music education to contemporary society and participatory culture. <i>Music Educators Journal</i>, 99(4), 29-36.</p>	Post response to reading Sun Oct 17, 7:00 pm.
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		Catch Up Time	

W Dec 1		<p style="text-align: center;">Guest Speaker</p> <p style="text-align: center;">Dr. Benedict Teaching through Play with Young Children</p> <p style="text-align: center;">Both sections meet in MB227</p>	<p style="text-align: center;">All final videos posted Sunday Dec 5th, 5PM.</p>
14			
Dec 6		FINAL VIDEOS	
Dec 8		LAST DAY OF CLASSES	

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/>).